CHAPTER XXXIII

PROGRESS OF SCIENCE

Geology and Geography

On Some Features of the Meeting of Arcs in the Japanese Archipelago

By Katumi Motizuki

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Introductory The Japanese festoon islands, lying between the continent of Asia and the Pacific Ocean, consist of several arcs. They are divided into the following:

(1) The Taiwan (Formosa) arc which continues from Taiwan southward.

(2) The Koreo-Ryukyu arc consisting of the Ryukyu Islands, Kyushu, and Korea.

(3) The Honshu arc: Kyushu, Honshu proper, Hokkaido, and Sakhalin.

(4) The Chishima (Kurile) arc: Hokkaido, the Chishima Islands, and Russian Kamtchatka.

(5) The Shichito-Mariana arc: the Shichito, Bonin, and Mariana Islands.

A short explanation about some of them is thought to be necessary. Korea has so far generally been excepted from the continuation of the Ryukyu arc, but the form of Korea is undoubtedly due to the younger orogenic movement that established the gigantic Koreo-Ryukyu arc. The Honshu arc has been usually treated as two arcs from the geological point of view: the South-western Japan and the North-eastern Japan. The present arc, however, has a very regular outline, the focus of which lies off the coast of the neighbourhood of Vladivostok; and the Hokkaido-Sakhalin system corresponds to a tangent extending northward from this arc. To bisect such an arc seems to us unnatural, at least morphologically speaking.

It is certain that these arcs were finished by the younger orogenic movements, the remnant of which is manifested to us in the earthquakes and volcanic phenomena of the present time. B. Koto gave the name "peri-Tung-hai (East China Sea) Movement" to the one which caused the Koreo-Ryukyu arc); the writer will use for the other arcs the following names: the "peri-Japan-Sea movement" for the Honshu arc, the "peri-Ochotsk movement" for the Chishima arc, and the "peri-Philippine-Sea movement" for the Shichito-Mariana arc.

Linking and Crossing of the Arcs The mode of connection in these arcs is not so simple. The connection of the Ryukyu and Honshu arcs has been recognized as linking or Flankenkettung. About the relation between the Honshu and Shichito-Mariana arcs, there has so far been no fixed opinion.

The middle portion of Honshu, corresponding to the boundary between the North-eastern and the South-western Japan, which have respectively different geological characters, was formerly the subject of vigorous controversy; E. Naumann notices that this part is occupied by a great depression grosser Graben der Bruchregion or "Fossa magna," and T. Harada recognizes that the two wings of Honshu arc meeting there in syntaxis. Lately S. Tokuda, laying stress upon the diagonal elevations en échelon, explained the interference of the peri-Philippine-Sea (Tokuda's South-Japan-Sea) orogenic movement with the old body of the Honshu arc.

The peri-Philippine-Sea movement which caused the Shichito-Mariana arc with a pretty échelon structure, made on Honshu a zone of elevation composed of mountains en échelon, as already found by S. Tokuda: viz. the zone made up of the Izu peninsula, the mountain ranges of Akaishi, Kiso, and Hida. Most of these have the character of titled blocks with steep fault-scarps facing eastward, which remind us of the physiographical feature of the Korean peninsula. The writer will add the Noto peninsula to the above-mentioned elevations.

Recently there has been discovered a great bank called Yamato (the "Notoid" bank according to B. Koto) off the shore of the Japan Sea. It is almost certain from materials dredged from its bottom that the Yamato bank was an island or great peninsula with Noto-

like outline during a young geological age—perhaps Pleistocene. The crossing of the Shichito-Mariana and Honshu arcs should be admitted from the established hypothesis that a land existed in the direction which the Shichito-Mariana arc is running. That the zonal structure seen in both wings of the Honshu arc is broken at the central portion of this arc, may be better regarded as the disturbances by the peri-Philippine-Sea movement which crossed the Honshu arc. In the south-western part of the Japan Sea, in clear contrast to its remaining part, the relief of the sea-bottom is complicated because of the prolongation of the peri-Philippine-Sea movement and its approach to the Koreo-Ryukyu arc.

The interesting outline of the Noto peninsula shows us that there two orogenic movements conjugate with one another. The belt of islands off the shore of the Japan Sea, one of the elements of the zonal structure of the two wings of Honshu, viz. Oki, Sado, etc. besides a number of peninsulas such as Oga and Shimane, is the most striking feature of the inner side of Honshu in contrast to the outer. Connecting the elevations caused by the peri-Philippine-Sea movement and the belt of islands off the shore of the Japan Sea, a remarkable peninsula, Noto, came into existence. Towards the end of Noto we see a closer relation to the Honshu arc, speaking morphologically as well as geologically. The control of the peri-Japan-Sea movement in recent ages seems more powerful than that which caused the Shichito-Mariana arc, at least in the inner side of Honshu. And this fact likely explains why the land, which is proved by Yamato bank to have existed, disappeared.

Intimacy and Detachment of the Arcs When an arc meets with another, there can be distinguished several distinct features as to the relation between their limbs. In Hokkaido, the Sakhalin-middle-Hokkaido system of the Honshu arc is intimately joined with the Chishima arc, while the remaining portion of the Honshu arc is so removed from the Sakhalin-middle-Hokkaido system that the middle Hokkaido depression and a great embayment from Cape Erimo to Shiriya lie in between and this island itself shows, as a whole, a peculiar outline. Here the Sakhalin-middle-Hokkaido system and the Chishima arc are to be said "intimate," while north-eastern Honshu along with south-western Hokkaido is "detached" from this connection.

At the central mountains of Hokkaido where the two arcs join, the geological structure is undoubtedly concordant with the Honshu arc, though S. Tokuda recognized the penetration of the Chishima arc therein. In such a case the Honshu arc is called "dominant," the Chishima arc "recessive," from a structural point of view.

In Kyushu where the Honshu arc and the Koreo-Ryukyu arc meet together, the Ryukyu archipelago and the Honshu arc are intimate, while Korea is so completely detached that it frequently has no been treated as the elongation of the Ryukyu-Kyushu system. Generally speaking, the structure of Kyushu is concordant with the Honshu arc and discordant with the Koreo-Ryukyu arc, although the Ryukyu volcanic zone clearly penetrates Kyushu, and besides, there is found a "back-bending" of the structural trend-line as noticed by S. Tokuda. In this connection the Honshu arc is dominant and the Koreo-Ryukyu arc recessive.

The structure of Korea is under the control of the so-called Sinian and Liaotong trend—the former N.N.E. to S.S.W., the latter from East to West. Nevertheless, the outline of the peninsula shows the Korean trend, namely from North to South. It is said that the Sinian and Liaotong trend-lines were caused by an orogeny earlier than that which formed the Koreo-Ryukyu arc. The peninsula, upheaved as a great titled block by the latter orogeny, was torn possibly from peneplain, and turned the scarp of splinter-fault eastward. While thus a long peninsula came into being, the Kyushu-Ryukyu system, the remaining portion of this arc, linked intimately to the Honshu arc on one side, and fractures, now filled by the basaltic effusion, were formed between Kyushu and Korea. Even in the interior of Korea the outflow of the basalt took place along the so-called Chikugarei rift valley.

At the meeting of the Honshu and Shichito-Mariana arcs in the middle portion of the former, the relation is more complicated, and this is ascribable perhaps to the fact that the case is not a simple linking but the crossing of the two arcs as already mentioned. Moreover, it is thought that the old Honshu arc acted more resistantly against the oblique stress than in the other cases. The disturbed structure of middle Honshu seems to us more likely concordant with the Shichito-Mariana arc, and therefore the Shichito-Mariana arc is here to be called "dominant" and

Honshu are "recessive."

It is unquestionable that the volcanic activities are vigorous where two arcs meet in a linking or crossing manner; namely, the volcanoes in Kyushu, middle Honshu, and Hokkaido. And we have the greatest number of earthquake epicenters in the sea-bottom lying in the outer corners of linkings or crossings; viz. in the vicinity of Cape Erimo of Hokkaido, the vicinity of Tokyo, and Iyonada. These three districts are known also as localities where gravity indicates anomalies.

Shadow of Linkings or Crossings The districts where volcanism is active are all facing the Pacific Ocean in an open manner, and without exception stand closely by very deep trenches; viz. the Chishima Islands, north-eastern Honshu, the Ryukyu Islands, the Shichito Islands, and the Mariana Islands. On the other hand, in Korea, which corresponds to the position of a shadow of linkings, the volcanic activity was insignificant in younger geological ages, and together with Sakhalin there have been very few epicenters of earthquakes and no active volcanoes. In the Honshu arc, south-western Honshu presents a low degree of the activities mentioned above. It is most clearly evident in the distribution of active volcanoes. These facts show that this portion of Honshu corresponds to a kind of shadow of crossing.

The contrast of shadow to the open portion is also distinct in Kamtchatka where a volcanic chain turns suddenly toward the Aleutian Islands. That Korea and Sakhalin, though they present arcuate forms, are generally treated as if they did not belong to the Circum-Pacific Orogenic Zone, shows nothing but the intensely detached and completely shaded portion of the Japanese arcuate mountains.

The specific character of the Circum-Pacific Region is running from the Aleutian Islands through Kamtchatka, the Chishima Islands, and north-eastern Honshu toward the Shichito-Mariana arc. This fact also has been proved by the petrographical studies of the effusive rocks. Secondarily, the endogenous actions again become powerful in Kyushu and the Ryukyu Islands. There is no doubt that the Philippine Sea bounded by the Shichito-Mariana arc is different from the true North Pacific Ocean as regards several physical properties. The former must likely have features of a marginal sea and the latter a true oceanic character.

The Cenozoic History of Western Hokkaido, with Special Reference to the Periods of Volcanism

By Takumi Nagao

(English). [Proc. Fifth Pacific Sci. Congr., Canada (1934), pp. 2461-2465.] Western Hokkaido differs stratigraphically from the main part of the island in the absence of the Mesozoic and Palaeogene formations. The Palaeozoic sedimentaries and granitic rocks are overlain by the Neogene and later sediments which are, however quite extensive. The table given in page 53 shows the stratigraphic succession, crustal movement and volcanism in the region.

The Kunnui, Yakumo and Kuromatsunai groups are folded and upturned by the pre-Setana disturbance and the Setana covers these groups as well as the basement complex. Late Tertiary is the time of orogenesis and volcanism

	Ages	Formations	Crustal movements
Quaternary	Alluvium	Terrace and river deposits	Higher terraces Lower terraces
		unconformity	
	Diluvium	Makkaribets bed	
		unconformity	
		Rusutsu bed	Depression of Lake Tôya, and Volcano Bay, and probably Lake Shikotan
		Kombu bed	
		unconformity	Post-Setana disturbance
Tertiary	Upper Pleiocene	Setana group	
		unconformity	Pre-Setana Disturbance
	Pleiocene	Kuromatsumai group	
		unconformity?	
	Miocene or Pleiocene	Yakumo group	
		unconformity?	
	Miocene	Kunnui group	

	Ages	Volcanic material		Volcanism
Quaternary	Alluvium	Ash, pumice	Two-pyroxene andesite	Komagatake volcano Usu volcano
		Ash, pumice	Two-pyroxene andesite	Tarumae volc. Ezofuji volc.
	Diluvium	Ash, pumice	Two-pyroxene quartz andesite	Shiribets
		Ash, pumice	Trachytic andesite	Kombu
Tertiary	Upper Pleiocene	Tuff	Flows and agglomerates of trachytic andesite and two-pyroxene andesite	Volcanic eruption
	Pleiocene	Tuff	Flows and agglomerates of two-pyroxene andesite and augite andesite	Volcanic eruption
	Miocene or Pleiocene		Flow and agglomerate of augiteandesite	Submarine eruption
	Miocene	Tuff, tuff-breccia	Sheets, flows, and agglomerates of liparite and dolerite, etc.	Submarine eruption

which were succeeded by subareal denudation. There are preserved numerous extensive flat summits which attain several hundred metres above the sea.

T. Kobayashi

The Geologic Structure of Southwestern Japan and its Mesozoic Palaeogeography (Part 6)

By Teiichi Kobayashi and Yanosuke Otuka

(Japanese). [Jour. Geol. Soc. Japan, Vol. 44 (1937), pp. 822-836). The Chapter (12) is captioned as a glance at the deformation of the fundamental geologic structure completed by the Mesozoic disturbances. The origin of the median dislocation line and its development are discussed from various attitudes. Yabe once claimed that the line had first come to existence sometime between the end of Cretaceous and beginning of Tertiary period. Repeated researches in various areas in Japan, however, brought out the fact that the discordance between late Cretaceous and Palaeogene formations is not so considerable enough to imply such a disturbance. On the other hand it is ascertained that the tectonic line is covered by the Upper and Middle Cretaceous formations in Onogawa basin. Therefore the origin of the tectonic line should date back before Middle Cretaceous. On the contrary these are several evidences showing that the line has not existed before the Sakawa orogenesis. According it may be concluded that the tectonic line has first brought to birth in the deformation phase of Sakawa orogenic movement.

Several tectonic students maintained that the two orogenic zones of different history had been fused along this tectonic line. Kobayashi reached the attention upon the distribution of the Ryoke injection-gneiss in the inner side and the Sambagawa-Mikabu metamorphic rocks in the outer, both of which together reveal a complete lenticular shape in their distribution which is cut by the median dislocation line. Accordingly he insists that the two may represent the core of the Sakawa Orogen, and that the Ryoke is the pliomagmatic zone and the Sambagawa-Mikabu the miomagmatic one of the Sakawa Orogen.

Since the two zones of the Sakawa Orogen had been bisected by the dislocation in the deformation phase of the Sakawa orogenic movement and the median dislocation line brought to existence there, the line was deformed at least twice. The first deformation of the line took place in the interval between depositions of the Palaeogene of the Amakusa Islands and the Miocene of Mt. Ishizuchi and the second one occurred after the deposition of the Ishizuchi Miocene.

As a result of these deformations the tectonic line becomes to take a somewhat sigmoidal curvature, strongly convex in the eastern half and gently concave in the western. Furthermore, the line has displaced by several flexures and faults as indicated by Hinaku, Onogawa and other lines, and thus the median dislocation line has taken such an echelon structure as one can see at present.

Past Glaciers and the Present Topography of the Japanese Alps

By Gakuro Imamura

(English). [Sci. Rep. Tokyo Bunrika Daigaku, Sec. C, Vol. 2, No. 7 (1937), pp. 1-61, 19 pls., 10 tab., 26 figs.]. The glaciation of Japan in the near past has

been a moot question among our geologists and geomorphologists. The author made the topographical observations in the Northern, Central and Southern Japanese Alps and gathered the evidences showing the past glaciation. They are described and discussed in two chapters, Descriptive and Systematic. The forms of cirques in Japan differ entirely from cirques in other parts of the world from the beginning. The gradient of the climatic snow-line of the Japanese Alps in the past measures $3 \sim 5 \times 10^{-3}$.

As to the climatic condition in the glacial period the author points out that a) the annual range of climatic elements (snowfall, evaporation, temperature, etc.) was greater formerly than it is to-day, b) the temperature was slightly lower than it is to-day, c) the amount of snow-line depression was rather small, its form irregular, its nature unstable, and its gradient steeper, and d) the influence of the winter monosoons was at least potent then as it is to-day.

Finally he concludes that detailed studies of the Japanese Alps have led to the conclusion that some of the prominent peaks were really glaciated in the latest geological age, although the numerous nivigational topographies resembling glacial forms puzzled the observer not a little. The peculiar distributions and characteristic forms of glacial topography have necessitated slight modifications in the height, gradient, and nature of the Quarternary climatic snow-line, and have led him to propose a working hypothesis in regard to climatic conditions during the Ice Age of Japan.

T. Kobayashi

Plants of the Japanese Islands extinguished in the latest Geological Age

By Seido Endo

(Japanese). [Botany & Zoology, Vol. 2, No. 9 (1934), pp. 1519-1532]. The following ten species of plants have practically died out in the Japanese islands exclusive of Taiwan with the end of Tertiary period, but are still living now in the mountainous region of Southwestern China, Southeastern Europe, Asia Minor or the United States of America.

T. Kobayashi

Species	Fossil locality	Distribution
1. Sequoia sempervirens Endl.	Sendai & its environs. Aizu Basin, Fukushima Pref.	Western Coast of U.S.A.
2. Taxodium distichum Rich.	Mogi, Prov. Hizen. Near Kobe.	Southeastern part of U.S.A.
3. Glyptostrobus pensilis K. Koch.	Sendai & its environs.	S.W. mountains of China.
4. Juglans cinerea L.	Hanamaki, Prov. Rikuchu. Aizu Basin, near Sendai	Eastern part of U.S.A.
5. Carpinus betulus L.	Taguchi-mura, Prov. Shinano.	Southeastern part of Europe
6. Ostrya knowltonii Coville.	"	Western mountains of U.S.A. (Arizona)
7. Fagus americana Sweet	Sendai & its environs Mogi, Amakusa islands etc.	Eastern part of U.S.A.
8. Liquidambar formosana Hance.	Mogi, Prov. Hizen. Taguchi, Uchiyama, Prov. Shinano	Southwestern part of China Taiwan.
9. Celtis occidentalis L.	Mogi, Prov. Hizen.	East part of U.S.A.
10. Planera aquatica Gmel.	Various districts in Japan.	Eastern part of U.S.A.

Vegetation of the Japanese Islands in the latest Geological Age

By Seido Endo

(Japanese). [Botany & Zoology, Vol. 3, No. 11 (1935), pp. 1955-1961]. Nine Japanese floras in different formations of the Cenozoic group include genera which are not inhabited in the Japanese islands (exclusive of Taiwan) at present, but all of them are still living in certain parts of the world. The number of the extinct genera (B), that is, its percentage (C) in the total number of genera in the flora (A), increases according to the age of the flora as tabulated below.

Fossil locality	A	B	C	Geological Age
Shiobara, Prov. Shimozuke	53	0	0	Pleistocene
Uchiyama, Prov. Shinano	30	1	3	Uppermost Pliocene
Mogi, Prov. Hizen	46	3	6	Upper Pliocene
Nenoshiraishi, Prov. Rikuzen	32	6	19	Lower Pliocene or Upper Miocene
Hiramaki, Prov. Mino	23	5	22	Miocene
Kokuni, Prov. Uzen	54	14	26	Lower Miocene
Kannonzawa, Prov. Echigo	37	9	24	Lower Miocene
Kita-aigi, Prov. Shinano	21	6	29	Oligocene?
Due, North Karaft	27	9	33	Oligocene
Estoru, South Karaft	20	7	35	Oligocene
Woodwardia sandstone, Prov. Ishikari	44	19	48	Upper Eocene

The Shiobara flora resembles the present flora in Central Hokkaido in the general aspect; Liquidambar is the only extinct genus in the Uchiyama flora which, however, is common in the Japanese fossil floras from Eocene to Pliocene; 3 extinct genera in the Mogi flora are still living in Southwestern China and the United States; the floral aspect of Nenoshiraishi is rather different from the recent flora of Japan in the inclusions of Sequoia, Taxodium, Glyptostrobus, Sassafras, Catalpa and Liriodendron which are living in Southwestern China and the United States.

Well preserved seeds of Liquidambar formosa are very common at Hiramaki. The flora of this locality may be contemporaneous with the Shirakawa flora found at Okuhata and Shirakawa pass, west of Kobe.

Bauhinia, Cercis, Comptonia, Laurus, and Protea are extinct members in the Kokuni flora. This as well as the Kannonzawa flora, both of lower Miocene age, indicate the warm climate.

The Kita-aegi flora contains Populus, Platanus and Sequoia which are common in the Palaeogene flora of Japan, but its exact age cannot be definitely determined.

The above mentioned Neogene floras contain some genera which are extinct in Japan but living in foreign countries. However the ratio of such genera to the total number of the genera in each flora does not exceed 30 percent. The ratio, however, attains to 33 percent in the so-called Due flora and to 35 percent in the Estoru. Taxodium, Sequoia, Buettneria, Liquidombar, Carpa and Nelumo are abundant in them.

In the flora of the Woodwardia sandstone the ratio is in fact 30 percent. Furthermore it is remarkable that this flora includes such tropical or subtropical elements as Sabal, Asplenium, Aspidium, Denstaedtia, Grewia, Nelumbo, Ficus, Musa, Liquidambar, Cinnamomum, Palirus and Buettneria.

T. Kobayashi

Botany

Miscellaneous Notes on the East-Asiatic Uredinales with Special Reference to the Japanese Species—Notes on the Japanese Species of Uromyces

By Naohide Hiratsuka

(Japanese). (Jour. Japan. Bot. 13. 1937, 587-594, 729-747).

In the first of the two papers above mentioned, 11 species of Uromyces, 14 of Puccinia, 1 from each of the genera Hemileia, Malampsora, Chnoospora, Phakospora, Barcleyella are enumerated with their localities, etc.

In the second the history of investigation of Uromyces in Japan is described, and 73 species which were hitherto recognized in Japan are enumerated. A table indicating their distribution in the world is given.

On a large-grained Sterile Strain of Rice-plant and the Inheritance of Its Chimera

By Fuyuwo Kagawa

(Proc. Crop. Sc. Soc. Japan 9, 1937, 319-340, 2 text-figs. and 8 tables).

In the autumn 1934 six completely sterile rice-plants bearing large grains have appeared among the strain known by the Japanese name "Urasan". The author has isolated carefully several tillers of each mutant stock, and cultivated them in pots separately in a glass-house. In the spring and autumn

of the next year (1935), though generally they have shown the mutant character few of them were wholly identical to the original normal "Urasan" strain. Since all of them have been derived from the original mutant stock in the vegetative way (tilering) the production of normal strain denotes that in a certain portion of the mutant body the character of the normal strain has appeared in the chimerical way. It is to be noticed that though the plants showing the mutant character above quoted remained quite unchanged in the next year, many of them have borne besides sterile large grains few normal fertile ones, thus making such plants semi-sterile instead of completely sterile.

All normal plants just cited were submitted to natural pollination, and the offspring of the next generation were examined. The offspring produced by each of them were either all normal or in the ratio of 3 normal: 1 sterile. If we denote the normal plant by AA and the mutant by aa, the parents of such offspring should be either AA or Aa. Some normal plants were found to produce besides the normals a very few steriles, for instance, 712 normals and 8 steriles. The author thinks that in this case the number of steriles is too small for considering the parent stock as Aa, and consequently he is led to the hypothesis that this should be due to the occurrence of some few mutations A—a in the AA-stock.

Ecological Studies of the Vegetation of the Abukuma River Basin

By Kyozi Naohara

(Japanese with English résumé). (Ecolog. Studies 2, 1936, 180-191, 306-318; 3, 1937, 35-46, 12 text-figs. and 13 tables).

Abukuma is one of the great rivers in Northern Japan Proper. The destructive action of inundations occurs in its river basin usually once per year. The author distinguishes there three vegetation zones, viz. unstable, semi-stable and stable. The unstable zone, on account of inundations just mentioned, remains quite bare for the greater part of each year, though in the year, when the inundation had not occurred or when only a slight destruction had taken place, few plants may grow there (for instance, some species of Chenopodium, Polygonum, Cassia, Microlespedeza). The adjoining semi-sterile zone which is less disturbed by the inundation than the unstable is characterized by the occurrence of some sand-resisting plants, as Carex pumila and Imperata cylindrica var. Koenigii, which form a sand plant community. Sand and humus piled up there by the flood lead to the further invasion of some other plants, which gradually build up a proper river bed plant community in the stable zone, where Zoysia japonica grows vigorously, and becomes finally the dominant plant. The mode of plant succession just spoken was further proven by the author by means of the scores of permanent chart quadrates and belt transects marked there. During this process of succession the contents of fine sand and igneous loss increase considerably, the pH of soil becomes lower, the Ca-content decreases, phosphat and nitrate increase, especially the latter, when leguminous plants will grow there.

Notes of the Algal Flora of Manchoukuo I-IV

By B. V. Skvortzov

(With Japanese résumé by K. Okada). (Bot. Mag. Tokyo 51, 1937, 627-635, 677-688, 738-742, 783-791, 826-826, 9 text-figs.).

The first part refers to the midsummer phytoplankton of a marshy river branch in the Sungari plain near Harbin. Flagellatae 2 genera and 8 forms, Protococcales 5 genera and 12 forms, Desmidiaceae 3 genera and 4 forms, Diatomaceae 17 genera and 51 forms, Cyanophyceae 9 genera. Among 89 algae in all about 25% are new varieties and species, and many are those newly found in these regions. Trachelomonas scabra known hitherto from Australia and Venezuela, Nitschia holsatica known from Europe, and N. regula known from Tibet and Central Asia are cited as the most interesting records. All species are described.

The second part contains a list of algae from a single growth of Spirogyra collected near Harbin. In mucilaginous masses of Spirogyra 30 different algae were recognized, of which most are diatoms. The following new species are recorded as the most interesting forms: Stigeoclonium spirogyrae sp. nov., Tribonema tetrachlora, Oscillatoria Kavalchookiana and Navicula harbinensis. The description of all species follows.

The Entrance and Migration of Bacterium Solanacearum Smith in Tobacco Plants

By Wang Gee Vong

(Japanese with English résumé). (Ann. Phytopathol. Soc. Japan 7, 1937, 14-23, 1 pl. and 6 text-figs).

Inoculation experiments of Bacterium solanacearum on tobacco plants executed by the author have shown that the infection take place through the wounds, never through stomata or water-pores. Stigma was infected, even not wounded. The above experiments were made with bacteria cultured on potato agar or decoction. Those cultured on milk were found even to be able to infect unwounded roots, being more virulent than those cultured on potato agar or decoction. In the infection of stem and leaves the bacteria entering them through the wounds occupy the xylem-ducts, and then grow outwards towards the surrounding tissues which are damaged severely. Bacteria are often seen in the cells of pith and cortex. Bacteria occupying the xylem were found to migrate a much greater distance downwards than upwards. The rate of migration is dependent on the temperature, being greatest at 40°C and smallest at 15°.

Physiological Studies on the Growth of the Paddy Rice Plant in Peat Culture, with Special Reference to the Peat Conditions and the Nitrogen Source

By Sennosuké Yamaguchi

(Jour. Fac. Sc. Hokkaido Imp. Univ. Ser. V.,4, 1937, 143-175).

Studies on the growth of paddy rice plants were carried out by the method of pot culture with peat, clayey loam, and coarse sand soils and their mixtures, using urea, urine, ammonium sulphate and sodium sulphate as nitrogen source. The following facts were ascertained. (1) The growth of rice plants depends upon the change of hydrogen ion concentration of the medium and upon the buffer capacity of the soil. (2) The buffer capacity of peat, clayey loam and coarse sand was largest in the case of the alkali titration; that of coarse sand was smallest and that of clayey loam showed a degree intermediate between them. (3) The local difference of pH-value according to the depth in the pot was most remarkable in clayey loam, smallest in peat, and in coarse sand it was similar to peat. (4) The hydrogen ion concentration was lowered by mulching of coarse sand or clayey loam on the one hand, and by manuring of urea, urine or sodium nitrate on the other. Such reaction change favours good growth of paddy rice plants, except the application of NaNo . (5) The bad growth of paddy rice plants in the higher acidic region in the peat or peat extract culture may be partly due to the harmful effects of humic acids in the molecular form or of organic substances in an active form, the amount of which depends mainly upon the hydrogen ion concentration of the culture solution.

On the Gametophytes of Some Japanese Species of Laminaria II

By Tiyoiti Kanda

(Sc. Papers Inst. Algol. Res., Fac. Sc., Hokkaido Imp. Univ. 2, 1938, 87-111, 2 pls. and 24 text-fig. groups).

The life history of Laminaria Yendoana, cichorioides, yezoensis, Kjellmanniella crassifolia and Chorda Filum, was traced by performing the culture. The alternation of generations—asexual zoospores male and female gametophytes—as well as the development of young sporophytes were thus ascertained. These processes are similar in all forms above indicated. The zoospores and the male gametophytes lack the eye-spot, except in the last of the species above cited. In all species of Laminaria examined by the author the oogonium consists of one or few cells, and the egg-cell is pressed out from the oogonium before fertilization. The male gametophytes are multi-celled, and each antheridium developed from a terminal cell of the thallus produces each one antherozoid.

The Species of Liagora from Japan

By Yukio Yamada

(Sc. Papers Inst. Algol. Res., Fac. Sc., Hokkaido Imp. Univ. 2, 1938, 1-34, 15 pls. and 22 text-figs.).

First of all, some short remarks are made on the anatomical details of the genus Liagora. The assimilatory filament in this genus is distinguished into two different types, the first being seen simply in the section Farinosae, and the second in all other forms. Two distinct types are also seen in spermatangia. In the one type they are produced around the ultimate cell of the assimilatory filament and form densely packed head-like clusters; this type is seen in those species with the assimilatory filaments belonging to the Farinosae-type (cf. above). In the second type the spermatangia are produced either on the ultimate or penultimate cell of the assimilatory filament in nearly corymbose manner. The carpogonial branches are also of two types. In the one they are evidently lateral on one cell of the assimilatory filament, while in the other they are lateral, subterminal or terminal. After fertilization the cystocarp is divided into two cells, usually by means of a horizontal cell-

wall, but sometimes by a longitudinal one.

An analytical key to the Japanese species of Liagora is given. Each species is described and illustrated. The following species are contained in this paper: Liagora orientalis Agardh, L. caenomyce Decaisne, L. robusta sp. nov., L. Boergesenii sp. nov., L. Setchellii sp. nov., L. japonica sp. nov., L. Segawai sp. nov., L. ceranoides Lamouroux, a pulverulenta (Agardh) comb. nov., b leprosa (Agardh) comb. nov., L. decussata Montage, L. farinosa Lamouroux, f. pinnatiramosa f. nov., L. pinnata Harv., L. clavata sp. nov., L. mucocissima sp. nov., L. formosana sp. nov.

Zoology

Graded Response of the Muscle of Japanese Giant Crab for Direct Stimulation

By Takeo Kamada and Haruo Kinosita

[Proc. Imp. Acad. of Japan, 13, No. 9 (1937), 1 tab. (374-377).]—On the motor nerve of the dactylopodite flexor of Macrocheira kaempferi two pairs of Ag-AgCl electrodes were set. By these electrodes the nerve was stimulated with 50 cycle current. The situation of the distal pair of the electrodes was settled at one place, but the other pair of the electrodes was sometimes translocated. The muscle was tetanized by the stimuli from the proximal electrodes, and then the second extra stimulus was applied by the distal electrodes. The latent time of that second stimulation was then determined. This value becomes larger according to the increase of the distance between the two pairs of the electrodes. From this result the authors discussed the possibility of occurrence of the difference in muscular contraction by the train of impulses developed in one and the same nerve fibre but of different discharging frequency.

K. Inoue

Preliminary Note on Experiments of Ooplasm Transfusion of Silk-worm-egg with Special Reference to the Development of Embryo

By Yositiro Umeya

[Proc. Imp. Acad., 13, No. 9 (1937), 378-380, 2 figs., 1 tab.]—The author is of the opinion that the development of wintering eggs might be forced to be retarded due to the insolubility of yolk, although the embryo itself is in the state ready for development. To establish his opinion, the author tried to exchange the ooplasm reciprocally between the wintering eggs and non-wintering ones. A small hole of about 0.2 mm in diameter was made in the centre of the egg, and then some ooplasm (with yolk) of about 20% of the volume of the egg was sucked out by means of a capillary tube, taking care not to injure the embryo. As soon as this operation was done successfully, reciprocal transfusion of removed ooplasm was made. The embryo in the wintering egg could develop when a proper quantity of ooplasm including soluble yolk from the non-wintering egg is introduced. But by transfusion of some ooplasm containing insoluble yolk from the wintering egg into the non-wintering egg the development of the embryo in the latter could not be checked. This latter case was explained in many ways from the author's stand point.

K. Inoue

On the Developmental Characteristics of the Silkworm Embryo

By Yositiro Umeya

[Proc. Imp. Acad., 14, No. 4 (1938), 141-144, 3 figs., 2 tabs.]—The rate of early development of the embryo, that is from the wintering stage to the elongated stage occupying about one-third the entire embryonic period, varies not only with the race of the silkworm, but with the season in which the eggs are laid. On the contrary the rate of later development, namely, from the elongated stage to the time of hatching, which takes up about two-thirds the entire embryonic period does not differ very much by such factors. The above mentioned phenomena were ascertained by the author experimentally. It ts interesting that the more retarded the development of the embryo in the earlier stage, the more accelerated it is in the later stage, resulting that the total period of embryonic development under constant temperature becomes almost the same, notwithstanding the season in which the egg are laid. The author regards this phenomena from the view point of the organism as a whole.

K. Inoue

Sex-modification in a Semidifferentiated Salamander, Hynobius retardatus, Resulting from Implantation of Testis and Hypophysis

By Kin-ichiro Hanaoka

[Proc. Imp. Acad., 14, No. 4 (1938), 145-148, 3 figs.]—1) Implantation of adult hypophysis into larval salamander. In the normal development the testis begins to differentiate once in the female direction and reaches young ovarian stages, then the differentiation starts to male direction shortly before the metamorphosis. In the grafted larva the testis differentiates from the beginning into male direction as in sexually differentiated amphibians. The development of ovary was not affected by implantation. 2) Implantation of testis and hypophysis. The testis of the grafted host was slightly advanced for their age, but no further differentiation of testis occured at the stage of metamorphosis. Profound modification of sex, however, was found in the development of ovary.

K. Inoue

Observation on 'Thermo-Current' in Nerve

By Seiichi Okabé

[Jap. Jour. Med. Cci., III. Biophys., 3 (1935), 167-176, 2 figs., 2 tabs.]—The author studies the thermocurrent of the sciatic nerve of the toad. Its result confirmed the study of Varzár. The only difference is that the nerve gives quiet consistent response up to 27°C, the warmer region takes invariably positive sign against colder portion. An optimal temperature is about 23°-24°C. It is remarkable that the thermo-current does not respond promptly to the change of temperature. This is made clear especially in the case of cooling.

K. Inoue

On the Difference of the CO^2-output of the Frog Tissue between Different Sexes

By Tyuziro Seto

(Japanese.) [Nihon Seiri. Z., 1, No. 6 (1937), 376, 2 tabs.]—The CO^2-output of the male muscle and other tissues is greater than that of the female. The male muscle contains larger amount of water than the female. The muscle immersed in half concentrated Ringer's solution gives out smaller amount of CO^2 per minute than the muscle in twice concentrated Ringer's solution. Measurement of CO^2 was performed by the Parker's method.

K. Inoue

A Contribution to the Knowledge of the Braconid Fauna of the Empire of Japan (Hymenoptera)

By Chihisa Watanabe

[Jour. Facul. Agr., Hokkaido Imp. Univ., 42, pt. 1 (1937), 1-188, 5 pls.]—In this paper 240 species have been arranged under 9 subfamilies. Of them 42 species are new to the fauna of the Empire of Japan and the following 30 are described as new to science: Bracon yakui, B. nipponensis, Spathius japonicus, Rhogas daisetsuzanus, R. oyeyamensis, R. lymantriae, R. Wadai, R. drymoniae, R. microculatus, R. sapporensis, Chelonus tosensis, C. moriokensis, Ascogaster epinotiae, Phanerotoma producta, Earinus jezoensis, Braunsia postfurcalis, B. matsumurai, B. antefurcalis, Microdus aino, Microtypus takeuchii, Microgaster takeuchii, M. coenonymphae, Microplitis theretrae, Streblocera nigrithoracica, Pygostolus septentrionalis, Leiophron antennalis, L. aino, Cardiochiles japonicus, Macrocentrus gigas and Phaenocarpa jezoensis. General discussion on the parasitism of the family is given and also host list is appended.

S. Kuwayama

Studies on the Post-embryonal Development of Hymenolepis diminuta. Part I. On Hatching of the Eggs of Hymenolepis diminuta

By Norio Narihara

(Japanese with English résumé.) [Taiwan Ig. Kw. Z., 36, No. 4 (1937), 713-731.]—The egg-shell is affected neither by artificial gastric nor intestinal juice when immersed therein up to twenty-five hours at a temperature of 38°C. The eggs which were immersed in the artificial gastric juice for from one to one and half hours and then transferred into the artificial intestinal juice did not show any change of their shell, when examined after 2-46 hours' immersion in the latter juice. The author found, however, that the shells are easily broken and oncosphaerae freed if the eggs thus treated are transferred into a small gum sac containing certain kind of medium and mechanical stimulation was applied by gentle crumpling of the sac with fingers. The eggs hatch out in the body of the intermediate host, Ephestia cautella, in the same manner as in vitro and the free oncosphaerae were frequently found in its parenchymal tissues 6 hours after infecton. Thus it might be concluded that as soon as the intermediate host ingests the eggs,

the shells are broken by the peistaltic action of the intestine. The oncosphaera on being freed from its shell takes up active, erratic movements which gradually slow down to normal before finally resting in a motionless position.

K. Morishita

Studies on the Tropical Rat Mite. Third Report. Its Biology and Control

By Nanzaburo Ohmori

(Japanese with English résumé.) [Taiwan Ig. Kw. Z., 36, No. 12 (1937), 2589-2608.]—The damage from this mite in Formosa was first reported by Morishita and Ohmori (1931). In the present paper the author described its growth, its blood sucking habits, the condition in which the eggs are layed, its span of life, its development in human habitats and the nature of its hosts. For its control he recommended the fumigation with the insecticide which consists of 20 or 25 parts of kerosene and 80 or 75 parts of petrol with or without 10 gm naphthalene.

K. Morishita

Physics

High Frequency Characteristics of High Resistances

By Takeo Akahira and Masao Kamazawa

(Japanese). [Bul. Inst.. Phys. Chem. Res., 16 (1937) 1393-1408]. Authors investigated the behaviour of high resistance at high frequencies which consists of conducting layer deposited and cut in a spiral form on porcelain tube or rod. The equivalent circuit of a high resistance can be represented by the two components, the resistance and the capacitance connected in parallel, and the magnitudes of these two components change with the frequency. The thickness of the conducting layer is usually so small that the increase of resistance due to the skin effect is out of question even at the very high frequency. The inductive reactance of such a resistance is also negligible compared with its direct-current resistance even at the frequency of 100 megacycles per second. When the resistance is prepared by a deposit on porcelain tube, also having similar deposit on the inside of the tube, which may be disconnected from that on the outside, this inner deposit becomes effective at the higher frequencies through the capacities between the both side layers and decreases the resistance remarkably. With regards to the resistance without inner deposit the decrease of equivalent resistance at a high frequency is probably attributable to the stray capacity, which is naturally resulted from such a complicated electric field near terminals. In order to remove this stray capacity, in other words, to make the electric field uniform two parallel plate electrodes are used as the terminals. And thus, the high resistances with excellent characteristics have been obtained, for instance a resistance of 2 megohms which shows no change of resistance at 10 megacycles per second.

Authors

A New Attachment Theory of The Ionosphere

By T. Tukada

[Rep. Rad. Res. Japan, 7 (1937), 121-144, with 4 fig.]. It is theoretically shown that electrons in the ionosphere disappear mainly by attachement to molecules or neutral atoms instead of by recombination. The negative ions produced by electron attachment are shown to eject electrons as a result of the photoelectric effect of sunlight. These disclosures have eliminated the various faults existing in the concepts of the past attachment theory and have made possible the explanation of phenomena that could not be explained by the recombination theory. It has also become possible to explain the seasonal variations of the F region without resorting to the assumption of such great differences of temperature as are necessary in the recombination theory. A part of the discussion deals with the atomic oxygen content of the upper atmosphere and also touches upon the ionization of the E, F^1, and F^2 regions. The value of the conclusions based on this new attachment theory, however, can only be established after further experimentation.

Author.

Comparison of Field Intensities of Short Waves Receives Simultaneously from European Stations at Two Different Points in Japan

By Takesi Amisima

[Rep. Rad. Res. Japan, 7 (1937), 75-89, wih 18 fig.]. In the present paper, the writers deal with the results of extensive measurements that were carried out in Japan with the object of comparing the field intensions of short waves simultaneously received from European Stations at two separated sites in Japan during the period from January to August, 1935. The short waves were specially transmitted from Europe for the purpose of these measurements. The receiving sites were separated only 440 km from each other, the one being in the suburb of the city of Akashi some 50 km west of Osaka, and the other near the Fukuoka Receiving Station of the Japan Wireless Telegraph Company Ltd., about 25 km north-west of Tokyo. The waves received at these two sites may, therefore, be supposed to have propagated along virtually the same path, although those received at Fukuoka took a path slightly more northern than those received at Akashi, assuming that all waves propagate along a great circle path as usually accepted. A method of measurement practically unaffected by differences in local conditions peculiar to these sites was adopted for the investigation. The following are some of the most important conclusions from the results of these measurements: 1. Considerable differences were found between the signal intersities received at these sites, notwithstanding the very slight difference in the two wave paths. 2. An additional increase in attenuation in bd was observed in the waves from Dorchester, England, to Fukuoka on magnetically disturbed days, which was roughly twice as large as that in the case of waves from Dorchester to Akashi. Judging from the geographical distribution of auroral displays on the wave path, it does not seem a very difficult matter to estimate this attention. 3. The variation in signal intensities on the Dorchester-Akashi route was much less than that on the Dorchester-Fukuoka route, although it was observed to be much more than that observed on wave paths through lower latitudes. Sometimes an abrupt increase in signal intensity of about 25 ab, lasting only a few minutes on the Dorchester-Fukuoka route.

Author

Intercomparison of Frequency Standards by means of Modulation Emission—Eighth Report of The Sub-Committee for Frequency Standards

By Ryotaro Mitsuda and Keikitiro Tani

[Rep. Rad. Res. Japan, 7 (1937), 17-20, with 2 fig.]. The present paper is a report of test results, obtained in the latest comparison (the eighth one of this kind) of the frequency standards maintained independently at the Electrotechnical Laboratory, the Naval Technical Research-Department, the Military Scientific Laboratory, and the Iwatsuki Radio Receiving Station, all in Japan. The comparisons were made during the period from November 18 to 20, 1936, by simultaneously measuring the modulation frequency of a radio wave emitted from the Kemigawa Transmitting Station. The values of modulation frequency measures by each laboratory agreed well within a maximum difference of 3 parts in ten million.

Authors

Photoradio Development in Japan

By Daitaro Arakawa, Atsushi Kimpara and Takesi Amisima

[Rep. Rad. Res. Japan, 7 (1937), 207-213 with 9 fig.]. This paper briefly describes the recent developments in picture transmission by wireless in Japan. Preliminary experiments were carried out at first between Taiwan (Formosa) and Tokyo, a distance of 2000 km. The advantages and disadvantages of time and amplitude modulation were compared in detail, and critical, quantitative studies interference, atmospherics, and fading (especially selective fading). During the Olympiad in the summer of 1936, a long distance transmission experiment was performed between Berlin and Tokyo, and fair results were obtained, notwithstanding the unfavourable radio transmission paths lying near the north pole. Since then efforts were made to improve the screen frequency synchronising mechanism, high-frequency keying device, and to ascertain the most suitable screen frequency, etc. In the beginning of 1937, other experiments were conducted between London and Tokyo, and between San Francisco and Tokyo. The latter experiment brought about somewhat improved results.

Authors

New Automatic Telegraph Transmitters

By A. Kuroda and S. Iwai

[Res. Electrotech. Lab., 409 (1937), 1-28, with 17 fig.]. It has been well known that the various disadvantages of automatic telegraph transmitters in the past, such as the instability of adjustment, chatter-

ing of the transfer contacts, arcing, etc., have been largely due to the type of construction of the transfer contacts. With the aim of eliminating these disadvantages and at the same time obtaining high-speed transmission, an automatic transmitter employing a rotating drum type of contact was constructed for test purposes. A spring contact was arranged to slide over a rotating drum which contained both mark and space contacts, and the point of contact was shifted in accordance with the letters sent. By this means, the rebound due to the striking of contacts was eliminated, and hence chattering was prevented. The elimination of rebound also obviated the need for adjusting the pressure of the jockey in accordance with the communication speed. Since a spring contact needed only to be strong enough to maintain contact with either the mark or space contact, there was little variation of adjustment, and the apparatus could be operated continuously over long periods of time. Besides the above apparatus, another type of automatic transmitter was constructed with the object of conserving paper slips and unifying the perforator. This transmitter employed a slip perforated by the reversal code and was used in the transmission of Morse code. Since one of the most important factors in his special type of transmitter is the mechanism of controlling the travel of the paper slip for the transmission of a dash, a differential driving gear was employed as means of control, and the rotating drum described above was utilized for the transfer contact. This report give a detailed description of the construction, operation, and behaviour of these two experimental transmitters; and for reference, the various types of automatic transmitters used heretofore have been briefly outlined at the end of the report.

Authors

Astronomy and Geophysics

Geoid and Crustal Deformation in the Kwanto District

By Yukio Kawabata

[Geoph. Mag., 10 (1936), 89-110.]. Through the revision of the precise levels after the great Kwanto earthquake of 1923, were worked out the vertical displacements of banch-marks that had been previously laid down there. Certain statistical correlations were noticed, that would suggest that change of geoid occurred at the same time, but its absolute values could not be determined. To ascertain the meaning of these changes, a rough examination was made of the extent to which isostatic compensation had been attained in these region, the result thus obtained affording a suggestion that the theory of isostasy holds even in Japan, but in a very different manner as compared with that obtained elsewhere. At any rate, in Kwanto and vicinity, the depth of compensation seems as a whole to be very shallow, especially in the western part of the area, including the Izu Peninsula and Suruga Bay, the depth being very shallow as compared with the eastern part that faces to the Pacific.

K. Omae

Sudden Rise of Air-Temperature near Ground During Night at the Basin of Kyoto

By Tatutosi Takahasi

[Meteorological Notes No. 1. Met. Res. Inst., Imp. Univ. of Kyoto, July, 1936] (Japanese.) Three examples of sharp rises of temperature at low level but not at high level are illustrated and explained by autographic records as the consequence of sudden displacements of surface cold air accumulated near the ground. The first example, which occured at the passage of a warm front and which shows a sharp rise 5°C and how the ordinary warm front is modified by the preexistence of cold air lake, is illustrated by temperature-height curves. The distribution of sudden rises which is mainly horizontal, is illustrated by the second example which took place at the passage of the trough line of a cyclone; and the third example is selected to show a different type which appeard during an anticyclonic cold clear night. Some statistical results are appended at the end of this paper.

T. Namekawa

Vibrations of the Keep of Nagoya Castle due to Earthquake and Wind Pressure

By T. Saita

(Japanese.) [Bull. Earthq. Res. Inst., 16 (1938), 145-154.] In our country great and tall wooden buildings are those of Buddhist and castle, namely, a five-storied pagoda, the great gate of a Buddhist temple and a keep. These buildings are well spoken of a safety against earthquake shocks while other low buildings are almost demolished. These is no investigations for these buildings.

The writer is at present engaged in observing the vibrations of a pagoda in Tokyo and its results are not yet ready for publication. In this paper are given the results of observations which have been done by the writer in the first place for the vibrations of the famous keep of Nagoya castle during earthquake and wind blows. From the observations the writer found that the acceleration at the upper floor of the keep is about 1/3 of the ground and decrease of acceleration at upper floor depends on the keep and that of its ground.

The writer believes that the above statements are applicable to the fact the pagoda and other tall buildings are well proof against earthquakes.

Author

General View of Hot-springs in Beppu City, I. and II.

By Beppu Geophysical Institute.

(Japanese). [Tikyubuturi (Geophysics) 1 (1937), 20-27; 267-284.]

1. The sources of hot baths in the City of Beppu are 12 natural springs and about 800 boring wells. Investigation of the circumstances and conditions of each individual well in the city were carried out by members of the Beppu Geophysical Institute first in 1924, and again in 1933. The general results of the investigations are described. (Most of the wells are of the depth of 40-60 metres. Wells are being deeper year by year.)

2. The temperature and the flow were measured on about 700 wells in September and October in 1924, and in July and August in 1933. Mean values of temperature and flow are 53°.38C and 13.724 L/min in 1924 and 54°.06C and 17.263 L/min in 1933.

3. Chemical analysis of mineral water from 107 wells shows that there is no great difference in their contents. The temperature, the flow and mean values are as follows.

Max. temp.	Max. flow	Temp. of max.	Flow frequency	Total flow in the city
68.6°C	851.57L/m	57°	8-12 L/m	$16.32\times10^3 m^3$/day
71.5	847.62	57	8-12	18.79 ,,

	Total ppt.	SiO_2	$Fe^{\cdot\cdot\cdot}$	$Al^{\cdot\cdot\cdot}$	$Ca^{\cdot\cdot}$	$Mg^{\cdot\cdot}$	$K^{\cdot}$	$Na^{\cdot}$	Cl'	SO''_4	HCO'_3	CO_2
In gr./L.	1.035	0.1816	.0031	.0024	.0742	.0393	0.179	.1772	.2411	.0584	.5085	.2358
In ton/day In whole city	19.68	3.450	.059	.045	1.410	.747	.340	3.365	4.580	1.214	9.665	.449

The springs in the whole city produce 2.7×10^{11} cal of heat and 7,200 tons of precipitation in a year.

4. Annual variations and secular variations of the temperature and the flow of springs in Beppu are concluded from the examination of the data of continuous observations on 63 wells for a year and on 8 wells for 10 years, with tables showing the mean values for each month of all wells. Annual variations of flow are distinct: a maximum value in September and a minimum in April. The temperature of spring water remains almost constant, the amplitude of the annual variation does not exceed 2°C. Variations of the temperature and the flow indicate a slight positive correlation as a whole, but this does not hold for individual wells.

The amounts of secular variations are far greater than the amplitude of annual variations. Mean annual values for 8 wells are as follows.

Year	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	Mean
Temp.	53.4	53.0	55.8	55.7	55.5	55.3	No Obs.	53.3	52.7	52.6	52.9	54.0
Flow	15.39	12.39	12.68	13.36	12.82	11.74	No Obs.	10.96	9.01	9.29	11.75	11.94

5. The structure of the ground under the city of Beppu is discussed on the basis of soil samples from 25 boring wells distributed in the city. It is realized that the ground is composed of many strata of various sorts of sand, pebbles and clay soils of alluvial deposit, containing between them rich mineral water. The most remarkable feature is that a dense group of impervious layers of the thickness of nearly 100 metres extends under the lower part of the city. The upper layer of this group lies at the depth of about 50 metres in the middle part of the city and it slopes from the SW to the NE-direction. The hot spring water flows out from layers of various depths through boring wells.

M. Hasegawa

Report of the Expedition Sent from the Department of Astronomy in the Tokyo Imperial University for the Observation of the Total Solar Eclipse of June 19, 1936

By Yusuke Hagihara, Masaki Kaburaki and Kuniji Sato

[Ann. Tokyo Astr. Obs. 2nd Sex. 1 (1938), 91-150, with 3 plates.] The first aim was to study the light distribution over the corona by the light of the photographic region and also of the visible region. The second aim was to get some slitless spectrograms of the corona and of the chromosphere. The third aim was to take the photographs of the Sun in its partial phase.

On account of the unfavorable weather condition the second aim was in failure. Twenty-two photographs of the Sun in its partial phase were taken and were handed to the Tokyo Astronomical Observatory for the reduction.

Several photographs of the corona were taken through a yellow filter with a Merz's 7-inch visual telescope in equatorial mounting. The density over the three plates were measured, together with the intensity-scales taken by the light of a Hefner lamp. The isophotes for the corona were drawn. The intensity-decrement along the streamers was shown to vary in the inverse 5.5-th power of the distance from the centre of the Sun's disc.

With a Dallmeyer 8-inch photographic camera in equatorial mounting three photographs of the outer corona were taken. At the same time several intensity-scales were obtained by the light of the corona itself with a special apparatus designed on purpose for it. The reduction of the plates was carried out by inventing a special method which we call the chain method. Corrections for sky-light and for fogging were applied. Isophotes were drawn and the intensity-decrement along the streamers were shown to vary in the inverse 3.5-th power of the distance from the centre of the Sun's disc.

With the special apparatus just mentioned several intensity-scales were taken by the light of the full Moon with the same exposure time as for the intensity-scales taken by the corona. The luminosities of the corona and of the full Moon were compared by the chain method. It was found that the luminosity of the corona was 2.3 times as bright as that of the full Moon.

The distribution of the intensity of halation due to the photographic images of some simplified forms, such as in the form of a pin-hole, in the form of a straight line and in the form of a circular ring, was studies by laboratory experiment. The result was applied for eliminating the effect of halation in the coronal photometry. The true distribution of the relative intensity was shown to be derived from the apparent distribution by means of a Fredholm's linear integral equation.

The effect of sky-scattering for the celestial bodies in the forms of a circular ring and of a circular disc was computed theoretically. This result for the circular disc was applied for determining the coefficient of sky-scattering from a photograph of the full Moon taken by screening the Moon's image on the plate. Then the effect of sky-scattering on the distribution of the intensity of the corona was removed likewise by solving a Fredholm's integral equation.

From the intensity-distribution over the Moon's disc on our eclipse-plates the amount of the reflected light from the Earth was determined and it was seen to be in second with Danjon's estimate of the luminosity of the new Moon.

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Part II. Photometry of Corona in the Visible Region. M. Kaburaki.

Part III. Effects of Halation and of Sky-Scattering on the Coronal Photometry. (in preparation), Y. Hagihara and K. Saito

Y. Hagihara

On the Results of Re-examinations of the Spectrogram Obtained at the Hokkaido Eclipse of June 19, 1936

By Rikichi Sekiguchi

[Tokyo Astr. Bull., Nos. 280-282, (1938).]. This is a short note mainly dealing with the reality of the nebular lines λ6 548 and λ6 583 (NII forbidden lines) found by the author at the mentioned occasion, and drawing attention to the multiple structures of the red lines λ6 374 and λ6 776. The author emphasizes the possible relationship of those nebular lines to the disturbed region of the Sun's marginal part as manifested by the groups of flocculi and faculae. As a result of cautious survey of the red part of the spectrum the author found a number of unknown emission lines, being confirmed by microphotometric traces. Their approximative wave length are: 6 767 (violet component of λ6 776), 6 535, 6 528 6 502, 6 449 6 416, 6 381 (red component of λ6 374), 6 374, 6 364, 6 360, 6 316, 6 299, 6 262. The line λ6 364, the violet components of λ6 374, and the line λ6 299 are respectively so closely situated by the well known nebular lines, λ6 364 and λ6 302 (identified by Bowen by to OI forbidden lines). The author is tempted to identify them each other. Also the identity of the line λ6 381 to the line λ6 381 to the line λ6 378.81 found by Adams and Joy in the spectrum of RS Ophiuchi is suggested. The line λ6 528 is very near to SII-forbidden line 6 526,68 predicted by Fowler. λ6 316 and λ6 449 also seem to be related to the predicted forbbiden KV-lines 6 316.6 and 6 446.5 respectively.

Author.

Determination of Longitude and Latitude of Some Stations in the Western Japan Sea District of Honshu

By Masahisa Torao

(Japanese.) [Tokyo Astr. Obs. Rep., 5 (1938), 219-227.]. This is the continuation of the series of astronomical position determination of the first class geodetic points within our area, that have been planned by the Geodetic Committee of Japan. In the summer of 1937 the author made an expedition to the mentioned district to carry out the observations with the Bamberg transit instrument of 70 mm aperture and a pair of chronometers. For the longitude work, the time determinations were made by the transit observations of stars with the nonpersonal registering micrometer and the comparisons of chronometers by registering the wireless time signals from the JJC station. The latitudes were determined by Talcott method with the star pairs selected from Boss P.G.C. After full investigations of errors of various sources the final results came out as given in the table, in which are appended the results of geodetic determinations together with the deviation of plumb-line.

Stations	L_a	L_g	φ_a	φ_g	Deviations of Plumb Line ξ	η
(1)	8h56m59s.802	1s.048	35°31′24″.00	4″.87	+19″.13	−15″.21
(2)	8 51 55 .069	56 .007	35 30 37 .67	22 .70	−14 .97	−11 .46
(3)	8 48 56 .289	57 .594	34 59 8 .16	51 .68	−16 .48	−16 .04

Engineering

Some Problems in Increasing the Extraction of Oil

By Tatsuo Otagawa and Shogoro Kimura

[Journal of Mining Institute of Japan, Vol. 52, 612 (1936), 203-222.]—This paper describes certain fundamental relations governing the rate of flow of oil from a reservoir from the point of view of production engineering, formulating certain guilding principles for their possible application to various methods of oil extraction in the field.

Oil sands in strata are subjected to compression due to folding of the formation, and also by gas, and by both hydrostatic and rock pressures. By studying the effects of pressure on the porosity and coefficient of permeability of sand in a 5,000 atm. pressure apparatus, it is concluded that the reduction in porosity resulted in more compact arrangement of grains and the collapse of particles, which cannot materially hinder the accumulation of oil. However, this condition increases extraordinary the resistance to flow, thus rapidly diminishing the productivity of wells.

The efficient withdrawal of oil from a reservoir involves many engineering factors, such as:

(1) Increasing the head causes the

flow through sand (utilization and maintenance of reservoir energy, repressuring and water flooding).

(2) Diminishing the distance through which the oil flows (spacing of well, and underground mining).

(3) Increasing the coefficient of permeability (cleaning and shooting the well, and diminishing the viscosity, specific gravity, and surface tension of the oil).

The author emphasise that the technique for oil production is well established through investigating the law of oil drainage through sand, and express the belief that there must be a substantial reward for increased efficiency, with a recognition of the importance of sand studies and permeability determinations in the field.

Authors

On a Method of Producing Good Protective Films on Mg Alloys

By Seiji Goto and Hirosi Asada

(Japanese) [Tetsu-to-Hagane, 22 (1936), 798-800, with figs. and photos.]—Cd-Zn-Mg alloys, containing a large amount of manganese, are fairly resistable, such as AZG or AZF, to a 3% salt solution. If however, these alloys are heated to about 200°C in air after machining, their surfaces are convered with a certain film which is much more resistable as described below.

The average loss in weight from a sample containing Cd 4%, Zn 3%, Mn 1.8% and Mg 91.2%, heated to about 200°C, is 0.9% of its initial weight of 35 gm (test piece for tension test), when immersed in a 3% solution of common salt for 28 days. Its strength also declined from 23 kg/mm² to 19 kg/mm². The corrosion that occurred in two or three pits were caused by defects in the film, i.e. pitting corrosion.

In the case of the unheated sample, in which the loss in weight was 1.3% and the reduction in strength 7 kg/mm², there was a general corrosion around the surface.

For studying the effects of Cd and Zn on this resistable film, Cd-Mn-Mg and Zn-Mn-Mg alloys in various proportions were prepared. Each of them were heated to 150, 200, 250, and 300°C and comparisons made of their corrodibility, qualitatively, with the unheated specimens after immersion in a 3% salt solution.

From the results they conclude that with Zn up to 2%, no harm is done to the surface film, while Cd up to 6% aids in the formation of film, and the more manganese it contains, the more anticorrosive becomes the film. About 200°C is the best temperature for heating to produce this film.

Authors

Irreversibility of Gas Absorption in Various Kinds of Iron

By Keizo Iwase, Masaji Fukushima and Saburo Mitsui

(Japanese.) [Tetsu-to-Hagane, 22 (1936), 770-773, with figs.]—Gas absorption experiments were carried out with various kinds of iron and its alloys in order to study the effect of impurities and heat treatment. The experiments showed that virgin iron, when it contains no other metallic element, behaves toward gas reversibly, while impure iron behaves irreversibly. That is, pure iron absorbs the same quantity of gas whether it is once heated in the gas or not, while impure iron absorbs the gas in less amount when it is once heated in the gas as compared with virgin iron.

Authors

On a New Method of Calculating Secondary Stresses in the Frame of a Bridge Truss, and Some Characteristics of Such Trusses

By Hukuhei Takabeya and Tadaaki Sakai

(Japanese). [Jour. Civ. Eng. Soc., Japan Vol. 23, No. 3 (March, 1937), p. 251-267, with figs.]

The Distribution of Stresses around a Circular Tunnel with Lining

By Bennosuke Tanimoto

(Japanese). [Jour. Civ. Eng. Soc., Japan, Vol. 23, No. 4, (April, 1937), p. 357-379, with figs.]—As an example of the problem of gravity stress, the author succeeded in solving the distribution of stress around a horizontal circular tunnel in a gravitating elastic solid having a lining of uniform thickness, using Airy's stress-function. Supposing that the displacement is a plane strain, the forms of the stress and that of the displacement, which are obtained by adequate integration of the stress in polar coordinates, are sufficient for the boundary conditions, one of which is at the inner and outer circular boundaries, and the other at infinity. For convenience of calculation, assuming that the surcharge is sufficiently large, the effect of the top surface is neglected. In numerical examples, assuming that the surroundings consist of earth and the lining of concrete, the max. hoop-stress in concrete is about 50 kg/sq. cm.; in which the surcharge is 15 m, the inner radius of the tunnel 5 m, and the thickness of the lining 40 cm.

Author

On the Properties of Manchoukuo Tars, Heavy Oil, Middle Oil and Cut-Back Tars Prepared with Heavy Oil and Residual Tars as Road Making Materials

By Eizo Nishikawa and Yosio Yamashita

(Japanese). [Report of the Research Office of Public Works, Dept. of the Home Affairs, Japan, No. 39, (Nov., 1937), p. 131-163.]—The chemical and physical properties of Manchoukuo tars, heavy oil, and middle oil were tested as road making material, and it was found that heavy oil was best suited for cut-back oil. Twenty-eight samples of cut-back tars were prepared with heavy oil and residual tars that were made from raw tar by distillation up to various temperatures, such as 235°, 250°, 270°, 300°C. All the cut-back tars were again tested for its properties as road making material. The distillation temperatures and the proportions of the oil and residual tars for making suitable road tars, and complying with the specifications for hot-application tars of grades D, E, F, and G, were determined. The specifications will be found in Office Report No. 25. The results are summarized in a diagram showing the relation of the distillation temperature and heavy oil percentage to the grade of the road tar.

Authors

The Effect of Knots on the Compressive Strength of Wood

By Toru Mori

(Japanese). [T. I. J. A. No. 5, 1937.] —The mechanical properties of knotty wood used in building constructions, bridges, etc. have not been studied to the same extent as those of clear wood, although the former is more important than the latter. For this reason, the author has made some experimental researches on kotty wood, of which this paper is the first report. It deals with the effect of knots on the compressive strength parallel to the grain.

(1) The kind of knot, whether sound knot, loose knot, etc. has a far-reaching effect, but sound knots which checks in them are similar to those without checks.

(2) The difference owing to the particular species of the wood (two species were tested) is not clear.

(3) The strength of a short column having a knot on its centre line can be obtained by the following formula, if provided the strength of the clear wood is known:

$$y=1-(1-y_1)/x,$$

where y is the ratio of knotty-wood-strength to clear-wood-strength,

x is the ratio of column-breadth to knot-breadth,

y^1 is a constant depending upon the knot-quality.

The values of y^1 are as follows:

Author

Kind of knot	y_1
Sound	0.6~0.5
Semi-sound	0.5~0.2
Loose	0.2~0.1
Decayed	0.1~ 0
Holes	0

A Study of Wood Rot by Artificial Culture of the Fungus

By Saburo Soshiroda

(Japanese). [T. I. J. A., No. 4, 1937.] — With a view to obtaining reliable data on wood-rot affecting Japanese timber most used in building construction, the hyphae of Poria vaporaria Pers, which is regarded as doing the worst damage to wood, was cultivated artificially, and a variety of pasteurized wood test-pieces was inoculated with the mycelium. The test pieces were gently placed in test tubes, at constant temperature, and left in the tubes for 3 or 6 months, after which they were removed, and the altered weight and strength due to the rot carefully compared, as follows:

(1) Comparison of the percentage of loss in weight and strength due to the effect of rot on the heart and sap wood.

(2) The percentage of loss in weight of the test pieces owing to rot for every month during the 6 months.

(3) Comparison of percentage of loss in weight and strength due to the effect of rot of the wood of various water content.

(4) Comparison of percentage of loss in weight and strength due to the rot in wood from various localities.

Author

On the Contraction of Concrete (continued)

By Kazuo Ono

(Japanese). [T. I. J. A., No. 5, 1937.] —Part 1. Observations on Concrete Structures. (2)

In a reinforced concrete structure in

Tokyo, cracks in the concrete floor, caused by shrinkage of the concrete were observed. The concrete of the affected part consisted of Velocement (rapid high strengthening portland cement) and Asano portland cement: the former used in the wet consistency and the latter in both dry and wet consistency. The concrete was from 7 to 14 months old. It was found that the concrete of wet consistency had contracted into a stronger mass than that of dry consistency. The effects of the two cements on concrete shrinkage were not clearly distinguishable.

Part 2. Researches in the Laboratory. (2)

In the laboratory, measurements were made of the shrinkage of the Tamagawa-sand-cement-mortars, made from 4 cements (2 portland-cements and 2 rapid high strengthening portland-cements) by means of a water-cement ratio of 0.65 and a mixture of cement 1 and Tamagawa sand 3.3, (which gives to each mortar about the same consistency, that is, a flow of 200%). The size of the test specimens was 4×4×20 cm and there were 4 curing conditions in water namely 0 days, 1, 3, and 7 days.

The results of the tests were as follows:

(1) The characteristics of the time-shrinkage curves of the four cement-mortar specimen were about the same.

(2) It did not at all follow that, because a rapid high strengthening cement was used, the mortar was necessarily quick shrinking.

(3) Shrinkage of mortar is retarded by water curing, but if the time of curing is less than 7 days, the mortar, when brought into contact with the air, contracts with almost the same shrinkage as that of the test piece that has not been cured in water.

Author

The Influence of Ground Elasticity on the Vibration of Buildings

By Ryo Tanabashi

(Japanese). [T. I. J. A., No. 5, 1937.] —The mode and period of the horizontal vibration of buildings depend not only on the flexibility of the building frame but also on the elasticity of the ground on which the building stands.

The author solved the problem mathematically on the assumption that the building frames are rectangular, uniformly rigid, and further that, besides the deformation of the frame, the building as a whole is liable to incline with respect to the ground.

Although the period of the first mode of free vibration is considerably prolonged by the elasticity of the ground, those of higher modes are only slightly affected by ground elasticity. An elastic ground adds to the safety of the frame from earthquake shocks, especially when the period of the first free vibration of the building is longer than the predominating vibration period of the ground, thus adding to the aseismic property of the building.

Author

Distribution of Horizontal Forces to each Frame of a Building

By Ryo Tanabashi and Masanobu Itomi

(Japanese). [T. I. J. A., No. 6, 1937.] —The theoretical distribution of horizontal forces caused by wind pressure or earthquake shock to each frame of a building becomes a very complex problem when some of the frames are rigidly joined rectangular frames and the others are braced portals. The author solved the case rigidly, and also the case when the bed of the building is elastic and rigid girders connect the footing of each frame.

The result shows that the distributing factors cannot be determined without such analyses, and that the factors vary widely with the elasticity of the ground and the rigidity of the girders connecting the footings.

Authors

The Effect of Ground on the Aerodynamic Characteristics of a Wing

By Ichiro Tani

(Japanese). [J. Soc. Aero. Sci. Nippon, Vol. 3, No. 26 (1937), p. 659-674, with figs. and tables.] — This paper deals with the effect of ground on the aerodynamic characteristics of a monoplane wing. In the first part of the paper theoretical calculation are worked out, taking into account the finite dimensions of the chord and the thickness of the wing. The results of calculations are then reduced to a simple form, readily available for use. The second part of the paper gives the results of wing model experiments that were carried out in the 2 m wind tunnel of the Aeronautical Research Institute, Tokyo Imperial University. For moderate values of the lift coefficient, the calculated effects of ground agree very well with the experiments.

The changes in the drag coefficient c_x, the coefficient of pitching moment about the leading edge c_m, and the angle of attack α due to the ground effect at a

certain value of lift coefficient c_z may be summarised as follows: c_x is reduced for all values of c_z, c_m is reduced and α is increased for small values of c_z, and c_m is increased and α is reduced for moderately large values of c_z. The maximum lift is somewhat reduced when the distance of the wing above the ground is of moderate value, while it is increased when the distance becomes extraordinary small.

Author.

On the Flow Around the Propeller

By Sanji Kawada

(Japanese). [J. Soc. Aero. Sci. Nippon, Vol. 4, No. 27 (1937), p. 767-773, with figs.]—The potential problem relating to the flow induced by a finite number of helical vortices is investigated, and a stream function anologous to two dimensional or three dimensional flow with axial symmetry is shown.

Theoretical stream lines were drawn from this stream function and compared with the stream lines obtained experimentally by various methods.

Author

On a Simplified Method of Calculating Propeller Performances and Some of the Results Obtained

By Matao Sanuki

(Japanese). [J. Soc. Aero. Sci. Nippon, Vol. 4, No. 28 (1937), p. 851-864, with figs. and tables.] — Several simplifications of the method proposed by Prof. Moriya are shown, the induction factors being given in Table 2-4 for ready use, some of the difficulties likely to be encountered in evaluating the graphical integration are solved.

As examples, calculations are shown for propellers of pitch-diameter ratios 1 and 1.5, propellers of uniform circulation, propellers in a non-uniform stream, and for propellers of various degrees of strength.

Author

A Special Aging Phenomenon in Alloy Steel

By Keiichi Ota

(Japanese). [Tetsu-to-Hagane, Vol. 23, No. 4 (1937), p. 354-359, with Figs., Photos and Tables.] — The elongation and reduction in area of a tensile specimen freshly taken from a large alloy steel forging was found to increase strikingly as observed from a specimen that was tested after a few days, without any change in the tensile strength, but with marked change in the fracture.

This aging phenomenon appeared more distinctly in the tension test than in the impact test. By heating the specimen, even at 100°C., a marked effect was caused. With increase in cross-section of the specimen, it was found necessary to heat it for a longer time, proportional to the cross-sectional area, in order to eliminate perfectly the aging phenomenon. The elongation and reduction of area in the steel in the cast condition rise and almost attain the values for the forged condition, provided that the time and temperature of heating are sufficient. This aging phenomenon appeared conspicuously in the form of flakes in the steel forging. Both before and after aging of the specimen, there was considerable difference in the hydrogen content. By heating the aged specimen in hydrogen gas for 1 hour at 500°C., the mechanical properties, the hydrogen content, and the appearance of the fracture in the specimen were restored to their original states.

Fundamental Studies of Si-Mn Steel as Spring Steels

By Yoshimasa Kojima

(Japanese). [Tetsu-to-Hagane, Vol. 23, No. 4 (1937), p. 774-786, with Figs., Photos and Tables.]—Si-Mn steel, containing 0.5% C, 2% Si, and 1% Mn were selected as standard, and the effects of the elements Cr, Ni, Mo, V, Co, and W upon the properties of this steel were examined.

CHAPTER XXXIV

PRESS AND PUBLICATIONS

Press

Early History

Yomiuri Even in Old Japan some form of public announcement was issued from time to time, like the Acta Diurna of the era of the Roman Empire, but perhaps the present subject may appropriately be begun with the Yomiuri, the oldest semblance of the newspaper, which name can be literally translated "reading aloud and selling." The Yomiuri sheets were so named because the venders read aloud the contents of the newspaper on the street while soliciting buyers. The Yomiuri sheets were essentially the Flugblatt of the Middle Ages of Europe. They consisted of single printed sheets, or pamphlets of several pages, recording the latest events of the period. Even in those days the progress of wood-block prints permitted the appearance of illustrations in the sheets. In many cases the illustrations were the outstanding feature, and the descriptive matter was of secondary importance. In this respect the Yomiuri differed from the Flugblatt of Europe.

Its Publishers Old records are lacking to identify the publishers of the Yomiuri, but it appears that the publishers of newspapers, or rather equivalents to newspapers, in the earlier part of the Tokugawa period (about 250 years before the Restoration of Meiji, 1868) were men of little fame and honour. Even at the end of the Tokugawa period it appears that the publishers of the Yomiuri were men of so lowly positions that they were not permitted to enter the society of even woodblock printers. It is, however, considered likely that this early form of newspaper failed to make any progress owing to government pressure. The Yomiuri carried contents that were often inflammatory and distasteful to the government. Suspension of publication was ordered so frequently that no decent publishers dared to take it up as an enterprise. Only men of low repute engaged in the business often against the law.

Printing of the Yomiuri sheets was done by wood-block prints. The contents of the Yomiuri sheets can generally be divided into two, prose and poetry. This distinction, it appears, existed from the early part of the Tokugawa period. In the era of Genroku (1688-1704) the hawkers sold their sheets on the street either calling the attention of prospective buyers by singing, with or without the accompaniment of the samisen, or merely reading aloud the contents. At the end of the Tokugawa period sheets were sold with the sellers singing popular ballads.

Its Contents A perusal of those Yomiuri sheets still extant shows that at the outset of the development the chief interest of the sheets lay in the illustrations. What are believed to be the oldest Yomiuri have illustrations of the Battle of the Osaka Natsu-no-jin in May in the first year of the era of Genna (1615), accompanied by descriptive matter. Judging from the frequent issuance of suppression or suspension orders, Yomiuri sheets appear to have been published and sold in abundance during the eras of Empo (1673-81), Jokyo (1684-88) and Genroku (1688-1704). In Western Japan, with Osaka as the centre, there is evidence of the popularity of erotic contents in Yomiuri sheets, featuring such stuff as stories of double suicides. Since the vendetta of the famous Forty-seven Ronin, vendetta stories formed the chief subject of interest and after the era of Genroku, subjects of natural calamities were featured. In the eras of Bunka (1804-18) and Bunsei (1818-30) the enforcement of justice and morality undertaken by the Shogunate government, stressing the protection of right and chastisement of wrong, was reflected in the stories featured in the Yomiuri sheets of those days, even in the accounts of natural calamities and those of sex relations. Because the stories were written by men of low repute, the contents of the Yomiuri sheets in many cases were repellent in tone. Immediately before and after the Restoration of Meiji, accounts of the civil disturbances were written, but by this time the number of Yomiuri sheets had considerably decreased owing to the appearance of

newspapers in the more correct sense of the term.

Fusétsugaki Another equivalent of the modern newspaper, in addition to the Yomiuri, was a periodical named "Fusétsugaki" or Book of Reports, which carried foreign intelligence. These books were of two kinds, one with Dutch and one with Chinese reports. After the third Tokugawa Shogun adopted the policy of seclusion, it was only China and the Netherlands which had intercourse with Japan. Captain "Yanyos" (Jan Josten) of Holland, after Japan's adoption of the seclusion policy, presented annually a book descriptive of foreign affairs to the Shogunate government. It was the Oranda Fusétsugaki, or Book of Dutch Reports. The Chinese government in those days presented to the Shogunate government of Japan Chinese intelligence after the manner of the Dutchmen. Information obtained thus was placed in the hands of the Prime Minister and kept confidential, but after the American "black ships" came to knock at the door of Japan, permission was granted to make copies of those books for public circulation. The presentation of Dutch documents continued until the era of Ansei (1854-60), but as the country was opened to foreign intercourse this custom was discontinued at the request of the Dutch government, which instead of the customary annual volume presented Dutch newspapers to the Japanese government. It is considered certain that the newspapers thus presented to Japan were copies of the Javasche Courant, organ of the Government of Batavia.

Precursor of Modern Paper When the provincial clans requested that the Dutch Book of Reports be made public, the Shogunate government's Yosho Shirabésho, or Bureau for the Study of Western Learning, agreed and planned to publish it. This plan did not materialize, as the Dutch government then replaced the book with newspapers, but instead, the bureau translated the newspapers into Japanese and published them for general circulation. This was the precursor of the modern newspaper in Japan. Not content with this Dutch newspaper, the Shogunate government continued to translate and publish other newspapers from Holland and imported Chinese-language newspapers published by white Christian evangelists in Hong Kong, Shanghai and other places, and had them not only translated and annotated but printed and bound into books and entrusted Hyoshiro Yorodzuya, a book purveyor to the Shogunate government, with the public sale of these books. In general printing wooden types were used. For printing these Chinese newspapers imposition was adopted and for this purpose the Shogunate government had to establish a special department for type foundry. This enterprise was a reflection of the out-and-out principle the Shogunate government adopted for opening the country to foreign intercourse. Those books were chiefly published during the era of Bunkyu (1861-64). Hence they were popularly called Bunkyu Shimbun (newspaper).

Papers in Yokohama In the meantime, anti-foreign sentiment was gaining force in this country and after the era of Bunkyu this interfered with the translation and publication of foreign newspapers. Foreign residents of Yokohama, however, translated foreign-language newspapers and published then in Japanese and they were patronized by those who favoured opening the country to foreign intercourse. Men on the staff of the Bureau for the Study of Foreign Learning had an eye on foreign affairs and established a new institution for the purpose of translating into Japanese articles dealing with Japan which appeared in the English-language newspapers in Yokohama, such as the Japan Commercial News and Japan Times. Those translations were not printed but written by scribes and circulated among interested persons. The years during which this was done extended from 1863 to 1865. Foreign residents of Yokohama also published three Japanese-language newspapers, Kaigai Shimbun (Foreign Newspaper), Bankoku Shimbun (International Newspaper) and Rondon Shimbun (London Newspaper). Of these three, the Bankoku Shimbun had in its contents not only foreign intelligence but news of Yokohama and comment on the English-language newspapers of Yokohama; it introduced ideas of British civilization and carried many advertisements. This journal was edited ably in a characteristic style and published monthly. From this time general progress in newspaper-making was noticeable.

Foreign Language Papers The first foreign-language newspaper published in Japan was the Nagasaki Shipping List and Advertiser issued for the first time in the year 1861 by a resident Britisher, Mr. Hansard. It was a weekly. The publisher soon moved to Yokohama, where he continued his publication under the name of The Japan Herald, the first issue of which was brought out in December of the same year. He

employed Mr. Black, another Britisher, then a resident of the port city, as editor-in-chief. The example set by the Japan Herald was soon followed by the appearance of the Japan Commercial News in 1863, a weekly published by a Portuguese. In October of the same year, the Japan Herald, in addition to the weekly, started a daily newspaper which featured advertisements. In the year 1865 the Commercial News was discontinued and Mr. Rickerby, a banker, bought the newspaper equipment and started the Japan Times in September of the year. In 1867 Mr. Black had a dispute with the new owner of the Japan Herald, and, leaving the paper, he issued the Japan Gazette, an evening paper. The popularity of the Japan Gazette overwhelmed the Japan Times and the latter lost much patronage and finally had to discontinue publication. The disappearance of the Japan Times, however, was followed by the launching of the Japan Mail. In addition to these newspapers, there was another English-language newspaper, having the name of the Japan Express, published by an American, whose first issue appeared in 1866. The copies of this newspaper were hand-written, carved in wood blocks, and printed. While the name of the publisher and the period of publication are unknown, it is recorded in a diplomatic document in the possession of the French government that this journal represented the American interests. In addition to these papers, there were also a French newspaper, L'Echo du Japon, in the era of Kéio (1865-68), an English magazine of caricature, the Japan Punch, which was published continuously for 20 years from the era of Bunkyu (1861-64), and a French magazine of caricature entitled Tobayé. These publications stimulated directly or indirectly the birth of the Japanese modern newspapers.

The Restoration Demand for foreign intelligence was the principal factor in the birth of newspapers in the East as in the West. In Japan, too, newspapers of the earlier periods carried much foreign news, but when there were big developments like civil disturbances they played up internal affairs. The Restoration of Meiji in 1868 afforded the press of Japan much scope for development. Newspaper editors in Yédo, the present Tokyo, were excellent scholars and their papers were much superior to those edited in the provinces. One of the papers in Yédo already advocated parliamentary politics as early as this period. Newspapers published by those holding the "Emperor-centric" policy were filled with articles which merely reflected on the intelligence of the editors themselves. They only advocated the "Emperor-centric" policy and did not propose any advanced ideas about reforms. Newspapers affiliated with the Shogunate government enjoyed much larger circulation than their competitors and it is stated that one of them had a circulation of 3,000.

The Press Law

The press law in Japan was enforced by the Government for the first time in February, 1869. This was the signal for several new newspapers to spring up. The Government, however, interfered so much with the press that sales of newspapers were much hindered and the healthy progress of the press was checked. While the business side of the press was dull, editing itself attained notable progress. Political news had become unusually constructive and efforts were made to establish a new civilization and propagate new and advanced ideas among the people.

Modern Papers

The Yokohama Mainichi The first true Japanese daily newspaper appeared in December, 1870, with the publication of the Yokohama Mainichi Shimbun. Not only was this newspaper a daily but it consisted of a single foreign-style paper sheet with printing done with lead types. In outside appearance it had the semblance of the modern newspaper. Although its contents were much inferior to those of the newspapers that were founded later in Tokyo, it resembled English-language newspapers in that it carried many advertisements.

More Papers Born The year 1872 saw several more dailies born, newspapers which were more perfect in appearance and reading matter than their predecessors. Those newspapers included the Tokyo Nichi Nichi Shimbun, Yubin Hochi Shimbun, and the Nisshin Shinjishi, the last being edited under the supervision of Mr. Black, formerly editor of the Japan Herald. The Nichi Nichi and Hochi remain to this day but the Shinjishi had to change hands in 1875 when the Government, in an effort to bring pressure to bear upon democratic newspapers, controlled the activities of foreigners in newspapers. The change of ownership brought decadance to the journal and the paper was discontinued shortly afterwards.

Government and Press

Era of Terrorism An era of terrorism dawned upon Japan's journalism in 1875 when the government, dissatisfied with the way in which the press in general stirred up the discontented elements of the people, revised the press law with the avowed purpose of curbing the influence of the newspapers. Severe punishment was provided for violation of the press law. Journalists writing articles censuring the government were fined or imprisoned. Indeed, this was the first time journalists in Japan were exposed to punishment. Not content with this cruel legislation, the government in July, 1877, invested the Home Minister with power to suppress newspapers or delay their publication, and he was thus free to bring pressure to bear upon them as he saw fit. This objectionable law worked havoc with the press, whose progress was much hampered thereby.

The era in which newspapers served as political party organs began in 1881. Two years before that time the movement in favour of instituting the Diet was launched by the late Taisuké Itagaki and others.

Revised Press Law The government's desperate policy of oppression toward the liberals of the period, which resulted in the prohibition of the formation of political associations and the oppression of newspapers and magazines, came to a definite halt on December 26, 1887, with the enforcement of a new government decree. Two days later a revised press law was issued, considerably modifying the strict control of the press, which had had the effect of almost exterminating all the free political organs of the country. The new press law was drafted on the basis of the principle of "freedom of the press," recognized in the Japanese Constitution which was to be promulgated shortly. The new press law was received by journalistic circles with much satisfaction. Indeed, the modified press law marks a turning point in the history of the development of the modern newspaper in this country.

Whereas under the old law a prospective publisher had to apply for a permit to start a newspaper, by the new regulations he had only to notify the authorities of his intention to issue a journal. The prefectural governor was robbed of his power to suppress newspapers or confiscate the newspaper plants and only the Home Minister was given such power. Unreserved criticism for public good was admitted, and compared with the despotic rule that had prevailed before, newspaper management under the new law became markedly free.

Emergence of Independent Dailies

The approaching promulgation of the Constitution, coupled with the removal of the ban on the formation of political associations and the growing political enthusiasm among the people, revived political newspapers. In the meantime, the Diet was instituted and the majority of the best-known editors of influential newspapers were elected to the legislature. As a natural consequence, the newspapers of these editors became their political tools and alienated public sympathy. Their popularity showed a decided tendency to wane.

The Kokumin and Yorozu While the political organs were thus losing influence, a strictly politically-independent newspaper which refused to cater for the popular taste of the people but which assumed an attitude to instruct the public was founded and caught the fancy of the intellectuals of the day. Its editing, however, was on the old lines and this newspaper never became popular. In the year 1890 Mr. Iichiro Tokutomi founded the Kokumin Shimbun, a popular newspaper. This journal enjoyed the support of the masses and soon other papers more or less imitated the style of editing inaugurated by the Kokumin. In 1892 the late Mr. Shuroku Kuroiwa founded the Yorozu Choho, which added to the Kokumin's style of editing a strong spice of sensationalism, devoting much of its space to the publication of detective and love stories. The Yorozu invaded the fields of the Miyako Shimbun, Yamato Shimbun and other newspapers then having the largest circulation. Thus, the promulgation of the Constitution served to bring about marked progress in the development of the modern newspaper in this country.

Chinese War and the Press The Sino-Japanese War (1894-5) caused severe competition in news reporting. The Osaka Asahi Shimbun, by introducing new features in covering war news, greatly increased the number of its subscribers. In Tokyo the Chuo Shimbun, closely affiliated with the military, was conspicuous for its activities in the issuance of extras and consequently gained an enlarged circulation. Other papers also sent war correspondents and featured news from the front. The Yorozu then was the most popular newspaper, having a circulation of 50,000. In point of circulation the newspapers of that time were in the follow-

ing order: The Yorozu Choho, Kokumin Shimbun, Tokyo Asahi Shimbun, Miyako Shimbun, Nihon Shimbun, Chuo Shimbun, Tokyo Nichi Nichi Shimbun, Jiji Shimpo, Mainichi Shimbun, Yubin Hochi Shimbun and Yamato Shimbun. The war was also responsible for the appearance of influential provincial newspapers, including the Fukuoka Nichi Nichi Shimbun in Kyushu, the Shin Aichi in Nagoya, the Kahoku Shimpo in Sendai and the Hokkai Times in Hokkaido.

After the Russian War

Catering to the Public Following the Sino-Japanese War the majority of the newspapers in Tokyo adopted an impartial attitude toward politics and concentrated their efforts in popularizing pages. To advance their sales they resorted to means which often savoured of vulgarism and received public criticism. The city of Osaka witnessed a duel between the Asahi and the Mainichi not only in business but in news gathering. In the meantime, the Russo-Japanese War (1904-5) occurred to start keen competition in war coverage. The Asahi both in Tokyo and Osaka, the Osaka Mainichi and the Jiji Shimpo competed severely in the matter of extras and increased their circulation. At the end of the war the peace treaty was signed at Portsmouth, but the peace terms were found unsatisfactory and stoutly opposed by all the newspapers of Tokyo and Osaka, with the exception of the Kokumin and the Chuo, both of Tokyo, the political organs of the then Government. Anti-peace mass meetings were held in Tokyo and Osaka, and in Tokyo the participants in the mass meeting, incited by inflammatory articles in one or two newspapers, turned into a mob and attacked the building of the Kokumin Shimbun. To suppress the mob the government had to proclaim martial law. The government simultaneously issued an urgent Imperial Ordinance and suspended the publication of the newspapers for certain periods which incited the public to violence. During one month shortly after the enforcement of the Imperial Ordinance the Yorozu, the Niroku, the Miyako, the Nihon, the Jimmin, the Asahi of Tokyo and Osaka, and other papers were suspended. Of these papers, the Niroku and the Osaka Asahi suffered suspension twice in a month.

Equilibrium of Influence The panic in the newspaper world thus brought about upset the equilibrium of influence. The Kokumin was robbed of much circulation; so was the Chuo. The Yorozu, with a special appeal to the youth of Japan, increased its circulation markedly. In Osaka the Mainichi took advantage of the suspension of publication which the Asahi suffered and invaded its unfortunate yet heretofore superior competitor's field, with the result that finally their influence in business and other respects became about even.

Motion Picture Utilized Several changes for the better were effected following the Russo-Japanese War, and it is noteworthy that the changes effected were all concerned with newspaper enterprises. The Kokumin, which had suffered a dwindling popularity since the paper became the object of public censure by supporting the government that signed a "humiliating peace treaty," issued provincial editions, an example which was soon followed by other newspapers. Shortly afterward the Hochi attained success by issuing an evening edition. This ambitious enterprise was also followed by several other competitors. As regards the contents of newspapers, the Yorodzu reported all sorts of sports and amusements; the Asahi bringhtened its pages with articles from the pen of famous men of letters like the late Soseki Natsumé, and the Hochi established a precedent by carrying a novel in serial form that suited home reading. On the business side, the Hochi took the initiative in establishing provincial branches. The Yamato promoted an exhibition and began a motion picture demonstration show throughout the country.

That these enterprises attained favourable results soon showed in the increased number of circulation. According to reports considered reliable, the Osaka Asahi topped the list with 350,000. The Osaka Mainichi came next with 300,000, and the other papers came in the following order: the Hochi, 200,000; the Yorodzu, the Kokumin and the Yamato each 150,000; the Tokyo Asahi, 80,000, and the others 30,000 or 40,000 each.

In the Taisho Era

Expansion of the Business One notable advance made by the press of Japan during the Taisho Era was the remarkable expansion of newspaper business. All first-class journals erected imposing structures for their offices and installed expensive high-speed presses. By the end of the era all the leading newspapers in Tokyo and Osaka had become public corporations wih their capitalizations above the ¥1,000,000 mark. The earthquake and fire of 1923 reduced to ashes the majority of the newspapers in Tokyo, except the Hochi, Nichi Nichi and Miyako. Of the unfortunate sufferers, those financially well off got to a good start and soon recovered their former positions, but those less financially favoured failed to raise their heads again and had to be content with insignificant showings. At present the Osaka Asahi and Osaka Mainichi possess more than 1,000,000 subscribers each, and big papers in Tokyo have subscribers approaching the above figure. It is not an exaggeration to say that the achievements made by the press of Japan after the dawn of the era of Showa (1926-) are a high-water mark of Japan's modern culture.

Present-Day Newspapers

Of numerous papers, the Asahi and the Mainichi are the most widely circulated and the most popular with our intellectuals. Both of these papers have their main offices in Osaka. They also have a large office each in Tokyo, one being called the Tokyo Asahi and the other the Tokyo Nichi Nichi. Recently the Yomiuri has come to run a close second in the race for press leadership. Not only are these papers widely read in the larger cities, but they also vie with one another in outrivalling the minor local press in provincial cities and towns by issuing their own local editions which possess the features of the local press in addition to the features essentially their own.

The more influential dailies in Tokyo and Osaka pay special attention to international news, that is, to cables from abroad. They are eager to get foreign news as speedily as possible. Japan's largest news agency, the Domei Tsushin Sha, has been and is obtaining a great deal of news from abroad in concert with the world's influential news agencies. Not to be behind, the Asahi, the Mainichi, the Yomiuri and other large papers all have their own special correspondents stationed in the principal cities of the world. So complete is its network of communications that our press, coupled with the spread of radio and periodicals, has done much to augment knowledge of international affairs on the part of the nation at large.

The reason why the Asahi and the Mainichi have attained the present prosperity may be found in their critical attitude towards the successive powers that be, as well as in the speed and accuracy with which they furnish news to the readers. This has been particularly so with the Asahi, with the result that it has received strong support from the nation's intellectuals. Since the Manchurian incident, however, there has been much change in the attitude of editorial writers of our dailies. Just as the press in other countries has lately been compelled to alter its functions, so in recent years our influential dailies, the Asahi, the Mainichi, the Yomiuri, etc., have come to find it necessary to modify their tone owing to the great change that has taken place in the political situation. In the main, the tendency is now for the press to support the Government's policy. It must not be supposed that the Japanese press is controlled by law. Still, one can easily imagine that a considerable change has been made in the functions of the Japanese press, whose duty it is to guide public opinion aright, simply as a result of editorial appraisal of the limits within which freedom can be exercised safely and profitably.

Activities in 1937 Since the outbreak of the present hostilities between Japan and China, conditions, political, economic and what not, in this country have greatly changed. It is natural that the press should also be influenced by the change and be run in accordance with the spirit of the times. The birth of the Domei Tsushinsha, the organization of the Koho Kyokai in Manchoukuo, the organization of the Information Committee, the enforcement of the law controlling seditious literature, the organization of the Cabinet Information Bureau and the invocation of Article 27 of the Press Law (governing the control of information regarding military secrets) have not only circumscribed the freedom of the press in giving information, but evidently are manifestations of the Government's intentions to mobilize the press for the good of the country.

The times being such, the editorial policy of the newspapers have come, consciously or unconsciously, to cooperate with the Governmental policies and great efforts have been made to give fresh informations on the progress of warfare in China, sending many correspondents to the front where not a few of them sacrificed their lives. By the good use of cinema leading papers are satisfying people with shows of living pictures of battles.

Government's Journalistic Role The spirit of the times was carried forward a step further when with the development of the China situation the Government has successfully launched upon a journalistic career. The Shuho (Weekly), the Shashin Shuho (Photo-

graphic Weekly) and the Zaisei (Finances) are representative magazines published by the Government. The Shuho, a supplement of the Official Gazette, is edited and published by the Information Bureau of the Cabinet. It is sold at 5 sen a copy. Official weekly though it is, the Shuho is far from being ideally edited, but in circulation it is so successful that it is now estimated at 350,000. Its cheap price and authenticity evidently account for the success of the Shuho. The weekly's rationalized salesmanship has also done a great deal for building up its great circulation. The weekly is sold systematically and efficiently through the bookstores and news stands where the Official Gazette is on sale. A similar sales campaign is adopted for all other official magazines, which, therefore, are conducted on a paying basis. Shashin Shuho which is only three months old at the present writing (April, 1938) is claimed to boast of a circulation of 150,000 copies.

Number of Newspapers

The number of daily newspapers in Japan proper in December, 1937 was 1,208. In addition, there were on the same day 609 newspapers issued 4 times or more a month and 5,980 newspapers issued 3 times or less a month. All these 7,797 papers come under the category of "newspapers" and are so treated by the Government. The newspapers classified according to prefectures follow:

Prefecture	Daily Papers	Issued 4 times or more a Month	Others and Total
Tokyo	254	120	1,920
Kyoto	31	10	322
Osaka	95	62	745
Kanagawa	19	11	133
Hyogo	48	32	347
Nagasaki	10	8	75
Niigata	23	26	143
Saitama	7	3	52
Gumma	14	8	68
Chiba	14	5	71
Ibaraki	19	6	84
Tochigi	15	11	67
Nara	9	2	81
Mié	16	8	96
Aichi	74	25	496
Shizuoka	62	2	173
Yamanashi	8	4	27
Shiga	18	4	85
Gifu	12	2	73
Nagano	40	9	328
Miyagi	15	5	63
Fukushima	38	4	107
Iwaté	14	3	50
Aomori	12	20	73
Yamagata	12	8	57
Akita	7	20	60
Fukui	14	9	72
Ishikawa	10	11	61
Toyama	7	8	79
Tottori	3	3	38
Shimané	2	3	34
Okayama	10	4	83
Hiroshima	17	12	116
Yamaguchi	17	20	115
Wakayama	19	10	71
Tokushima	4	—	23
Kagawa	3	3	49
Ehimé	20	10	155
Kochi	4	4	45
Fukuoka	56	33	340
Oita	32	3	93
Saga	6	8	54
Kumamoto	7	5	58
Miyazaki	13	5	53
Kagoshima	6	2	65
Okinawa	6	7	25
Hokkaido	76	31	372
Total	1,208	609	7,797

Note: Besides there are 5,471 papers and periodicals without guarantee money, of which 214 are daily papers.

Mainly in Tokyo and Osaka The majority of leading newspapers are published in Tokyo and Osaka. This is because Tokyo is the capital of the Empire and Osaka is the centre of social and economic life in West Japan. The combined number of daily newspapers in the two largest cities is 30 per cent of all and their combined circulation covers almost all parts of this country. Large daily papers have their own provincial editions of more than 20 kinds. The spheres of provincial editions are divided between the large papers of Tokyo and Osaka. Tokyo papers publish provincial editions for Eastern Japan, Hokkaido and Saghalien, while Osaka papers issue those for Western Japan, Shikoku, Kyushu, Korea and Formosa. These provincial editions eat into the business spheres of country papers. Recently, Tokyo and Osaka papers have been issuing Manchurian editions. Next to these cities in the number of their papers come Aichi (Nagoya), Hokkaido, Kyoto, Hyogo (Kobé), Fukuoka and Nagano prefectures, reflecting the extent of cultural development of those localities. Okinawa prefecture (Loochoos) issues only 16, the smallest number of all, and 19 are issued in Tokushima prefecture in Shikoku.

Increase or Decrease The following table gives the number of newspapers which increased or decreased each year, from 1926 to 1937:

	With Guarantee Money					Without Guarantee Money			
	Sum Total	Total	Daily	4 Times or more Monthly	3 Times or Less Monthly	Total	Daily	4 Times or More Monthly	3 Times or Less Monthly
1926	7,600	5,089	861	344	3,884	2,511	174	165	2,172
1927	8,350	5,438	916	380	4,142	2,912	177	170	2,565
1928	8,445	5,482	966	399	4,117	2,963	184	178	2,601
1929	9,191	5,917	1,020	417	4,480	3,274	201	193	2,880
1930	10,130	5,995	1,031	428	4,536	4,135	184	221	3,730
1931	10,666	6,290	1,083	476	4,731	4,376	197	247	3,932
1932	11,118	6,301	1,124	463	4,714	4,817	206	241	4,370
1933	11,860	6,678	1,179	461	5,038	5,182	210	261	4,711
1934	12,166	7,081	1,219	470	5,392	5,084	215	258	4,611
1935	12,101	7,180	1,222	506	5,452	4,921	219	295	4,407
1936	12,820	7,531	1,226	564	5,741	5,289	209	498	4,582
1937	13,268	7,797	1,208	609	5,980	5,471	214	574	4,683

Circulation

Circulation Unpublished The circulation of daily newspapers in Japan ranges from about 4,000 to about 1,500,000. Japanese newspapers never make public their exact circulation. For this reason, it is impossible to get the exact figures of circulation of each or any. What is believed to be comparatively correct of the daily circulation of more than 1,100 newspapers is an estimate of about 19,000,000, and in 1937 the average monthly consumption of paper by all newspapers amounted to over 800,000,000 lbs. The number of households in Japan is over 17,500,000. Newspapers are far more widely read in cities than in provinces and they are read more in commercial and industrial districts than in agricultural districts. Tokyo has the largest number of daily newspapers, and the more powerful ones are a well-defined force in society. Among them are the Tokyo Asahi Shimbun, the Tokyo Nichi Nichi Shimbun, the Yomiuri Shimbun, the Hochi Shimbun, the Miyako Shimbun, the Kokumin Shimbun and the Chugai Shogyo Shimpo. The first-mentioned two papers are predominant, having an overwhelming influence in newspaper circles. As organizations for news reporting these two giant papers rank among the world's largest newspapers.

Osaka City has a relatively small number of daily papers, 86 in all, but, as regards circulation, the Osaka Asahi Shimbun, which is the head office of the Tokyo Asahi Shimbun, and the Osaka Mainichi Shimbun, which controls the Tokyo Nichi Nichi Shimbun, predominate all, and their circulation is said to be nearly the same. The two papers have practically the whole of Western Japan under their control, and their influence is felt stronger in Kyushu districts by the publication of the "Kyushu Asahi" and the "Western Mainichi" commenced in February, 1935.

Estimated Circulation Estimated circulation of leading dailies in Japan is as follows:

Tokyo	
Tokyo Asahi Shimbun	1,100,000
Tokyo Nichi Nichi Shimbun	1,000,000
Yomiuri Shimbun	1,000,000
Chugai Shogyo Shimpo	150,000
Kokumin Shimbun	150,000
Hochi Shimbun	300,000
Osaka	
Osaka Asahi Shimbun	1,300,000
Osaka Mainichi Shimbun	1,200,000
Leading Provincial Paper	
Shin-aichi, Nagoya	200,000
Fukuoka Nichi Nichi, Fukuoka	180,000
Hokkai Times, Sapporo	100,000
Kahoku Shimpo, Sendai	100,000

Subscriptions Subscription fees of Japanese daily papers in large cities range from ¥1.00 to ¥1.50. Airplanes are used for transportation between Osaka and Fukuoka, but in most cases it is done by trains and electric cars.

English-Language Papers English-language daily papers in Japan proper and colonies are as follows: The Japan Advertiser (American), The Japan Times (Japanese owned), both in Tokyo; the Osaka Mainichi English Edition (controlled by the Osaka Mainichi Shimbun); the Japan Chronicle (British), in Kobé;

the Seoul Press (Japanese), in Keijo; and the Manchuria Daily News (Japanese), Dairen.

News Agencies

The long contemplated merger of the Shimbun Rengo Tsushin Sha (later Doméi Tsushin Sha) and the Nippon Dempo Tsushin Sha has been finally realized on June 1, 1936, the new agency assuming the name of the Dōméi Tsushin Sha. The Dōméi Tsushin Sha consists of over 200 Japanese daily newspapers as members and its directorate is organized by representatives of larger dailies and the Broadcasting Corporation of Japan. It maintains close relations with the A. P., U. P., Stefani, Reuter, D. N. B., and Havas, which have their branch offices in Japan in the Dōméi Building. Branch offices are located in Washington, New York, San Francisco, Los Angeles, London, Berlin, Paris, Moscow, Bangkok, Manila, Batavia, Singapore, Shanghai, Nanking, Hong Kong, and other important cities in China. The Nippon Dempo remains as a purely advertizing service agent after the merger.

LEADING NEWSPAPERS AND THEIR PRESIDENTS

	Capitalization	Presidents or Representatives
Tokyo		
Tokyo Nichi Nichi Shimbun	¥10,000,000	Shingoro Takaishi
Tokyo Asahi Shimbun	10,000,000	Séiichi Uéno
Hochi Shimbun	1,100,000	Keikichi Tanomogi
Yomiuri Shimbun	Private	Matsutaro Shoriki
Chugai Shogyo Shimpo	2,000,000	Tokichi Tanaka
Miyako Shimbun	3,000,000	Eisuké Fukuda
Yamato Shimbun	Private	Fumio Iwata
Kokumin Shimbun	3,000,000	Hitoshi Tanaka
Chuo Shimbun	200,000	Katsuzo Horikawa
Niroku Shimpo	100,000	Yonékichi Matsumoto
Yorozu Choho	Private	Zenji Haségawa
Tokyo Maiyu Shimbun	320,000	Masajiro Kimura
Tokyo Yukan Shimpo	Private	Tétsuya Nakajima
Japan Advertiser	170,000	B. W. Fleisher
Japan Times	350,000	Hitoshi Ashida
Osaka		
Osaka Asahi Shimbun	10,000,000	Séiichi Uéno
Osaka Mainichi Shimbun	10,000,000	Shingoro Takaishi
Osaka Jiji Shimpo	300,000	Nobuyoshi Shindo
Other Prefectures		
Fukushima Minyu Shimbun (Fukushima)	330,600	Kiroku Sugaya
Kahoku Shimpo (Miyagi)	Private	Jiro Ichiriki
Iwaté Nippo (Iwaté)	80,000	—
Akita Sakigaké Shimpo (Akita)	300,000	Kokyo Inoué
Niigata Shimbun (Niigata)	200,000	Sukésaku Yamada
Shinano Mainichi Shimbun (Nagano)	300,000	Takeo Kosaka
Shinaichi (Aichi)	1,500,000	Ukichi Oshima
Nagoya Shimbun (Aichi)	1,050,000	Ippéi Mori
Shizuoka Minyu Shimbun (Shizuoka)	20,000	Mitsunosuké Oishi
Gifu Nichi Nichi Shimbun (Gifu)	Private	Ai Takahashi
Isé Shimbun (Mié)	300,000	Munéshigé Matsumoto
Hokkoku Shimbun (Ishikawa)	200,000	Masataké Hayashi
Koshu Nichi Nichi Shimbun (Shiga)	Private	Iwaishi Hattori
Kyoto Hinodé Shimbun (Kyoto)	500,000	Séinosuké Gokawa
Kyoto Nichi Nichi Shimbun (Kyoto)	Private	Hisano Yamané
Kobé Shimbun (Hyogo)	450,000	Nobuyoshi Kondo
Kobé Yushin Nippo (Hyogo)	160,000	Yoshisuké Kato
Japan Chronicle (Hyogo)	Private	Douglas George Young
Chugoku Nichi Nichi Shimbun (Hyogo)	200,000	Takéo Ségawa
Tokushima Nichi Nichi Shimpo (Tokushima)	95,000	Hajimé Matushima
Sanin Nichi Nichi Shimbun (Tottori)	250,000	Eijiro Miyoshi
Godo Shimbun (Okayama)	480,000	Saichi Okamoto

	Capitalization	Presidents or Representatives
Other Prefectures		
Chugoku Shimbun (Hiroshima)	300,000	Sanéichi Yamamoto
Kwammon Nichi Nichi Shimbun (Yamaguchi)	Private	Tétsunosuké Suémitsu
Fukuoka Nichi Nichi Shimbun (Fukuoka)	900,000	Shingo Nagaé
Kyushu Nippo (Fukuoka)	600,000	Seigo Nakano
Nagasaki Nichi Nichi Shimbun (Nagasaki)	200,000	Kozo Makiyama
Kyushu Shimbun (Kumamoto)	300,000	Daishiro Takagi
Kagoshima Shimbun (Kagoshima)	500,000	Sanéyoshi Kodama
Hokkai Times (Sapporo, Hokkaido)	800,000	Yoshio Abé
Otaru Shimbun (Otaru, Hokkaido)	540,000	Usaburo Chizaki
Hakodaté Nichi Nichi Shimbun (Hakodaté, Hokkaido)	Private	Kanzaburo Sato
Taihoku Shimpo (Odomari, Karafuto)	200,000	Toshihachi Hemmi
Taiwan Nichi Nichi Shimpo (Formosa)	1,000,000	Toru Kawamura
Kéijo Nippo (Korea)	500,000	Sukeichi Taguchi
Manshu Nichi Nichi Shimbun (Dairen)	750,000	Yoshimaro Murata
Manchuria Daily News (Dairen)	100,000	Tanéhidé Kojō
Hoten Mainichi Shimbun (Mukden)	300,000	Kotoko Matsumiya
Shenking Jihpao (Mukden)	350,000	Yasuzo Soméya
Manshu Shimbun (Hsinking)	700,000(M.Y)	Hidekichi Wada
Mansen Nippo (Hsinking)	300,000	Yōséki Ri
Harbin Nichi Nichi Shimbun (Harbin)	200,000	Kenkichi Sagaé

Newspaper Organizations

The Japan Newspaper Association (Nippon Shimbun Kyokai) This consists of daily newspapers, news agencies and advertising agencies under Japanese management; it was founded in 1913. His Imperial Highness Prince Naruhiko Higashikuni has been honorary president of this association since 1926. Count Kéigo Kiyoura, former Premier, is president and Mr. Hoshio Mitsunaga, president of Nippon Dempo, is director-in-chief. It has among its honorary members noted persons such as Mr. Iichiro Tokutomi, Mr. Yukio Ozaki, Mr. Séiichi Uéno, Dr. Yujiro Miyaké, Dr. Minoru Oka, Mr. Ukichi Oshima and Mr. Takéshi Azuma. The association membership includes almost all the Japanese daily newspapers. The Shunjukai is a social club of newspaper editors, magazine writers and correspondents. It was organized in 1908 and has among its members leading newspapermen and magazine writers of Tokyo. The Nijuichinichikai is composed of high editorial staff members of daily newspapers. It was established in 1926. Its members are editorial directors, managers, news editors and other men of important positions in the editorial service of influential papers. The Shimbunkisha Club (Newspapermen's Association) consists of newspapermen and news agency reporters mostly connected with the business of the Imperial Diet. The Federation of Newspapermen and News Agency Reporters was organized in 1931. It consists of 46 newspapermen and news agency reporters' clubs which are connected with various governmental institutions and economic and financial bodies. Leading newspaper and news agency reporters' clubs are as follows:

Naikaku Kisha Kai	Connected with the Cabinet
Kasumi Club	Foreign Office
Yamashita Club	Séiyukai
Sakurada Club	Minséito
Shinto Kisha Kai	Kokumindoméi
Rōdō Kisha Kai	Proletarian Parties
Kunai Kisha Kai	Imperial Household Department
Kokuchokai	Navy Ministry
Shinyu Club	Army Ministry
Naiséi Kenkyu Kai	Home Office
Hitotsubashi Club	Ministry of Education
Zaiséi Kenkyu Kai	Ministry of Finance
Kinyu Doshi Kai	Bank of Japan
Noséi Kisha Kai	Ministry of Agriculture and Forestry
Unémé Kai	Ministry of Commerce and Industry
Tokiwa Club	Ministry of Communications

Kabuto Club
Tétsudo Issin Kai
Hoséi Kenkyu Kai
Tokumu Club
Tokyo Undo Kisha Club
Stock Exchange
State Railways
Ministry of Justice
Ministry of Overseas Affairs
Modern Sports

Newspaper Courses in Universities The Meiji University and Jochi University, Tokyo, opened their newspaper courses in April, 1932. The Newspaper School (Shimbun Gakuin), founded by Mr. Shinjiro Yamané, of the Kokumin Shimbun, sent out its first graduates numbering 40 in December, 1932. The Tokyo Imperial University Journalism Course, established as a section of the Department of Literature was opened in April, 1933. Mr. Hidéo Ono is in charge of the course. Lecturers include noted newspapermen and magazine proprietors having many years' journalistic experience. The Newspaper Course of the Jochi University was opened in April, 1932. Mr. Ono is in charge of this course also.

Students' Newspapers At the end of 1932 there were 51 so-called students' newspapers in Japan. These papers are published by universities and schools once a week or once or twice a month. The Téikoku Daigaku Shimbun, issued by the Tokyo Imperial University, is one of the largest of its kind and is issued every Monday. It is an eight-page paper, which was founded in 1920. The Kyoto Imperial University also issues a newspaper of the kind. The Mita Shimbun is issued by the Kéio University and is one of the oldest and most influential of those published by private universities. It was founded in 1917.

Publications

A Historical Summary

The number of books published in Japan prior to 1881 is not accurately known. But judged from the records and catalogues of books now existing, they may be roughly taken as follows:

About 1,800 between the time of founding the country and one year before the time when the Shogunate Government was established at Kamakura.

About 5,000 since the establishment of the Shogunate Government at Kamakura until one year before the time when the Tokugawa Shogunate was established.

About 60,000 between the establishment of the Tokugawa Shogunate and the Meiji Restoration.

About 130,000 between the 1st and the 10th year of Meiji, 33,819 between the 10th and the 13th year of Meiji, and 679,368 between 1881 and 1924. Statistics for latest years follow:

1927	19,967
1928	19,880
1929	21,111
1930	22,476
1931	23,110
1932	22,104
1933	24,025
1934	26,331
1935	30,347
1936	31,994

Publications under the China Affair Since the outbreak of the China Affair, the number of various publications in Japan has tended to decrease. Books and pamphlets have fallen off by a little over six per cent; the number of newspapers and magazines has declined slightly. It is noteworthy, however, that newspapers and magazines which had constantly been increasing in number stopped their advance and that the rate of increase in the number of new magazines published under the Publication Law has dropped conspicuously. This trend must be regarded as due not so much to the China Affair directly as to the high price of paper, which began to rise in the spring of 1937, and to the recent increases in postal charges.

According to statistics compiled by the Home Office upon the basis of publications submitted for censorship, there were published during 1937 no less than 31,064 books and pamphlets (including 332 Government documents), and 30,056 newspapers and magazines (including 1,422 dailies and 18,651 monthlies). These figures are about the same as those for the prior year, showing that the first six months of the conflict in China had no appreciable effect upon the output of the publishing business. Although the total volume has remained about the same, there have been notable changes in the type of literature. Most significant has been the decrease in the number of pamphlets and the increase in books. For a time there was actually a deluge of pamphlets, the peak coming in July, 1936, when for the 996 books published there appeared 1,520 pamphlets. But the pamphleteer's popularity has dwindled in recent months, and in October, 1938, there were only 505 such literary efforts as compared with 1,898 books, a decrease of about two-thirds.

Many factors have contributed to this decrease in pamphlets, especially the ten-sen brochures. One factor has been the appearance of the Cabinet Information Bureau's Weekly Report, which has acted as an authoritative substitute for the various brands of news-interpretation pamphlets which held the field in the past. Another important cause has been the liquidation of various problems which had supplied the themes for many a pamphleteer owing to the unification of public opinion during the emergency. But the main reason for this significant decline is the fact that serious-minded readers no longer rely upon such pamphlets as a background for the daily news.

Of the thirty thousand publications turned off the press since the China incident, the largest individual group is represented by textbooks, numbering 3,628. Next comes literature with 3,162 works, followed by 2,229 books on educational subjects, 2,146 devoted to economics, 1,955 to languages, 1,949 to industry, 1,571 to religion, 1,483 to politics, 1,342 to engineering, and 1,237 to military subjects.

Similar trends are also noticeable in magazines. Magazine articles are tending more and more to deal with postwar measures and future national policies instead of being concerned largely with explanatory accounts of current developments. Among the different kinds of magazines, those specializing in economics, religion, education, history, electrical engineering, industries, military affairs, aviation, Japanese and Chinese calligraphy and local affairs have increased since July, 1937.

The fact that such a large number of industrial, engineering, and military works has appeared is a literary phenomenon which can be explained by the productive expansion policy of the Government, a most vivid testimony to the influence of the times. As hostilities continue, this surge of nationalistic ideas is tending to pervade not only the fields of politics and economics but also the cultural fields such as history, religion, philosophy and the arts. There was much talk in 1937 as to what things are and what are not "Japanese." The establishment of a new Japanese culture is the discussion of the hour.

Along the same lines, we have been witnessing a renewed publication of studies in Japanese history, biographies of pioneer patriots and provincial histories, particularly since the outbreak of the China Affair. These attempts are calculated to contribute toward the inauguration of a new Japanese culture through fresh studies of the traditions of Japan.

The increase in publications devoted to engineering and industry is certain to stimulate scientific progress in this country and to result in the general diffusion of scientific knowledge among Japanese, although the present trend may primarily be a phenomenon attendant on the need of augmenting production to meet the requirements of war. Here, also, may be a part of the new Japanese culture.

The figures on publications for 1937 are as follows:

Imperial Household	45
Religion	502
Philosophy	219
Culture	69
Education	380
Science	10
Young people	5
For children	20
Literature, (foreign languages)	566
Novels	509
National language	20
Dictionaries	115
Foreign languages	127
History, biographies	516
Geography, maps etc.	193
Law	413
Politics, economy and Social science	1,304
Mathematics	34
Engineering	157
Medicine and sanitation	240
Commerce	101
Industry	381
Communication and Transportation	44
Industrial world	258
Military	248
Fine Arts	248
Music, cinema and drama	22
Amusements	9
Sports	33
For women	43
Series	805
Year books, statistics, and reports	252
Miscellaneous	484
Total	8,372

Imports and Exports During the Meiji and Taisho eras the imports of publications far exceeded the exports. The balance, however, gradually decreased because of a steady increase in exports. In 1938 the total value of imports amounted to ¥1,811,000 against ¥8,361,000 of exports. The destinations of the exports were mainly the countries where the Japanese are residing in great numbers, such as the Kwantung Leased Territory, Manchoukuo, the U. S. A. the Hawaii Islands and China. The countries from which books are exported to this country are, in the order of importance, England, Germany, the U. S. A. and France. Details follow :

EXPORTS AND IMPORTS OF BOOKS AND PERIODICALS

(In yen)

Year	Exports	Imports
1934	1,921,996	2,266,436
1935	2,555,883	2,066,678
1936	5,266,000	2,106,000
1937	5,937,000	2,291,000
1938	8,361,000	1,811,000

Magazines

Historical One of the oldest magazines in Japan was the "Méirokuzasshi" which was published in 1873. But this magazine was full of heavy material only suitable for scholars. It was four years later that a number of magazines to cater to popular interest came into existence. The magazine named "Marumaru-shimbun", for instance, was one of these and was full of sarcastic verses, popular lyrics and also of many laughter-provoking cartoons. Short stories were also favourable reading matters in it. For novels principally appeared the "Hodan-zasshi". For pleasure-reading the "Robun-chimpo." There also appeared a magazine named "Tokyo-shinshi" written chiefly in Chinese, but decidedly erotical. There were also such ones as the "Homéi-shinshi," "Moon and Snapping Turtle" and "Kwagétsu-shinshi," and "Shimbunshi."

The "Homéi-shinshi" was a more or less imitation of the "Tokyo-shinshi." The "Tsuki-to-Suppon" (Moon and Snapping Turtle) was largely a cartoon paper. The "Kwagétsu-shinshi" (Flower and Moon Magazine) was a pure literary paper under the editorship of Ryuhoku Narishima and lasted about five years from 1879. The "Shimbunshi" (New Proses and Verses) was under the editorship of Shunto Mori. Political magazines also were not slow to arise. The "Ohméi-shinshi" was a private organ of democratic politicians such as Saburo Shimada, Ikuzo Ohoka and Ryo Koyézuka and was full of fervent articles of democratic principles. The "Fuso-shinshi" was also another of this type of magazines, and there were many others of this sort of papers. No one, however, lasted long, because they all evoked official ban soon. Among these political magazines there was one "Dékinéi-sodan" which is remembered by the imprisonment of Éitaro Komatsubara, later Education Minister, on account of his anti-Government articles. It was not, however, Mr. Komatsubara alone who was sent to jail on account of outspoken expression of political views in letters. Many were imprisoned on account of similar offences. Ryuhoku Narishima of the "Kwagétsu-shinshi" was once forced to spend months in jail. As the day of the first opening of Parliament drew nearer, the number of political magazines increased. In 1886 the "Chuo Koron" (Central Review) was first published. The year 1887 was an epoch-making one in the history of magazines in Japan as it was in February of that year that Mr. Ichiro (Soho) Tokutomi started a publishing society named "Minyusha" with the "Kokumin-no-tomo" as its organ which surpassed all other periodicals of the day in the amount of circulation. A few months later the Kokumin Shimbun, a daily paper, was published by the same society headed by Soho Tokutomi. In June the Hakubun-kwan was brought into existence which soon published the "Nippon Taika Ronshu" (Essays by Great Scholars). This resulted in a big success. The "Jogaku-zasshi" (Ladies' Magazine) of Zenji Iwamoto, the "Kyoiku-hochi" (Educational News) of Sannosuké Kusakabé and the "Tétsugakukai Zasshi" (Philosophical Association Magazine) of Yenryo Inouyé, were published almost simultaneously. The circulation of the aforesaid "Nippon Taika Ronshu" was indeed epoch-making in the sales of all published matters in those days. In 1889 the Hakubun-kwan published the "Nippon no Shonen" (Children of Japan) which surpassed the "Nippon Taika Ronshu" in the amount of circulation. Even that, however, counted only ten thousand, a fact quite uncomparable to the modern colossal number of successful publishing matters. The business condition of the Hakubun-kwan went on successfully and in January, 1895, they published the "Taiyo" (Sun) which soon secured 50,000 readers. In 1904 another hit was made by the issue of the "Nichi-Ro Senso Shashin Gaho" (Graphic News of the Russo-Japanese War) which was published alongside the "Nichi Ro Senso Jikki" (True Stories of the Russo-Japanese War), with 150,000 copies published. Some months later such magazines as the "Jitsugyo no Nippon" (Japan of Business), "Fujin-sékai" (World of Women), "Nippon Shonen" (Youths of Japan) etc. were published by Mr. Gichi Masuda which caused a great sensation among the magazine people. Another noted publisher of those days was a certain Mr. Shimada who published a number of periodicals for youths and children and also for artists which was an equally big surprise to other publishers. It is of interest to note that both Mr. Masuda and Mr. Shimada as well as Mr. O-hashi of the Hakubun-kwan were men from Niigata prefecture. In 1919 the "Kaizo" was published and became a good rival of the "Chuo Koron" which had attained leading position in the magazine world of Japan by this time. Years later came another big magazine man and he was Mr. Séiji Noma, now president of the Dai Nippon Yubenkai (Eloquence Society of Great Nippon) and also president of the Hochi, one of the leading dailies in Tokyo. His first periodical enterprise was the "Yuben" (Eloquence) which was followed by the "Kodan (Heroic Story) Club", "King", "Fujin(Women) Club" and "Gendai" (Present Day). It is a matter of surprise, indeed, that the circulation of the "King" numbers one million copies monthly. In the meantime, the "Taiyo" of the Hakubun-kwan which lasted 36 years disappeared from the magazine world. Soon a rival of the "King" in the bigness of circulation appeared and that was the "Shufu-no Tomo" (Friend of Household Wives) by Mr. Takéyoshi Ishikawa.

Present State Surprisingly many and varied are the periodicals, mostly monthlies, published in this country. A casual visit to a book-stall or the book section of any of our department stores, will give one some indications of the amount of mental pabulum provided to the masses by this type of publication. Statistics show that in 1937 Japan had 18,651 magazines including monthlies, semi-monthlies and quarterlies.

What purport to be periodicals of a serious nature intended primarily for intellectuals deal with a wide range of subjects including social problems, science, literature, sports, as well as political and economic subjects. Representative of such magazines are the Chuo Koron, the Kaizo, the Nippon Hyoron, and the Bungéi Shunju. Apart from its rich contents, the remarkable thing about any of these "big four" is the tremendous number of pages it has. Every one of them has the thickness of a fairly big volume, containing from 500 to 600 pages in octavo. What is more, these magazines become stouter still at least four times a year when special numbers are issued. So far as the number of pages is concerned, these monthlies most probably stand in a class by themselves in the whole world.

The contents of any of these so-called reviews include, among other things, detailed reports of news relating to political and economic problems, and frank comments by experts on such problems. Besides, every one of these journals contains, as a rule, a treatise or two of topical interest, usually examinations, from all sorts of standpoints, political, philosophical, religious, literary and what not, of some of the heritages of Japan's past which remained ignored while the country was busy transplanting Western civilization to her soil. It may be stated in this connection that the view often held by Western journals that the tendency is for Japan to turn Fascist and become imbued with a bellicose spirit at the expense of liberalism, is not a sound one, if credence is to be given to the opinion reflected in these high-class reviews which are enjoying wide popularity among the country's intelligentzia.

Needless to say, journals in Japan, as in other countries, have to be censored. And it is a fact that of late years censorship has become very strict, but freedom of speech, though thus circumscribed, is far from dead. What there is of freedom of speech in this country is quite different from that crippled freedom which prevails in other countries. Certainly it is many degrees removed from that which one sees in Russia where speech is entirely monopolized by the Government.

Another feature of the aforementioned reviews of Japan is that a large number of contributors write for each issue. The number averages about forty-five, of which from one-third to one-half are generally considered as first-rate pens of the day. Among them are—to mention only a few at random—Nyozékan Haségawa, Tsunégo Baba, Hitoshi Yamagawa, Yoshitaro Ohmori, Masanori Ito, Hakucho Masamuné, Kiyoshi Miki and Itsuro Sakizaka. The writings of these men, excellent both in substance and style, make good read-

ing, when they enrich the pages of Japanese periodicals, and are always warmly received by Japan's intellectuals.

Yet another feature of these reviews is the large space devoted to short stories and dramas by coming writers. Each issue contains as a rule three or four such pieces of work, and in the case of a special number anything from five to seven. Short-story writing has been and still is occupying an important place in the literary field in this country. One of the cogent reasons for the healthy growth of this branch of literature in this country may be sought in the great favour shown by magazine editors to young writers able but unknown to fame. It has been the custom ever since the Meiji era for almost all literary efforts by writers, who have since found niches in the temple of fame, to be introduced to the public first through the pages of magazines of a serious type.

As these serious magazines are intended for readers of the highest level of intellect, they naturally have a limited circulation of from 30,000 to 70,000 each. Magazines which have a larger circle of readers are those catering to the tastes of the masses, young and old, and those edited primarily for the fair sex.

Most of our popular magazines intended for amusement are published by the Dai Nippon Yubenkai Kodan Sha, the president of which is Mr. Séiji Noma, known both at home and abroad as a magazine king. This publisher owns nine magazines, all enjoyed with avidity by the millions. Of these the more popular are the King, the Kodan Club, and the Fuji, the first-named being literally the king of Japan's popular magazines. These journals are said to have a circulation of from 300,000 to 400,000. Then there are two or three other magazines, such as the Hinodé and the Hanashi, which, though they are not published by Mr. Noma, boast nearly as many readers. These popular magazines have from 500 to 600 pages each. As might be expected, editors of such magazines are out to put in stories calculated to move the reader to tears or tickle his or her sense of humour. Here is a vast scope for popular writers of tales replete with those deeds of derring-do which reflet the ethos of the feudal days. Sentimental love stories by popular novelists are hailed with great delight. The Edgar Wallaces and Wodehouses of Japan find in these journals a great demand for their thrilling and side-splitting stories.

Keeping pace with these journals in point of popularity are women's magazines. The more popular of these are the Fujin Koron, the Fujin Club, and the Shufu-no-Tomo. They contain, among other things, articles on social problems previously touched upon in newspapers, such as the love affairs concerning film stars, cases of double suicide, scandals of noted ladies and many other sensational topics. Space is not allotted to sensationalism alone. A great deal of space is also devoted to articles on conventional things, such as hints on cookery, sewing and the care of babies—rehashed and repeated year in and year out—as well as romances by popular writers.

Another remarkable thing about all these popular journals is that whenever special numbers are issued, generally three times a year, two or three extra volumes, running up to 200 pages each, are thrown in as a token of gratitude to the reader. This idea of showing generosity was originally hit on by Mr. Noma. The extra volumes thus given into the bargain generally contain articles on the ABC of manual art, or else articles meant purely for amusement. All this goes to show, if nothing else, that publishers of such journals are great consumers of paper.

Of the monthly magazines described above, those of a serious nature generally see the issues of the following month out on or about the 19th of each month, popular magazines much earlier, that is, at the beginning of each month. As soon as they are out a half-page advertisement, showing the contents with subjects and names of writers of feature articles printed in large type, is inserted in turn for two or three days on end in the principal newspapers. There can be no doubt that this sort of advertisement serves as a powerful magnet.

As already stated, there are at present more than 8,500 varieties of monthly journals in Japan. Of these about 800 are on sale in Tokyo. Below are given figures representing some of the principal magazines:

Magazines of a serious nature	250
Magazines for amusements	58
Women's magazines	25
Young men's magazines	95
Juvenile magazines	30

There are practically no weekly periodicals of any importance in Japan. The Asahi, one of the most important daily newspapers in this country, once started publishing a weekly of a serious nature, giving news of the previous week lumped together and comments made on the principal international problems, mainly political and economic. The result of this enterprise was not so satisfactory as expected, and the weekly in question degenerated in less than a year into a periodical catering for the amusement of the public. Much the same fate was shared by the weekly undertaken by the Osaka Mainichi, another influential daily. It may be that the very fact that here in Japan the unit of the economic life of the people is the month, and not the week, stands between weeklies and their success.

LIST OF PRINCIPAL PERIODICALS

Politics and literature:
- Chuo Koron (Central Review)
- Kaizo (Reconstruction)
- Nippon Hyoron (Japanese Review)
- Bungéi Shunju (Literary Review)

Politics and law
- Sékai Chishiki (World Knowledge)
- Shakaiséisaku Jiho (Social Policy Review)
- Kokusai Chishiki and Hyoron (International Knowledge)
- Gaiko Jiho (Diplomatic Review)
- Kakushin (Renovation)
- Hogaku Shimpo (Science of Law)

Finance and Economic Magazines:
- Toyo Kéizai Shimpo (Oriental Economic Review)
- Economist
- Diamond
- Kéizai Chishiki (Economic Knowledge)
- Kéizai (Economy)

Popular Magazines:
- King
- Hinodé (Rising Sun)
- Kodan Kurabu (Kodan Story Magazine)
- Gendai (Present Generation)
- All Yomimono (all Stories)
- Hanashi (Story)
- Shinséinen (New Young Generation)
- Tairiku (Continent)

Literary Magazines:
- Bungéi (Literary arts)
- Bungaku (Literature)
- Bungakukai (Literary World)
- Bungakusha (Men of literature)
- Shincho (New Tide)
- Araragi, a waka magazine
- Hototogisu, a haiku magazine
- Butai (Stage)

Woman's Magazines:
- Fujin Koron (Woman's Review)
- Fujin Kurabu (Woman's Club)
- Shufu-no Tomo (Friend of Ladies)
- Fujin-no Tomo (Woman's Friend)

CHAPTER XXXV

LITERATURE, ARTS AND MUSIC

Literature

History

Yamato Period The history of Japanese literature may be divided, in accordance with the political development of the country, into 6 periods: the Yamato, Héian, Kamakura, Muromachi, Yédo and Tokyo periods. The Yamato period comprises the Kodai (archaic period) and the Nara age that followed. The term, Yamato, is derived from the district of Yamato, Nara prefecture, wherein was the seat of the Imperial capital throughout that age. This nascent age of Japanese literature ended in 781 A. D., with the removal of the Imperial capital to Kyoto, then called Héian, by the Emperor Kammu. It may seem improper to include so long a period under one section, but this early stage of Japanese literary growth can thus conveniently be considered as one concrete age, and be studied as such.

(1) Literary Works. The literary works which reveal the mind of the Yamato period and which are still extant, are: the Kojiki, Nihonshoki, Fudoki, Norito, Senmyo, Mannyoshu, Kaifuso, and Nihonraiki. The principal writers are: Ohno-Yasumaro, Tonéri-shinno, Yamabé-no-Akahito, Kakinomotono-Hitomaro, Yamanoéno-Okura, Otomono-Yakamochi, Ohmino-Mifuné, besides certain sages of the prehistoric age. The last mentioned, Ohmino-Mifuné, was proficient in Chinese classics and poetry.

(2) Development and Classification. Narrative prose and lyric verse assumed concrete form in this period. From a literary point of view the writings of the period can be divided into two sections: works in descriptive style, of which the Kojiki is the main representative; and poetry that followed, with the Mannyoshu[1] anthology as the typical poetic composition.

Individual self-consciousness realized meagre general development; instead, a collective sense controlled society. But ample evidence of a pure national spirit is seen. In the latter part of this period alien ideas were introduced from China and India, but could not find their way deeply into the minds of the people. It is not to be wondered at, therefore, that the literary achievements of this awakening period are instinct with the noble national spirit of loyalty and ancestor-worship, permeated with the national traits of optimism, frankness, and genuine simplicity.

Héian Period The Héian period starts from the year in which the Emperor Kammu removed the Imperial palace to Kyoto, then called Héian, and ends in 1186 when the Shogunate government was established by Yoritomo Minamoto at Kamakura. This second literary period, covering nearly 400 years, following the period of dawn, saw Japanese prose and poetry reach full bloom.

Generally speaking, the literature of the period emerged from a style of clear-cut simplicity to one of elegance and delicacy, all literary productions assuming a mood of refined sentiment. In presentment likewise there appeared the graceful kana syllabary, in keeping with current ideas. This harmonization of content and form in the literature of the Héian period set an example to succeeding generations. The Héian period is thus the golden age of Japanese literary achievement. The

1 Mannyoshu (or Manyoshu). The anthology is considered to be one of the greatest poetical attainments of the nation not only in this period, but all through the history of Japanese literature. Its compiler is unknown. The period in which the poets of the book lived covers 450 years from 313 to 764 A. D., and the range of the social standard of the poets extends to all classes from the Emperor down to the farmer or the hermit. The book contains 4,496 poems, which consist of 262 long poems, 4,172 waka and 62 others. Their themes are taken from human relations, love, lamentation, the four seasons, and natural scenery. They are written in the Yamato dialect with Chinese characters. The eminent anthologists in it are Kakinomotono-Hitomaro of the epic long poems; Yamanouéno-okura of the long lyrics who took his themes from social and economic problems of his day; Yamabéno-akahito, the only nature poet among the group; Ohtomono-yakamochi who is believed by many critics to be the compiler of the book and Nukata-no-ohogimi and Sakanoé-iratsumé, who distinctly tower above many poetesses who left beautiful love songs with the anthology to their posterity.

period may further be subdivided into the following four sections:

Early Héian period (781–884)
Middle Héian period (885–980)
Mature Héian period (981–1064)
Last Héian period (1065–1182)

(1) Early Héian Period. During this period, imported Chinese culture exercised no small influence on the literary circles of the country, resulting in the popularity of Chinese classics and poetry. Among the poetical works are the Ryounshu, Bunkashureishu, Kéikokushu, while among the authors were the Emperor Saga, Kukai, Onono-Takamura, Miyakono-Yoshika, Ôéno-Otondo, Sugawarano-Koréyoshi, Tachibanano-Hirosuké, Sugawarano-Michizané, Fujiwarano-Sukéyo and Miyoshi-Kiyoyuki. With the overwhelming influence wielded by these imitators in the domain of the newly imported Chinese literature, the Japanese waka (31-syllabled poem) was threatened at one time with relegation to obscurity. But the situation was saved through realization of a proposal from Sugawarano-Michizané to discontinue the customary visits of Government envoys to China. In consequence, Chinese literature gradually lost its former influence, and the eminent position once occupied by this alien form of belles-lettres was taken by Japanese poetry. The forerunner of the revived waka verse was the Rokkasen, a collaboration of six representative poets, namely, Ariwarano-Narihira, Onono-Komachi, Bunyano-Yasuhidé, Kisen-hoshi and Otomono-Kuronushi. A further literary achievement of the period is the appearance of works in the Japanese kana syllabary, such as the Takétori-monogatari and the Isé-monogatari.

(2) Middle Héian Period. This is the age of national consciousness when the waka poetry triumphed over Chinese forms, pushing itself forward like a tidal wave. In poetry, works like the Kokin-wakashu and Gosen-wakashu are prominent, while in fiction such works as the Utsubo and Ochikubo and Tosa-nikki, in Japanese kana syllabary, are representative products.

(3) Mature Héian Period. This is the period in which the literary development of the Héian era attained the highest perfection, creating a golden age of prose. In the field of waka we have such poets as Izumi-shikibu, Akazomé-Émon, Fujiwarano-Kinto, Fujiwara-Sanékata and Noin-hoshi, while in the realm of prose there appeared women novelists, like Murasaki-shikibu and Séisho-nagon, the former being the authoress of the Genji-monogatari,[1] while the latter composed the Makura-no-soshi, opening up a literary régime of women, as if flowers of innumerable variety and colours blossomed all at one time.

(4) Last Héian Period. A general survey of the period gives the impression of its being politically transitional from Imperial rule to Shogunate administration. Along with the decline of the Fujiwara family in power, literature also hastened towards decline. And in consequence, in the early part of the period the literary cult turned from novels to historical works, producing the Éiga-monogatari and Okagami. In the realm of poetry also a new tendency was apparent, which gave birth to such noted poets as Toshinari Fujiwara and Saigyo-hoshi; and at the same time a scientific criticism of poetry was initiated and prevailed under students like Mototoshi Fujiwara, Toshiyori Minamoto, and Kiyosuké Fujiwara.

(5) General Development. The most characteristic feature of the period lies in the movement from impromptu and lyrical poetry to stories and narration which require plots and objectification of things. The instinctive or primitive sentiment of the Mannyoshu precedes the more intellectual Kokinshu; and the Shikashu that followed is pervaded by more meditative and philosophical reflections. With reference to prose, the myths and legends appearing in the Mannyoshu and Kiki (short for Kojiki and Nihonshoki) underwent mutation and took the form of narrative tales in the Takétori-monogatari and the Isé-monogatari. This realistic tendency

1 Genji-monogatari. The author Murasaki-shikibu (975-1031) was born a daughter of Tamétoki Fujiwara, a family of the illustrious Fujiwara clan, and served at Court for some years as lady-in-waiting to the Empress Akiko. She is known as Lady Murasaki, but her personal name is not known. The book is a large one (nearly 1,900 pages in Arthur Waley's English translation), written in pure old Japanese, extremely refined and pregnant, with Japanese character, or kana, sentences, and literary critics agree in the opinion that it belongs to the greatest masterpieces of the novels of the world.

Genji-monogatari means the Tale of Genji, mainly a love story between the hero Genji and several heroines. It is also a most vivid picture of a civilization, nine hundred years ago, probably as refined, though in the central city only, and certainly as colourful, as any the world has ever known. The most striking thing about the book is the impression it creates upon us of its modernity and universality of feeling. It reflects the Oriental characteristics in every line and still shows human nature very much the same as the Occidental.

was further augmented by the Utsubo-monogatari, and later produced the famous Genji-monogatari, turning its direction thenceforward toward historical compositions, such as the Eiga-monogatari and the Okagami. To enhance this realistic tendency of the time, legends and fairy tales, mingling with current realism, regained their former influence, producing the Konjaku-monogatari, a fairy tale dealing with supernatural and supersensuous things. Furthermore, amid this abundance of literary composition there are others with characteristic features common to meditative, lyrical literature, namely the Tosa-nikki, Murasaki-shikibu-nikki, Makurano-soshi, Izumi-shikibu-nikki, Tombo-nikki, Tonominé-sho-sho-monogatari and Sarashina-nikki.

Kamakura Period The period of about 150 years, beginning with the Minamoto-no-Yoritomo Shogunate government at Kamakura in 1182 and ending in the Kemmu Era of 1334, is called the Kamakura period, in the history of our literature. For the first 50 years literature was under the influence of the preceding Héian period; but the one hundred years that followed saw two literary currents sweeping against each other, one at Kyoto, the cultural centre, and the other at Kamakura, the pivot of political authority. Although, during the period, there was no literary movement worthy of special mention, yet it created its own literary atmosphere which resulted in the production of numerous so-called war-tales and religious literature.

(1) Kamakura Literature. The fact that the emotional and sentimental tendency of earlier ages gradually turned to philosophical meditation during this period explains why the works of the time are generally void of individual touch while being true to type. Buddhist pessimism then dominated social thought. The popularization of the Buddhist religion in this period was the result of the natural growth of that religion on the one hand, and of the reaction of public sentiment against the ceaseless civil wars, on the other.

(2) Representative Works. War literature, like the Hogen-monogatari, Héiji-monogatari, Héiké-monogatari and the Gempéi-séisuiki, is the most outstanding production of the age. Just as in the preceding period, when literary themes were gathered from historical facts, so in the Kamakura period subjects were sought for from the social conditions of the times when bloodshed, existing side by side with the simple, artless life of the samurai, completely saddened and subdued public sentiment. With reference to waka, inspired by the advent of well-known poetical works like the Shin-chokusenshu, were born the Zoku-gojuishu and Kinkaishu. The Shin-kokinshu, another anthology of poetry, shows the highest point that Japanese poetry had so far reached. The Kinkaishu suggests a return to the Mannyoshu, while the Shin-chokusenshu gives an impression of having reached the acme of poetical refinement, retracing its way back to the beauty of simplicity. It is a pity, however, that rival influences between groups of literary men and critics holding different theories of literary values left the healthy development of literature very much handicapped. Ranking as principal poets of the period were Gotoba-joko, Tsuchimikado-joko, Juntoku-joko, Yoshitsuné, Sadaié, Iétaka, Jakuran and Sanétomo.

Muromachi Period The Muromachi period is the term applied to the 270 years sandwiched in between the Kamakura and Tokugawa periods, beginning in 1335 when Takauji Ashikaga rebelled against the Emperor Godaigo and terminating in 1603 when Iyéyasu Tokugawa removed the Shogunate government to Yédo.

(1) Muromachi Literature. In consequence of civil disturbance in the preceding age, the literary movement of the period was rather stagnant: the Court nobles were deprived of their positions, while the militarists, taking advantage of the disorderly administration of the central government, exercised an unfavourable influence on the natural development of literary talent generally. Nevertheless, even in such helpless social conditions, the period had the literature peculiar to such an age. Despite the troublesome yoke of historical events, there emerged a certain free and simple literary style; hence, instead of the waka, tales, and diaries, that flourished down to the close of the last period, such descriptions of war and historical tales as the Masukagami, Jinnoshotoki, Taihéiki, Yoshitsunéki and Soga-monogatari were born, besides rambling notes like the Tsurézuréguza, with their own characteristic attractions.

(2) New Forms of Literature. It is worthy of special mention that in this chaotic period originated such new literary forms as the renka, yōkyoku (utai), kyogen and otogisōshi, which saw full development in the following period. Tanka (or waka) verse developed and gave birth to a more diminutive mode, the haikai (or haiku); kyogen evolved into joruri and drama; while otogisōshi reappeared in the form of novels and plays, all in the period that followed. Herein we notice the beginnings of modern thought, the product of classicism evolving into modernism, and aristocracy into plebeianism. The Muromachi period thus occupies an important position in our literary history, functioning as a bridge that connects the preceding periods with the more illustrious Yédo literature. Another thing worthy of note in this connection is the creation at this time of the Kanazawa Bunko, the Ashikaga-gakko and the Gozen-bungaku, the first two being seats of learning and the last a branch of literature.

Yédo Period The Yédo period begins in 1603 when the Tokugawa Shogunate took up the task of civil government in Yédo, and ends, after 265 years, in 1868, when the Meiji Restoration was accomplished. This forms the most important section in the history of Japanese literature. The Yédo literature succeeded the decadent Muromachi literature and handed on its wealth of achievement to the Meiji period. The remarkable fecundity of this era is to be attributed to various factors, but to none more fundamental than the good government of Iyéyasu Tokugawa, the first Shogun of that line. Realizing the importance of the diffusion of learning for good government, he engaged Confucian scholars, published books, started schools and collected rare literary works. The example thus set by the first Shogun was emulated by the succeeding Shoguns, each striving to open up the way for easier access to knowledge and culture both in town and country, until in the Genroku Era under the rule of the fourth Shogun, Tsunayoshi, national culture reached its highest stage of development. The Yédo period may be divided into the following four sections: centered around Osaka and Kyoto,

1. Period of enlightenment (1603-1680)
2. Period of development (1681-1741) Yédo as the centre,
3. The period of eastward advance of literature (1741-1791)
4. Period of maturity (1791-1868)

(1) Period of Enlightenment. True to its name, this period, following the establishment of the Tokugawa Shogunate in Yédo, saw the collection and publication of ancient books, and annotations thereof, as well as translations of Chinese literature. It is but natural that during this period nothing worthy of note was produced save as foundation work in preparation for what was to come. From another viewpoint this is the age when our traditionally mystic view of art, and our undue belief in tradition, greatly wanes in influence.

(2) Period of Development. A bird's-eye view of the period gives the impression of a rapid development in popular literature, with Osaka and Kyoto as the centre and the Genroku Era as its climax. The origin of this literary movement is traceable to the Mitogaku, which later led to a renaissance of the classics; we see a revival of haikai verse under Basho, the poet; and then the appearance of Chikamatsu's joruri. Each made unfettered development within its own sphere of influence. Towards the close of the period, however, these branches of literature lost popularity, until eventually they could scarcely enjoy public recollection.

(3) Eastward Advance of Literature. This is the period when the so-called Kamigata literature of Kyoto and Osaka, began its movement eastward to establish a new literary movement in the city of Yédo, the seat of the Shogun's government. By this time the popular literature founded by Chikamatsu and Saikaku had declined. Buson became the representative haikai poet of the time. Besides haikai, there came into vogue in Yédo various kinds of short poetry, namely, senryu, witty epigrammatic verse; kyoka, comic verse; and kyobun, nonsense notes. Also in this period the so-called literature for men of the world cropped up, following the publication of the kibyoshi and sharébon.

(4) Period of Maturity. It was in this period that the construction of the main body of Yédo literature was completed. As a result of the encouragement of learning by the Shogun's highest official, Sadanobu Matsudaira, both art and learning made a remarkable advance, producing a number of artists, and authorities on Japanese and Chinese classics. Parallel with this phenomenal development of classics, popular literature resumed its firm grip on the public. Inasmuch, however, as during the latter half of the period the country was completely upset by troubles both from within and without, most of the literary progress was confined to the early part of the period. Nevertheless, this is known as the period when Yédo literature was crowned with full maturity.

What most characterize Yédo literature are its fecundity in kinds, volume of production and sphere of influence. Not only was it prolific but, all branches of art and learning, from the aristocratic classics down to kyoka, senryu, haikai, joruri (gidayu) and popular novels, showed systematic advancement. The social structure in those days could

not but react on the taste and sentiment of the people, as is evidenced by the two different literary currents that prevailed throughout the period. whereas the so-called aristocratic literature, which dominated those days, stood on a foundation of Bushido and Confucianism, the popular literature strove to create the epicurian's world. Each of these tendencies went on cultivating its own field of influence in its own respective class, yet what most aptly represents the characteristic features of Yédo literature is the stronger public appeal of popular literary works. These intellectual diversions of the common people, unlike the traditional, conservative and retrogressive taste of classical literature, are optimistic, and charged with the spirit of uplift and mirth. But the negative policy of the Tokugawa government proved an impeding factor in the healthful growth of popular literature, resulting in a gradual loss of individuality. In this way authorship gradually kept aloof from essential requirements of progressive art; the most glaring example of this deplorable tendency is clearly noticeable in Bakin's works. (As to the development of literature in Meiji and Taisho eras see the Japan Year Book, 1938-39, p. 839.)

Literature in 1938-39

With the China Incident which broke out in July, 1937, assuming the characteristics of long-term resistance against Japan, under the rash policy of Chiang Kai-shek administration, the Japanese Government was compelled to embark on a policy of long-range campaign. To meet the requirements of a long-range campaign, the Japanese Government enforced far-reaching and increasingly strict control measures, affecting even thought and literature. Under the circumstances, it became an urgent question to thinkers and literary men to determine how they might best conform to the national policy. As days went by, the intellectuals in general began to appreciate the gravity of the situation more and more profoundly. During the latter part of 1938 and the early part of 1939 both thinkers and literary men decided to direct their energies to positively contribute toward the execution of national policy instead of merely conforming to the governmental control. While supporting the national policy from the standpoint of the general situation, the thinkers and literary men alike offered their criticisms regarding the details of the policy.

As an example mention might be made of the theory of "Cooperative Body of East Asia", a term which was coined to express the new order based on the economic and political cooperation among Japan, Manchoukuo and China. This term became popular among thinkers and literary men who gave ideological background and universality to the expression. On the ground that the new order, both political and economic, can be brought about only by the creation of a new culture, discussion centred round the nature of content of the new culture.

Generally speaking, the discussions made in the thought world centred on the view that the ideology which unifies Japan would be the best fitted to unify the Orient. From this viewpoint, what was needed was a shift in application from "Japan" to the "Orient". Simultaneously an extensive research was made into Japanese culture and Japanese idealism.

With regard to literary works, it must be observed that epoch-making works were published one after another. Ashihei Hino, a soldier who participated in actual warfare, rose suddenly into fame by his remarkable work "Barley and Soldiers" which is a record of events in the battle fields. Various literary works, some in the form of records and others as stories, followed in succession and were published in magazines or newspapers in Japan. On the other hand, there was a remarkable rise of peasant literature calling attention to the actual conditions prevailing in the agricultural villages and urging a shift to a more rational system or describing the conditions of Japanese agricultural villages in Manchoukuo. These literary works mostly took the form of long stories, particularly this was the case with regard to the outstanding works.

The tendency of literary works taking the form of long stories had been evident before, but it had been anticipated that the progress of the China Incident would cause the control over the use of paper to be strengthened to such an extent that the newspapers and magazines would be unable to provide enough space for such long stories. Actually, however, the control over the use of paper has not produced such effect upon the publishing world and the reading public has shown a preference to serious literature, which is contributing to the growing tendency toward publication of longer works.

The veteran literary men who had already displayed great literary skill continued to be active. Rohan Koda who had not displayed his creative activity for more than 10 years sprung a surprise by his new story "Gen-dan" (A Visionary Talk) and a few other stories. Junichiro Tanizaki accomplished the difficult task of rendering the Genji-monogatari (Tale of Genji) into modern Japanese, a work which, although not a creative one, deserves special mention.

As for dramas, long elaborate works which show various tendencies were published and staged by either professional players or amateurs. Many pieces of war literature and peasant literature were also dramatized and staged. Although fundamentally they were of a realistic nature, an effort was made to impart new technique to these plays.

Events in Literary Circles

On March 15, 1938, a decision was arrived at to institute a prize to be known as the Kikuchi prize. The Society for the Promotion of Japanese Literature was established on the same day under the chairmanship of Kan Kikuchi which was authorized to award the prize. While the Naoki prize and the Akutagawa prize are meant for young, unknown writers, the Kikuchi prize is intended to encourage authors above middle age. The prize money is one thousand yen and it was decided to give the prize as from March, 1939, or thereabouts.

On March 27, 1938, Sergeant Katsunori Tamai, alias Ashihei Hino, won the Akutagawa prize given for the sixth time. He was awarded the prize for his masterpiece entitled "Funnyo-dan" and the ceremony of awarding the prize was held in the picturesque surroundings of Lake Si Hu. Captain Shimizu was so pleased at the literary success of his subordinate that he especially permitted the comrades of the soldier-author to attend the ceremony of the presentation of the prize by Hideo Kobayashi, representative of the Bungei Shunju Sha. The soldier-writer was among those who effected a landing in Hangchow and wore his patched military uniform when he received the literary honour.

Latter Part of March, 1938—The "Tsuzurikata Kyoshitsu" (Composition Class), a collection of compositions by a 12-year-old elementary school girl named Masako Toyoda, was dramatized and staged by the New Tsukiji Theatrical Company. The "Tsuzurikata Kyoshitsu" was published in 1937 and had before its dramatization been widely read and highly esteemed as a record of life filled with quiet and lovely scenes at a poor home, all depicted in a naive realistic manner. The play was a big success, drawing crowded houses day after day. Between scenes readings from the original work were given but this rather hindered the movement of the play, but the play itself was characterized by splendid acting. The young and talented actress Yasuhide Yamamoto excelled in the role of Masako, the heroine of the play who is also the author of the original work.

Early Part of May, 1938—The novel "Robo-no-Ishi" (Wayside Stone) by Yuzo Yamamoto was produced as a movie under the direction of Tazaka through the cooperation of Tamagawa studio of the Nikkatsu and the Ministry of Education. The "Robo-no-Ishi" which was first published serially in the Tokyo Asahi Shimbun is the story of how a son of a poor family maintains his naivety and love of learning in spite of hardships and privations. The background of the novel is laid in the early part of the Meiji era and as a result, the production of the story on the scene involved great efforts in the reproduction of the manners and customs of that period. This picture is one of the greatest successes of the year.

May 16—The soldier-author Ashihei Hino, who had been awarded the Akutagawa prize at the front, encountered a large force of enemy troops while being engaged, together with 6 correspondents of the Domei News Agency, in communication work at a distance from the headquarters of the unit to which they belonged. Their whereabouts remained unknown for a time but a few days later they were found to be safe.

May 31—The Education Ministry's committee on amusements held its general meeting to consider how the recreation of the people in general should be promoted and improved and what kind of amusements should be officially commended. The discussion at the meeting resulted in an agreement that motion pictures were the only amusement which deserved official commendation. The commendation of pictures was effected for the fifth time and four pictures were selected to be awarded the Education Minister's prize and certificates of merit. They were the "Do-to-wo-Kette" (Tearing Ahead Through Raging Seas) produced by the Toho, the "Gonin-no-Sekkohei" (Five Scouts)

produced by the Nikkatsu, the "Kaze-no-naka-no- Kodomo" (Children in the Wind) produced by the Shochiku and the "Lure of the Southern Cross" produced by the Yokohama Cinema.

June 23—Minoru Nakano, a humorous novelist whose works are widely read, was summoned to the colours. A large number of his admirers bade him farewell when he departed for the front.

July 3—The International Pen Club, abandoning its principle of not meddling in politics, criticized Japan in connection with the China affair, thus betraying a lack of appreciation of actual conditions prevailing in the Far East on the part of the organization. This indiscretion on the part of the International Pen Club aroused a feeling of regret among the Japanese writers inasmuch as Japan's real aim in the present conflict is the establishment of permanent peace in East Asia. Under the circumstances, it was decided to organize a Pen Club of Japan on the basis of Japanese principles and standards.

July 12—A Dai-Nippon Bungaku Kenkyu Kai (Literary Research Association) was brought into being by popular writers (authors of works which contain recreative elements) with a view to promoting the knowledge of the current situation. (The belleistrists already have their Bungei Kodan Kai —Literary Society—which has been serving the same purpose.) The new association is open to authors of popular stories, humorous stories as well as thrillers. The sponsors were Kuni Sasaki, Uson Morishita, Aisei Nomura, Seiji Haji, Saburo Koga and six others.

The Bungaku Kenkyu Kai undertakes to hold confabulations with the army and naval authorities and representatives of government offices and civilian organizations interested in the consolidation of the "home front" and render cooperation and counsel to the authorities concerned. The first consultation of the kind was held with the naval authorities on the day of the inauguration of the body, attended by a large number of leading authors. Further, the association plans to dispatch authors to the battle-front to seek information and materials for literary works on the spot.

August 2nd—The recipients of the Akutagawa prize and the Naoki prize for the period from January to June, 1938, were decided. The Society for the Promotion of Japanese literature, which has its headquarters within the office of the Bungei Shunju Sha, held a meeting of its directors and trustees. Those present included Kan Kikuchi and six others. The deliberation at the meeting resulted in the decision to award the Akutagawa prize to Gishu Nakayama for his work entitled "Atsumonozaki" and present the Naoki prize to Sotowo Tachibana for his work entitled "Marin Denka" (His Highness Marin). "Atsumonozaki" is the name of a kind of flower belonging to the species of chrysanthemum. The story "Atsumonozaki" has for its principal theme an old personage being devoted to the cultivation of this rare kind of flower, who maintains his dignity although leading a humble life. "Marin Denka" is pure fiction and has no reference to real persons.

During the same month, two literary works in the form of reports from the battle-front were published in the local magazines and thus led to the popularity of what is termed "battle-front literature." One of the works was Ashihei Hino's "Mugi-to-Heitai" (barley and soldiers) which was published in the Kaizo and the other was Hiroshi Ueda's "Ho Kei Kyo" (Pao Ching Hsiang) which was published in the Chu-o Koron. Literary works dealing with war had appeared but it was the first time that magazines and newspapers published works by persons actually participating in military operations at the front.

The "Mugi-to-Heitai" is a report of events in the form of a diary which describes the actual experiences of a soldier who participated in the famous battle in the Hsuchow area, which culminated in the entry into Hsuchow of Japanese soldiers by breaking through the enemy positions from the south. The work is characterized by the valiant spirit of the author and after its publication in the Kaizo was published in book form. Thirty thousand copies of the book were sold out in a short period, which set a new record for best sellers during recent years in the country.

The "Ho Kei Kyo" is also the work of a soldier, but unlike the "Mugi-to-Heitai" it is based on fictitious characters. "Ho Kei Kyo" is the name of a village girl in Shansi Province who was violated by officers of Chinese troops and passes through much suffering. When the fighting line was moved to the interior as a result of the retreat of the Chinese troops and when order was restored under the control of Japanese forces, she experiences a spiritual regeneration and a

feeling of security under the new order. The story centres round the experiences of the village girl.

Both of the above-mentioned works are excellent literary productions but what enhances their value is that they brought into being what is known as "battle-front literature."

September 11—The rendering into contemporary Japanese of the Genji-monogatari (Tale of Genji), which is reputed to be the cream of the classical literature of Japan, was accomplished by Junichiro Tanizaki, senior member of the literary world in the country, who came out of his rural cottage to Tokyo, carrying with him the historic manuscripts. (The new version of the classical work was later published in January, 1939, by the Chu-o Koron Sha.) The specific merit of the new version lies in the fact that the literary elegance and beauty of the original work were ably reproduced into the contemporary Japanese. Lady Murasaki, that gifted author of the Genji-monogatari had the peculiar gift of expressing so much sentiment in such few words that it always presented the greatest difficulties to the translator. It toook five years for the noted writer to complete the translation.

On the same day, the personnel of the literary party to be dispatched to the battle-front to observe the conditions of the impending fall of Hankow into the hands of Japanese forces was determined. The party was divided into two groups. One of the groups was to join the advancing troops and was composed of Masao Kume, Matsutaro Kawaguchi, Kunio Kishida, Teppei Kataoka, Shiro Ozaki, Kosaku Takii, Uyio Tomizawa, Takao Nakatani, Fumio Niwa, Kyuya Fukuda, Akira Asano, Sonosuke Sato and Fumiko Hayashi. The other group was to join the naval units sailing up the Yangtze River and was composed of Kan Kikuchi, Eiji Yoshikawa, Nobuko Yoshiya, Haruo Sato, Komatsu Kitamura, Heisuke Sugiyama, Masajiro Kojima and Hiroshi Hamamoto. (The party departed for the front within a few days and was followed by another consisting of composers and poets including Yaso Saijo, Takao Saiki, Yuji Kozeki, Nobuo Iida and Shiro Fukai.

September 26—A German exchange student studying at the literary department of the Tokyo Imperial University, completed a German version of the "Inochi-no-Shoya" (Evening of Life) by Tamio Hojo. The German student, a graduate of the law department of the Munich University, had been in Japan for only 10 months when he was able to converse freely in Japanese language. He had read many literary works including some by Kafu Nagai and Yuzo Yamamoto when he resolved to prepare a German version of the "Inochi-no-Shoya" which is composed of notes by a leper because it moved him most profoundly. The translation was completed in three months and after being corrected by Hiroo Suga of the German-Japanese Cultural Society was decided to be published in the "Nippon," a magazine published in Berlin by the German-Japanese Cultural Society.

September 29—With the assistance of the Italian Government, the first number of the "Itariya" (Italy), a magazine aiming at the exchange of the cultures of Japan and Italy, was published. The publication of the magazine is one of the undertakings of the Itariya-sha, an organization which was formed in Tokyo with the object of exchanging the cultures of Japan and Italy when the Italian goodwill mission visited Japan in the spring of 1938. Premier Mussolini of Italy sent in his autographed photograph in commemoration of the publication of the magazine. The contents of the magazine comprised articles on culture, education, art and other subjects pertaining to the two countries. The cover of the magazine contained a photogravure showing a part of the fresco of Michael Angelo in the Vatican Palace.

October 18—Fumiko Hayashi who, as already stated, had joined the troops advancing on Hankow, was the first Japanese woman to enter the city of Hankow which had fallen into the hands of Japanese forces. For more than a month she had to travel on foot with the advancing soldiers before she reached the principal city in Central China. The news of her valiant adventure aroused great admiration among the people at home in Japan.

October 26—An "Evening of War Poems" was held in honour of the sick and wounded soldiers under the auspices of the Tokyo Poets' Club.

October 31—Fumiko Hayashi returned to Tokyo from the Hankow battle-front. She recounted the difficulty of accompanying the fighting forces and expressed gratitude to the officers and men and also told of her rejoicings over the entry of the fighting forces into Hankow which she described as a very impressive event. Together with a few other persons who had also accompanied the fighting forces, she attended a lecture meeting and impressed her au-

dience by recounting her various observations, among which was the narrative of an officer continuing to give command while dying of a serious wound on a transport in which she journeyed.

November 2—With the assistance of the publicity department of the Ministry of the Navy, the second party of literary men was formed to proceed to the battlefront. The party included Shin Hasegawa, Seiji Haji, Burao Nakamura, Saburo Koga and Kunizo Minato, all writers of popular novels; Jiro Sekiguchi and Eijiro Hirose, both playwrights; Aisei Nomura, writer of juvenile novels; Kiyoshi Koishi, photograph artist, and Kijihiko Amano, writer of nursery stories. They decided to depart in four or five days.

About that time, the remaining members of the first party of literary men returned from the battle-front.

November 7—A meeting was held to promote peasant literature, attended by Count Rainei Arima, Minister of Agriculture and Forestry. Among others present at the meeting were Kensaku Shimaki and Den Wada. The consultations centred round the methods for the promotion of peasant literature.

November 25—As a result of the meeting held on November 7, a society for the promotion of peasant litrature was brought into existence. Among those attending the inaugural meeting of the society were Muraji Uchiki, Choku Tokunaga, Chiaki Shimomura, Sachiko Kusumoto, Itaru Nii, Yoshiji Maruyama and Kei Moriyama. For the promotion of its objective the society undertakes to publish books and has instituted a prize for the best work dealing with peasant life and in addition holds lecture meetings from time to time.

December 8—The Kitamura Tokoku prize which was created in commemoration of Tokoku Kitamura, the literary genius of the Meiji period who died young, was decided to be awarded to Yojuro Yasuda for his work entitled "Taikan-Shijin no Goichininsha" (peer of the crowned poets). The prize was thus being awarded for the second time.

Middle Part of December—It was announced that preparations were under way for the publication of a German version of the Mannyoshu (or Manyoshu), an anthology which is generally considered as the greatest of the classical Japanese literary works. The English version of the masterpiece had already been published some time ago. The German version was being prepared with the cooperation of Japanese and German scholars of the Mannyoshu, including Dr. Nobutsuna Sasaki, a poet; Dr. Kinji Kimura, professor of the Tokyo Imperial University, and Dr. Zachert, teacher at the Matsumoto High School. They resolved to select some 4,500 poems from the voluminous original work for translation which is scheduled to be completed in two years.

Dr. Sasaki was appointed to take charge of interpretation of the original while Dr. Zachert was appointed to render it into German, while Dr. Kimura was entrusted with the work of correcting the translation.

It was revealed that Chang Wen-hua, Chinese teacher at the Kagoshima Business School, was preparing a Chinese version Ashihei Hino's "Mugi-to-Heitai" (Barley and Soldiers) and the "Tsuchi-to-Heitai" (Soil and Soldiers). Chang Wen-hua had once served as professor of the Honan University and is a brilliant young Chinese scholar. He decided to complete the translation by the spring of 1940.

The leading critics were holding a series of meetings to discuss the ways and means of rendering their cooperation in dealing with the current situation. Among the promoters of the scheme were Kiyoshi Miki, Takanobu Murofushi, Retsu Kiyosawa, Kojiro Sugimori, Kamekichi Takahashi, Seijun Yamazaki, Masanori Ito and Itaru Nii. They decided to arouse public interest through their writings.

Latter Part of December—The Bungakuza, Shin Tsukiji Gekidan, Shinkyo Gekidan, the three theatrical organizations which have for its aim the perfection of the new school of acting in the country on the basis of the more orthodox tradition, advanced to the Yurakuza play-house which had hitherto been monopolized by the professional kabuki play companies and commercial new school play companies. The advance of the organizations which are semi-amateur enterprises was very successful, playing to a full house day after day, which shows the great future of the organizations as well as the popular support for the new school of acting.

January, 1939—Ashihei Hino who had published his popular works entitled "Mugi-to-Heitai" (Barley and Soldiers) and "Tsuchi-to-Heitai" (Soil and Soldiers) wrote another work entitled "Hana-to-Heitai" (Flowers and Soldiers) which began to appear serially in the Tokyo Asahi Shimbun and the Osaka Asahi Shimbun while another work by the same author entitled "Umi-to-Heitai" (Sea and Soldiers) appeared in the Tokyo Nichi Nichi Shimbun and the Osaka Mainichi Shimbun. The successive publication of such long stories roused admiration for the creative genius of the author serving at the front.

January 13—A Continental Literary Society was organized with the cooperation of the Ministry of Overseas Affairs for the purpose of promoting the knowledge of the conditions in Manchoukuo and North China. The inaugural meeting was attended by many writers including Ki Araki, Sei Ito, Kiyoto Fukuda and Jun Takami and representatives of the Overseas Office. The consultation held among those concerned resulted in an agreement whereby the Overseas Ministry will extend facilities to literary men visiting Manchoukuo and North China and a prize was instituted by the Overseas Minister to be awarded for the best work dealing with colonization. It was also decided to present such literary works in the form of dramas and movies.

January 18—Bungei Koa Kai, an association of literary men for the promotion of the prosperity of Asia, was inaugurated. The membership included 40 persons, among them being Kan Kikuchi, Jiro Osaragi, Eiji Yoshikawa, Masao Kume, Shin Hasegawa, Shiro Ozaki and Haruo Sato. The association undertakes to make researches with a view to the creation of a new East Asian culture, by sending literary men to the continent for inspection purposes or for accompanying the fighting forces, and to make proposals or render cooperation to the Government in connection with governmental schemes concerning continental culture. It also undertakes to introduce the actual conditions prevailing in East Asia to foreign countries by the publication of literary works or by other means.

February 10—The two recipients of the literary prize given by the Shinchosha were determined. One of them was Einosuke Ito who was awarded the prize for his work entitled "Uguisu" (Nightingale). A composition classed as pure literature, it describes the simple life in the agricultural community through a day's events at a country police substation and has much pathos and humour. Another recipient was Joji Tsubota who was selected for his work entitled "Kodomo-no-Shiki" (Children's Calendar). This piece of popular literature is a light and bright story having for its theme the life of children. It deals with the strong life force of children which overcomes the rough dealings of the world.

In this connection, it must be noticed that according to the old distinction between pure literature and popular literature, the "Kodomo-no-Shiki" would have to be considered as a piece of pure literature. It was selected for the award of the literary prize as a piece of popular literature on the basis of the opinion that literary works which are easy of comprehension and which are meant for the general mass of people should be regarded as popular literature.

February 12—The recipients of the Akutagawa prize and the Naoki prize for the year 1939 were determined. The Akutagawa prize was awarded to Tsuneko Nakazato for her work entitled "Noriai Basha" (Omnibus). She was the first woman to win the prize. A popular writer, she was 31 when she received the prize. Tadao Ohike was chosen for the Naoki prize for his works entitled "Akita-kuchi no Kyodai" (Brothers of Akita-guchi) and "Kabuto-kubi" (The Helmet).

The recipient of the prize for a poetical work given by the magazine Bungei Hanron was determined. The selection of the prize winner was made by such first-rate poets as Sakutaro Hagiwara, Daigaku Horiguchi, Haruo Sato and Soji Momota. It was decided to award the prize to Hideto Nakano for his work entitled "Seikatai (The Choir).

February 22—As the result of a series of consultations held since the latter part of 1938, an Association of Critics was inaugurated with Soho Tokutomi and Setsurei Miyake as its honorary members. The membership included a total of 150 critics on cultural, social, political, economic and literary affairs. The association undertakes to rouse public opinion in regard to the current situation, by holding lecture meetings and research meetings and publishing pamphlets.

The Takushoku Bungaku Konwakai (Colonization Literature Consultation Society), for the organization of which preparations had been made for several months past, was inaugurated. More than 20 authors including Choku Tokunaga, Kojiro Serizawa, Jun Sakakiyama, Kenji Ohye, Yukio Haruyama, Taiji Tamura, Kunio Kishida, Sei Ito, Jun Takami and Kakuchu Cho (of Korea) attended the inaugural meeting which was held in the presence of Director Yasui of the Colonization Bureau of the Ministry of Overseas Affairs.

February 23—The Kikuchi Kan prize instituted by the Association for the

Promotion of Japanese Literature was decided to be awarded to Shusei Tokuda. The prize consists of a monetary gift and a memento. The Kikuchi Kan prize is awarded to authors of above 46 years of age for an outstanding contribution in literary field within the period of a year preceding the award. The selection of the prize winner is made by authors under 46 years of age.

A new literary prize was created by the Cultural Association of Japan for the purpose of promoting literary works on Japanese culture. The association requested the authorities of the Ministry of War, the Ministry of the Navy, the Ministry of Home Affairs, the Ministry of Overseas Affairs and the Ministry of Agriculture and Forestry as well as the leading literary men to recommend names for the award of the prize. The selection committee consists of nine persons including Zenro Nagayo, Hyakuzo Kurota and Saneatsu Mushakoji.

Principal Literary Works Published During Past One Year

Tamio Hojo's "Doke-shibai" (farce), Published in April—This work describes the miserable life of a marxist who has changed his ideas. The story relates his conversation with his junior friend (who was declared a leper when he was hardly 20 and is now an inmate of a leper-asylum). The two drink while chatting and as they become drunk, each sighs over the other's inability to understand his sufferings. The discussion deals with the old and yet always new question: "What is life?" It is a powerful work depicting the instinctive force of life as well as the feeling of powerlessness before nature.

(The author was declared a leper while still very young and, during his life as an inmate of a leper-house, wrote many works including one entitled "Inochi-no-Shoya" (On the Eve of New Life). After the completion of the "Doke-shibai," he died, his disease becoming worse.

Seizaburo Yamada's "Jigo Zange" (Whispered Confession), Published in June—The story describes how the leader of a class war, during his term in prison, changes his mind and becomes an advocate of racial struggle. The frank confession commends itself to the reader.

Einosuke Ito's "Uguisu" (Japanese Nightingale), Published in June—It describes the events which occurred at a police substation in a country district. By observing people coming or taken to the police substation, the author criticizes the pitiable life and the low standard of culture in an out-of-the-way village in Japan. It is interspersed with humourous interludes.

Rintaro Takeda's "Kusa-no-Ashita" (Morning Grass), Published in June—It describes how a young girl working at night in order to make a living leaves for a walk early in the morning, symbolizing her rebirth from corruption. This work aroused great expectations for the author's future works.

Mantaro Kubota's "Hana-biye" (Chilly Flowers), Published in June—This work describes the scenes in the streets of Tokyo, which are a mixture of the time-honoured traditions of the past and the new rhythm and clamour of modern times. With his love for the old traditions the author dreams of the past and sighs for the things that are no more.

Fumiko Hayashi's "Hototogisu" (Cuckoo), Published in June—This work describes the desperate life of a woman whose face is disfigured by a blue mark, thus raising a serious feminine problem.

Takeo Oda's "Hyohaku no Ro Jin" (Wandering Lu Hsun), Published in July—This work is a short story describing the lonely life of Lu Hsun a chinese scholar, during his tenure as professor of the Amoy University. It well illustrates the tragedy of the far-sighted Chinese scholar who felt a stranger in his own land.

Toshiko Sato's "Kariffornia Monogatari" (A Californian Tale), Published in July—The story begins with various events which occur in regard to the love and marriage of an American girl of Japanese extraction. The story hints that it may be Japanese rather than foreigners who do not appreciate the position of the so-called second generation.

Kenji Ohye's "Imin-igo" (After Immigration), Published in July—It describes the life of those who have gone to Sao Paulo in Brazil to work in coffee plantations, and tells of how they are hit by a slump in the coffee market and abandon the cultivated areas they used to live in , in order to migrate to the interior. The impellent force of this work lies in the fact that it again calls attention to the voice of the Japanese residents abroad at a time when the entire nation turns its attention to the China affair.

Uyio Tomisawa's "Fufu" (Man and Wife), Published in July—This is a story about the self-sacrificing spirit of a woman doctor who married a doctor who is suspected to be a victim of dementia praecox. It is the story of unfailing love and faith.

Einosuke Ito's "Tsubame" (Swallow), Published in July—This is an account of what the author saw at a local railway station. Like his other work "Uguisu," the "Tsubame" describes the life of the country people as observed at a rural place.

Ashihei Hino's "Mugi-to-Heitai" (Barley and Soldiers), Published in August—This book has been referred to in the section dealing with Literary Events. It is a record of events and impressions at the battle-front by an author who personally participated in the grand battle in the Hsuchow sector and who was missing for a time but was later found safe. The title "Barley and Soldiers" derives itself on account of the extensive barley fields, scenes amidst which the soldiers carried on their operations.

Hiroshi Ueda's "Ho Kei Kyo" (Pao Ching Hsiang), Published in August—Like the "Barley and Soldiers," the "Pao Ching Hsiang" is a literary work by an author serving at the battle-front. Although it should be classed as fiction, it is based on actual observations made by the author. The background of the work is quiet and the impelling quality of the work is not comparable to that of the "Barley and Soldiers," for the very reason it failed to win equal popularity.

Rohan Koda's "Gendan" (Visionary Talk), Published in September—Those who have a taste for angling will come to have a taste and even attachment for the fishing-tackle. The work under review tells of the vision of the author while he is going angling. The story ingeniously takes the reader to the visionary world of the author without his knowing it. An octogenarian with mellow wisdom and experience and an extensive scholarship of Chinese and Japanese classics, the author is eminently fitted for this type of composition. Besides being a masterpiece of literature, the "Gendan" has a great documental value inasmuch as the author is well versed in the conditions of angling during the Edo period which forms the background of the story.

Hiroshi Ueda's "Kojin" (Dust), Published in October—Like his other work "Rao Ching Hsiang", it was written by the author during his service in the battlefield. While the "Barley and Soldiers" is a record of actual experiences, the "Kojin" is largely imaginary. It describes the psychology and character of two Chinese, a young man and a boy, who go astray into the area where Japanese forces are operating, and depicts the human elements in war.

Toraomi Hirakawa's "Tegami" (Letter), Published in October—This work is in the form of a letter sent to a friend serving at the front reporting the death of his wife. It describes how the wife lives patiently at home and how she dies, with affection and tenderness, illustrating the simple human quality which imbues the Japanese life.

Ashihei Hino's "Tsuchi-to-Heitai" (Soil and Soldiers), Published in November—This work by the author of "Barley and Soldiers" is a record of the events connected with the landing effected by Japanese forces in the Hangchow Bay under enemy fire. One distinguishing feature of the "Soil and Soldiers" and the "Barley and Soldiers," is that the former contains a good deal of material that is imaginary, while the latter is a record of facts. The author took part in the landing in the Hangchow Bay sector, leading a number of subordinates.

Ki Araki's "Kiiroi Tegami" (Yellow Letter), Published in November—This work is in the form of travel in North China. The boating of young girls in Peking is described with romantic charm.

Hiroshi Terasaki's "Ikka" (Family), Published in November—This is the story of a family who migrated to a town in North Manchuria and settled down there dealing in fish while at the same time running a Japanese restaurant. The man married a Manchu woman who was formerly a prostitute. It illustrates the question confronting Japanese immigrants in Manchuria and the character and psychology of the individual members of the family.

Takeo Kitahara's "Tsuma" (Wife), Published in November—This work describes the repeated separation between a married couple, and narrates the frank admission of the man's repugnance in continuing to deal with his wife.

Hiroshi Ueda's "Kijun" (Submission), Published in December—This is the third literary work produced at the front by the author of "Pao Ching Hsiang". It narrates the confessions of certain captives and although a long story, maintains the interest of the reader till the end. It is a work full of vigor and force.

Fumio Niwa's "Kaeranu Chutai" (Unreturned Company), Published in

December—This is the work of an author who accompanied the fighting forces to Hankow. The story is skilfully told, with notes in the form of entries in a diary inserted here and there.

Yoshio Toyoshima's "Zaigaku Riyu" (Why in School) and "Ri Ei Tai" (name of a person), both Published in December—The peculiarities of the Koreans and the circumstances under which Korean students live in Tokyo are described in these works. The author displays his skill in picturing the Koreans who often lead a lonely life and yet have a bright and happy outlook.

Kanoko Okamoto's "Marunouchi Sowa" (A Scene in Marunouchi), Published in December—This is a picture of the peculiar mannerisms of the various classes of people in Tokyo. The story centres around Marunouchi, centre of the metropolis, and delineates the mode of life of the people moving about in that area.

Den Wada's "Seikatsu-no-Sakazuki" (The Cup of Life), Published in book form in December—This work describes the changes in agricultural villages in the form of a dialogue between father and son. It describes the process of the old naturally yielding to the new or the transition from ignorance and blind faith to wisdom and rationalism.

Kaju Hayama's "Umi to Yama to" (Sea and Mountain), Published in January, 1939—The story begins with the arrival at a port of a certain young man wishing to go to sea and then describes his seafaring life. It is interesting enough as a story. The dialogue between the characters is expressive of a simple life. It is regarded a masterpiece of literature.

Tatsuzo Ishikawa's "Bukan Sakusen" (Operations in the Wuhan Area), Published in January—The author represented the Chuo Koron (Central Review) in the literary delegation which accompanied the fighting forces to Hankow and this work is a result of his observations at the battle-front.

Fine Arts

History

Pre-Asuka Period This period, corresponding to what is called the dark age of art, has nothing specially to describe, although it is perhaps the longest period, extending, as it does, from the age of myths down to about the 7th century, A.D.

According to archaeology the ancient Japanese worked in stone, artifacts such as stone images being used in ancestor worship. These are rough hewn sculptures, representing persons clad in armour, wearing a sword, or other arms, all having been used in burial as guardians of the tomb. It was customary, too, in ancient times to have a similar primitive engraving, in the form of a ladder or a wheel, made on the coffin; the plain, artless impression thus conveyed is expressive of the simple mode of living in that remote age.

The dwellings were also in very simple style, constructed of barked but unhewn timber. Even in this simplest type of building there were two styles, known as the Izumo and the Isé; which implies that the ancient culture of Japan was dual, derived either from Izumo or Isé. The former style of structure is represented by the Izumo Shrine, Izumo province, present Shimané prefecture; and the latter by the great shrine of Isé, although these now give no more than a vague idea of what must have been the prehistoric architecture of the country.

In addition to the above, there are earthen figures called haniwa which arrest the attention not only of archaeologists but also of artists. According to historical records, the Emperor Suinin, who abdicated in 2 B.C., abhorred the cruel old custom of burying people alive around the grave of a high personage, certain individuals being selected from among those persons who were under patronage of the deceased in life. At the instance of a retainer, Nomino-Sukuné, he caused earthen figures to be interred in place of living persons, when the Empress Hibasu-himé died; and this was the origin of haniwa. It is believable, however, that the haniwa existed before Suinin's time. The haniwa is, from an artistic point of view, by no means of high value. It is, nevertheless, the only art product of Japan before the importation of Buddhism. Moreover, its value rests on the fact that it is a work produced solely by the Japanese before they had been influenced by Chinese art. Besides, it is invaluable in that it gives some idea of the life of the people of its day. The variety of haniwa may be roughly classified into human figures, birds and animals, architectural structures, household articles and arms.

Asuka Period As has been stated in the preceding section, for sometime after the foundation of the Empire by the Emperor Jimmu, there was nothing worthy of mention in the realm of art. The Asuka period covers the reign of the Empress Suiko (592-629), when the Imperial palace was in the province of Yamato, Nara prefecture. Already, as early as the time of the Emperor Yuryaku, in the middle of the 5th century, a painter named Isura came over from Chosen, with which country Japan then had frequent intercourse, and through which Chinese civilization had been introduced. Later, during the reign of the Emperor Sushun, towards the end of the 6th century, another painter called Hakka came with carpenters to build temples. But it was not until Shibatatto came over from China, in the reign of the Emperor Keitai (507-531), that Buddhism was introduced into Japan, despite the fact that communication had long before continued with Chosen, then called Kudara.

Shibatatto must have been an expert in the art of sculpture, for he was the grandfather of Kuratsu-kurinotori who cast the large image of Buddha now in the Horyuji temple, in the Empress Suiko's time. Nevertheless, it is evident that the country which contributed most toward founding Japan's fine art technique was Kudara.

The development of art in the Suiko régime was really wonderful. Prince Shotoku, a man of wide learning and an enthusiastic devotee of Buddha, spurred on the ever increasing devotion to art. The leading structures of the period were the Horyuji and Tennoji temples; but those parts of them that have best withstood the wear and tear of time are the two-storied kondo, gate, the five-storied pagoda of the Horyuji temple and the three-storied pagodas of the Horyuji and Horinji temples. No doubt the creative design of the Prince must have been woven into them, but it is nevertheless true that they were modelled after Kudara architecture. It is only from these structures that one can form any idea of what Chinese architecture in those days might have been. The Tamamushi-no-zushi, (a miniature temple) in the Horyuji temple, is valuable not only as a model of ancient architecture but as an example of the structural art and craft of the Suiko régime. The honeysuckle design on the metal fittings of the miniature temple bears close resemblance to similar art motives of Greece. The sculptures of the Suiko period are not all from one source, some coming from China or Chosen, while others are home creations, either from the hands of Chinese sculptors, or the combined efforts of Japanese and naturalized aliens.

The fine art of the Suiko period has thus great depth and width, and at the same time affords invaluable reference for study.

Hakuho Period In the history of Japanese fine art, following the Suiko Era comes the Hakuho period which starts in the reign of the Emperor Jomei, terminating in that of the Emperor Mommu, 629-697. In the 15th year of the reign of the Empress Suiko the custom of sending a government envoy to China, then called Sui, was established, followed by increased intercourse between the two countries. Later, in the 2nd year of the Emperor Jomei's administration, the first envoy was despatched to the T'ang Court in China. By the establishment of this custom art products of China came direct to Japan instead of through the Korean Peninsula, as they had done up to that time. Moreover, the Taika Reformation, by which the political system of China came to be closely followed from the time of the Emperor Kotoku, contributed much toward developing Hakuho art.

(1) Painting. One of the most outstanding facts in the art of this period is that paintings were imported from the Continent, and Buddhist pictures were painted by priests from China and India. The mural paintings of the kondo of the Horyuji temple testify to this; Its fresco work is further advanced in technique than that of India, and is prized as the leading example of mural painting in any extant wooden building. This and other examples of imported pictorial art technique during the period eloquently speak of the inflow from Indian sources into Oriental countries.

(2) Bronze. The most representative work of the period consists in the big bronze images of Buddha and the two disciples at the Yakushiji temple at Nara. Upon their pedestals are engraved a hoshokumon design in lieu of honeysuckle which by that time had ceased to command preference. The hoshokumon design is the art of inlaying or setting jewels in necklaces, armlets, pedestals, and halos around the heads of images. In connection with the Yakushiji temple's three images, it is interesting to notice that, side by side with the hoshokumon, there is an engraving of arabesque design in grapes. This grape pattern also has its origin in the

west of India, whence it came to China during the Han dynasty and prospered in the age of Tang.

(3) Architecture. The only model of architecture constructed in this period and still extant is the three-storied pagoda of the Yakushiji temple at Nara. Another example of the best architectural technique of the period is to be seen at the Nara Imperial Museum where models of five-storied pagodas of the time are preserved.

Tempyo Period The Nara period (707-780) is called the Tempyo Era in the history of Japanese fine art. Through the zealous efforts of the Emperor Shomu and Empress Komyo, who were unrivalled in piety, Buddhist doctrine was thoroughly demonstrated in the capital of Nara, with a consequent development of Buddhist fine art. It was the veritable golden age of fine art in religion. The casting of the Daibutsu (great image of Buddha) at the Todaiji temple and the construction of he temple itself may be pointed out as the greatest examples of art within the period. The Daibutsu has several times suffered from fire, which made it necessary to repair the image; and, in consequence, only the petals of the lotus blossom upon which the image sits retain traces of contemporary art motives. On the surface of these petals are engraved scenes from the sacred world of Buddha, which, from the view point of technique in painting are decidedly excellent. In front of the building occupied by the colossal statue of Buddha there is a bronze-lantern which minutely exemplifies the characteristics of the Tempyo period. Other remains representing the sculptures of the period include several images in the same temple.

(1) Shoso-in Museum.[1] After the demise of the Emperor Shomu all the objects of art and craft he possessed were donated to the Todaiji temple by the Empress Komyo. Nearly all were treasured in the Shoso-in Art Museum of Nara, and have safely been handed down to the present. Perfect preservation of art products from so remote an age could be expected only in such a country as Japan. The national treasures of the Shoso-in not only abound in rare paintings but also in many objects of industrial art, such as textiles, lacquer-ware as well as gold and silver ware, porcelain and writing utensils. Especially noteworthy are the T'ang masterpieces from the Imperial household of China. In addition to those of Japanese and Chinese production, examples from the East Roman Empire, Persia, India and countries west of China are found in the museum. Thus the Shoso-in Art Museum is representative of the art products covering both East and West from even before the 7th century.

(2) Ganjinwajo. A priest known as Ganjinwajo in Japan with a number of disciples, visited Nara, then capital of the country, not long after the completion of the Daibutsu. He and his followers had drifted ashore in the southern part of Kyushu. These foreigners left an indelible impression on the history of Japanese art, because they belonged to a group of leading artists of the Tang period of China. Their skill in art was woven into the art of the Tempyo period, not only in the fields of painting and sculpture, but also in architecture. That art products from their hands must have been as great in number as in variety is evidenced by the art treasures of the Toshodaiji temple in Yamato province, Nara prefecture. The image of Buddha enshrined in that temple exhaustively represents the characteristics of the art of the Tang dynasty. Besides these there are several wood-engravings in which, it is surmised, the sculptures of the succeeding period had its origin. Among the foreigners were persons of other than Chinese nationality. Gumporiki, as he was called in Japan, was an expert sculptor, from the country of Kunlunkuo the exact location of which is still a question. Judging by the fact that the Gajinwajo party included people from the west of China, it is but a matter of course that the engravings at the Toshodaiji temple resemble the fresco art of countries west of China. From what remains, there is sufficient reason to believe that some of the descendants of the Persians driven out of the country by the Mohammedans, arrived in Japan with the party.

All kinds of cultural forms and products were imported during this period. These the Japanese could digest and work with a skill not inferior to that of the foreigners. A general impression of the Tempyo period, however, is that there was too much copying of Chinese art and so, too little originality. This one-sided trend of evolution gave rise to a movement in following periods for a revival of art genuinely Japanese in origin.

Konin Period The Konin period (782-888) begins about the time that the Emperor Kammu transferred the capital from Nara to Kyoto, lasting till the reign of the Emperor Koko. The outstanding characteristic of the Konin period lie in the phenomenal rise of native art at the hands of noted priests. Kobodaishi and Chisho-daishi were priest sages of refined artistic endowment. Quite a number of pictures and sculptures of the period are from their hands. The Toji, Koyasan and Miidéra temples treasure works of theirs. As one of the prominent painters of the time we may name Kudara Kawanari on whom there are a number of books, but none giving reliable historical information about him. He must have been among those artists summoned by the Emperor Saga to paint the pictures of landscape and rough seas seen on the walls and paper sliding-screens of the Séiryoden Hall of the palace. The custom of painting landscapes and characters on screens of the Imperial palace was thereafter developed setting a fashion in drawings which please the eye. In those days screens were popular, and this helped to popularize landscape painting.

The typical sculptures of the period are such sacred images as are seen at the Shingoji temple, Kyoto, known as the Shingoji style sculpture, and others at the Murofuji temple in Nara prefecture, known as the Murofu style. The rise of the art of engraving images of Japanese gods may be mentioned as a memorable event of the age.

As regards architecture the period shows very few examples that now remain, the representative structures being the main hall and five-storied pagoda of the Murofuji temple. The Héian Shrine constructed in Kyoto, closely modelled after the structures of the age under review, offers excellent material for the study of Konin architecture.

Fujiwara Period The Fujiwara period (889-1188) covers the three hundred years between the reign of the Emperor Uda and that of the Emperor Antoku. At the beginning of the period the Emperor Uda, at the suggestion of Michizané Sugawara, discontinued the custom

1 The Shoso-in is located in the precinct of the Tōdaiji temple at Nara. The building is a typical wooden storehouse of old Japanese Azé-kura style. No metal nails are used and no walls of earth. The whole building consists of three separate sections which have no windows but one entrance door for each. In the interior each section is two storied with an attic. The dimensions of the building are approximately 108 feet by 30 feet, the height from the ground to the roof top being 39 feet.

Formerly the treasures were kept out from light, and untouched for a long period of years. Since 1872 the doors are being opened annually for airing for two weeks, from November 1st to 14th. All the precious objects are kept in glass cases. In the northern section are kept treasures of the Imperial House before and at the time of the Emperor Shōmu, mirrors, desks, musical instruments, screens, medicine, etc. The middle section contains arms and armour, cases, glass and lacquer wares. The southern section largely contains religious antiques of the Tōdaiji temple.

The Shoso-in apparently existed in the precinct of the Todaiji temple before 756 A.D. when the Empress Kōmyō, widow of the Emperor Shōmu, dedicated to the Vairocana Buddha or Daibutsu the Imperial treasures as a memorial of the deceased. Weather has beaten it of course. Battles went on around the sacred ground and the Shoso-in itself was once stricken by a thunderbolt. But the wooden storehouse has been mysteriously preserved through 1,179 years, with partial repairs. Most of its contents listed in the "Tōdaiji Kemmotsu Chō" (catalogue of donation), dated June 21, 8th year of Tempyō-shōhō (756 A.D.), have been kept unharmed solely due to the loyalty of the officials and people to the Imperial House to whom the Shoso-in belongs.

The most important treasures are the "Kemmotsu Chō" (catalogue of donation), letters of the Emperor Shōmu, essays written by the Empress Kōmyō, sluhg sword of the Emperor Shōmu, Kin-gin Hyomon Kin (gold and silver ornamented Oriental harp), Shitan Genkwan (a stringed instrument), Gogen Biwa (a five stringed lute) Mokuga Shitan Kikyoku (a sandalwood checker board ornamented with wooden mosaic), Toriké Tachionna Byobu (a screen with a female figure who wears feathered garments), Urushi Ko Héi (a lacquered carafe), Yōraku or diadems and fragments of the crowns of the Emperor Shōmu and Empress Kōmyō, Gingaku Men (masks used in an old performance "gigaku"), bronze mirrors, swords and other arms and armour; Imperial edict engraved on a bronze plate, glass cup, lacquered chest painted with gold and silver dust, gold and silver ornamented leather box, hangings with figures of Buddhas, Mitta Ebon (a painted tray), silver bottle, and censer with a handle.

Priceless documents of the Tempyō period are stored in Shoso-in, 779 in all. They include census registers, maps, official documents, I. O. U. and books, and present indispensable materials for the study of official and civil life 11 centuries ago.

For protection, inspection of the treasures of the Shoso-in is not permitted to the general public, but the pictures of all treasures are published in book form named "Tōyéi Zuko," and all the documents may be found in the "Dai Nippon Ko Mon Jo" Japan's old documents).

of despatching envoys to China, thereby cutting off facility of communications with the continent. During the consequent isolation Japanese art was afforded a chance to cultivate its native genius and its own field of influence. The continental art that had been freely absorbed and adopted up to that time commenced to produce national characteristics as is demonstrated by yamatoyé work in the sphere of painting.

(1) Painting. Koséno-Kanaoka was probably the most skilled landscape painter of the period. His reputation was such that the horse he painted on a paper sliding-door was credited with getting out of the screen at night to feed on bush clover in the yard. Koseno-Hirotaka, a well-known painter, was one of his descendants. As skilled painters of that age we may mention also Motomitsu Fujiwara, Mitsunaga Fujiwara, Takayoshi Fujiwara and his son Takachika, besides Toba-sojo and Kakuyu, all of whom specialized in painting yamatoyé or native style, which had developed from a school in the T'ang period of China, called Karayé. Japanese paper-doors and folding screens were what they selected to paint on.

Besides yamatoyé many other schools of Japanese style paintings were started, as the kamiyé, utayé, ashideyé, and okoyé. The last mentioned was a school of comic genius whose premier artist was Toba-sojo, a noted priest of the day. Three albums of comic pictures from his brush are treasured at the Kozanji temple. Another important arrival was the yémakimono (paper-scroll) which later developed until reaching its golden age in the Kamakura period. The aforementioned three artists were the most popular masters of the age. Some of their work still survives.

Consequent upon the ever inculcated Buddhist precepts, Buddhist paintings flourished, so much so that specialists in that art were always in evidence. In this religious sphere of painting also national characterization was effected to no meagre extent. The most outstanding of the Japanized Buddhist schools was named the Eshinfu, started by Eshinsodzu, a priest, first affiliated with the Tendai sect of Buddhism, but who later preached the doctrines of the Jodo sect. Probably this school was second to none at that time in Japanization of technique. Taméto, commonly called Great Takuma, who did the fresco work of the Ho-o-do at Uji, Kyoto, belonged to the Takuma family, producing accomplished painters of the time. The most representative Buddhist paintings are treasured at the Hokkéji, Yamashiro Chohoji, Yamato Horinji, Koyasan, the Toji temples and the Imperial Art Museum of Tokyo.

(2) Sculpture. Remarkable advancement in the realm of Buddhist sculpture was revealed in consequence of effective doctrinal propaganda by the Tendai and Shingon sects. Wood-engraving stood unrivalled, but that art, unlike the same mode of the previous age, was mainly in what is called parquetry work. Sculptors collaborated, and in most cases images were constructed in separate parts, each carved by a different artist, under an accomplished specialist. It is interesting to note that even in the carving of hands, feet, head and body there was a division of labour into smaller parts, and each section was put in charge of one sculptor. When completed, the several parts were put together, painted with lacquer and gilded.

Guilds of sculptors, like the shichijo-bussho, Shichijo-omiya-bussho, Rokujo-marikoji-bussho and Sanjo-bussho, established studios one after another. Especially noteworthy in this field was the Shichijo-bussho started by the famous artist Jocho who was practically supreme in the realm of sculpture in the Fujiwara period. The peculiarity of the Jocho school of his creation lies in its soft, mild features with smooth, elegant textile folds or plaits, which characterize the most glorious period of Fujiwara art. The images of Amitabha enshrined at the Ho-o-do, Hokaiji, Saikyoji and Chusonji temples are all representative works of the Fujiwara period.

(3) Architecture. Along with the development of Japanese style painting, a new Japanese architecture, as seen in what is called the Shinden-zukuri (main building of a peer's residence), prevailed. This style gradually encroached on the domain of sacred structures, as is well exemplified in the Ho-o-do and Konjikido, above cited.

Within three hundred years after the country's adoption of a seclusion policy, an indigenous style characteristic of the Yamato race made the fullest possible development in all branches of art.

Kamakura Period Between the Emperor Gotoba and Emperor Godaigo the Kamakura Shogunate assumed the reins of government. The Kamakura period (1192–1337) of political history is at the same time that of Japanese art. During those 140 years traditional Japanese sentiments and thought developed vigorously against the aristocratic culture which had gained influence in the previous period. Such a turn of cultural development could not but react on art; the anti-traditional spirit of the age began to tell on artistic creation. Not only from within but also from without the country a radical change was introduced, because in those days the Yuan period succeeded the Sung in China; and its highly favoured cultural attainments came flooding into Japan. The two movements, of foreign and domestic origin, combined to lay a foundation for modern fine art which started and developed in and after the Muromachi period.

(1) Painting. Continued civil wars, military administration, and war literature, all contributed to the voluminous production of yemakimono (picture-scrolls) based on themes from battle scenes. Another kind of yémakimono worthy of special mention was painted for the purpose of propagating the doctrines of newly risen sects of Buddhism, such as the Zen and Jodo. This pictorial demonstration of religious doctrines proved quite effective; for, by depicting the life and work of founders, a more direct appeal was made to prospective converts. For the same reason the yémakimono came to serve also as a means to propagate knowledge of the origin and development of shrines. Quite a number of picture-scrolls of the period still remain in perfect condition, those reckoned among the greater works being the History of the Kitano Tenjin Shrine, Murasaki-shikibu-nikki, Sanjurokkasen, Moko-shurai-ékotoba, Honen-shonin-gyojo-édzu. The last mentioned is a yémakimono depicting the personal history of Honen-shonin, the noted priest who founded the Jodo sect of Buddhism. Among scores of yémakimono painters, Nobuzané Fujiwara, Kéion Sumiyoshi, En-i, Takakané Takashina and Yoshimitsu Tosa were the most popular. A further noteworthy event of the period was the rise of portrait painting. Generally speaking, until this period there was no other method for reproducing figures except by sculpture. The term for portrait was niséyé. But toward the end of this period a new mode appeared. The technique of portrait painting made rapid advance from the time of Takanobu Fujiwara, Taira-no-Shigémori, Minamoto-no-Yoritomo whose works are treasured at the Shingoji temple, all rare masterpieces.

With reference to Buddhistic painting, the aforementioned Takuma school gradually improved in technique; and with the appearance of Shoga, a descendant of the Takumas, the Takuma school of Buddhist painting was founded, drawing a clear line between the old and the new delineations.

(2) Sculpture. The Kamakura period was also a fecund age in the direction of sculpture. Compared with the work of the preceding period it appeals with more virility. The Shichijo-bussho, the most important sculptors' association or guild, which had been making steady progress, produced a group of consummate artists in Koéi, Unkéi, Jokaku, Kaikéi, Tankéi, Jokéi, Koben and Kosho, all contemporaries. Among them the most skilled were Unkéi, Tankéi and Kaikéi, who are recognized as the best sculptors since the time of Jocho. Whereas Unkéi and Tankéi excelled in producing the expression of passion, as in statues of nio (Deva kings), Kaikéi specialized in gentle, elegant figures, like those from the chisel of Jocho.

(3) Industrial Art. Lacquer-ware technique, too, made a remarkable advance. The art of engraving also progressed, especially with the appearance of the Kamakura-bori (Kamakura style of engraving). Technique in metal work, also saw much development, inheriting the characteristic virtues of the Fujiwara period. Up to that time the native ceramic art was in so primitive a stage that only unglazed ware could be manufactured. After Kato Shirozaémon-Kagéhisa returned from Sung, marked progress was made in this field, and fine chinaware became a home product.

(4) Architecture. The mansions of nobles had been built in the Shinden-zukuri style, but during the Kamakura period the Buké-zukuri style of architecture started and soon dominated. This is a simple, plain style with an unusual number of sliding-doors to let in light. Though this style of structure has gone out long ago, one can get an idea of it through various yémakimono in which this style of architecture is represented. After the advent of the Zen sect of Buddhism under Éisai-zenshi from China, then called Sung, and the establishment of the Kenninji temple at Kyoto, Zen style of architecture came to attract attention. A good example of this style, still intact, is the Enkokuji temple at Kamakura.

Muromachi Period Succeeding the Kamakura age came the Muromachi period (1337–1573), which, after the two centuries and a half of civil strife, ended with the downfall of the Ashikaga Shogunate. In China the civil disturbances of the late Yuan dynasty had been brought under control by the rise

of the Mings, resulting in the advent of the golden age of Ming culture, which exercised some influence on Japan.

(1) Painting. As was customary whenever Chinese culture attained its zenith, communication between the two countries, which had been on the wane, revived again, resulting in the gradual decline of yémakimono, portrait and Buddhist painting, handed down from the preceding Kamakura period, which were unable to cope with the powerful influence of Sung-Yuan style of painting in China. Early in this period there were not a few yémakimono worthy of note such as the Gosannen-gunki by Koréhisa Fujiwara and the Yuzu-nembutsu-engi, joint work of Hiroyuki Tosa, Yukihidé Kasuga, Mitsukuni Fujiwara, Ryuko Awataguchi, Jakusai Rokkaku and Éishun Hogan. The latter still remains in the form of a coloured wood-engraving, perhaps the most widely known as our oldest example of this art.

Typical portrait work of the period is that of the Emperor Godaigo in the Daitokuji temple, Kyoto, and of Yoshimochi Ashikaga, at the Shingoji temple. Far more characteristic of the age, however, are the portraits of Zen priests or so-called "Chinso." The most typical chinso is, perhaps, the portrait of Séiichi-kokushi, painted by Mincho, preserved in the Tofukuji temple. Strictly speaking, chinso has more similarity to the Sung-Yuan style than to the Tosa school of portraits.

Buddhist painting of the Muromachi period may roughly be adjudged stationary. Copying of old works seemed to have been the only task attracting artists, among whom a priest named Myotaku-zenshi was known for skill in painting Acala pieces; the principal works of this priest-painter are treasures of the Imperial Art Museum. The most distinguished pictorial artist throughout the period, however, was Mincho. Among his works handed down to the present are the portrait of Séiichi-kokushi, above-mentioned, Gohyakurakan (five hundred disciples of Buddha) in the Tofukuji temple, and Dainéhanzu, known as the largest painting in the country. In his brush work are ample traces of the style of the Sung-Yuan period in China; and he was, moreover, the leading painter of the age by whose art the Continental technique, introduced with the Zen sect in the Kamakura period, was digested, assimilated and consummated.

Special mention should be made of the advent of the Sung-Ming style in yamatoyé work, enhancing the traditional style of that art. This new movement was no doubt made possible by the Ashikaga policy of encouraging trade with China, then called Ming. In consequence, numerous Chinese works of art continued to be imported, greatly stimulating the domestic art world. Among various merits and demerits then inherited from the Continent, kakémono (hanging pictures) and a more advanced technique in painting flowers and birds were perhaps the most outstanding. It is also a fact worthy of special mention that the Sung-Yuan style of sumiyé painting (black and white) became popular throughout Japan, under artists like Jasoku Soga, Sotan Oguri, Shinno Nakano, Sésshu and Masanobu Kano. These five sumiyé painters were talented pupils of Shubun who enjoyed the confidence of the Shogun and occupied an important position under the Shogunate government as a painter.

(2) Sculpture. Images of Buddha continued to be supplied by the Shichijobussho of which mention has already been made. But these products gradually lost their artistic value. The aforementioned Shubun was also a good sculptor. It is said of his skill that the great wooden statue, 40 feet high, of Amitabha, enshrined in the Unkyoji temple, was originally the work of a Nara sculptor, but was retouched by Shubun's chisel and improved.

(3) Industrial Art. In this epoch the development shown in industrial art was mainly due to the whimsical enthusiasm of the Shogun. Chanoyu (tea ceremony), a ceremonial etiquette genuinely Japanese, gave rapid rise to various branches of industrial art especially in fine porcelain, the climax of which was reached during the latter part of the period. This progress was not only in works of manual art like tea-cups, trays and so on, but in kakémono and tokonoma (alcove) furnishings of the tea-room, and the building itself, all of which are required for the full ceremony of tea-serving. Most of the tea-cups used for chanoyu in those days were of Chinese make, or imports from the South Seas.

(4) Architecture. The Zen style of architecture greatly improved. This, combined with the cult of chanoyu lent impetus to the construction of simple but tasteful habitations and temples, with gardens and arbours harmonious to the main building, well represented by the Kinkakuji and Ginkakuji temples in Kyoto.

Momoyama Period The 25 years from 1574 to 1598 is termed the Momoyama period. During this comparatively short interval civil disturbances stirred up the whole country under the governments of Nobunaga Oda and Hidéyoshi Toyotomi, acting as military dictators.

(1) Painting. Eitoku Kano was perhaps the greatest painter of the period. Nearly all the mural pictures in the castles of Azuchi and Osaka and the mansion at Shuraku are attributed to the brush of this famous artist. The peculiarity of the painting of the period lies in its grand scale and gorgeous, bright colouring. This is especially true of Éitoku Kano's work. Another noted landscape and ukiyoyé painter was Sanraku Kano; in the Sesshu school of sumiyé were Kogan Unkoku and Tohaku Haségawa; the Tosa school had Mitsuyoshi who succeeded to the Tosa school which had by that time been reduced to a school only in name.

(2) Sculpture. The most striking feature of the Momoyama sculpture is its clever adaptation to decoration of architecture. Besides Hidari-Jingoro, whose fame as an accomplished sculptor and engraver still enjoys nation-wide popularity, there were skilled artists like Yuzaémon Miyanishi and Matayémon Okabé. As in the Muromachi period, the art carving "No" masks came into vogue.

(3) Industrial Art. Metal work experienced remarkable improvement. The sword-guard artists evolved novel designs. Also in the technique of bronze casting no insignificant progress was made by casters like Yashichiro Nagoya, Dojin Nishimura, Yojiro Tsujido, Yayémon Nagoya and Échizen-no-Shojosansho. The current of the age could not but influence the art of raised lacquer, handed down from previous periods; now works on large scale, fit for the decorative purposes architecture, began to dominate the situation. The Kannon-do of Chikubu-shima inland, Biwa lake, and the Kodaiji temple of Kyoto best represent the technique of this period.

Ceramics also were greatly enhanced in technique. Impelled by the nation-wide use of chinaware, due to the popularization of chanoyu, imported articles grew insufficient. As a natural consequence, home industry in this direction was greatly stimulated, resulting in Nagasuké Chojiro invention of the rakuyaki style and Rokubéi Mikazuki's hizenyaki style of ceramic ware. In the realm of textile art, what is to be noted is that in the Tensho Era (1573) a new technique in weaving was introduced from Ming, China, and reached Nishijin, Kyoto, where it appeared in the form of Yamato-nishiki, ito-nishiki, karaori-nishiki, kinran (gold brocade), donsu (satin damask), rinzu, and so on.

In conclusion it may be said of the art of the Momoyama period that, while developing such gorgeous and imposing structures as the Jurakudai and Momoyama Castle, it popularized the exclusive, austere and polite art of chanoyu. Thus two diametrically opposed arts developed all through the Momoyama period.

Yédo Period The Yédo period (1603-1867) started with the Tokugawa Shogunate in Tokyo, then called Yédo, and terminated with the downfall of that government just before the Meiji Restoration. During the 260 years of the Tokugawa Shogunate Yédo flourished, cultivating its own culture as against that of Kyoto, giving the country two centres of culture, one in the east and one in the west.

In the early Yédo period communication with countries beyond the sea opened and foreign trade was thereby greatly stimulated. Whereas hitherto Japan had had little or no dealing with Europeans, save Spaniards and Portuguese, Japan now began to be visited by Hollanders and Britons who came to her shores for commercial purposes. Relations with neighbouring countries also increased in intimacy, due to improved communication facilities. Nevertheless, the people were not satisfied with official passivity but extended their trade with Siam, Cochin, Tonking, Luzon. Furthermore, Iyéyasu Tokugawa, the first Shogun of that line, even attempted to trade with Spain and Mexico, sending envoys for that purpose. By this improved intercourse with foreign countries traditional Japanese art was greatly influenced. In the Kan-éi Era (1644), Émosaku Yamada first produced pictures in Western style painting. Fortunately or unfortunately, however, the third Shogun, Iyémitsu, with a view to stamping out Roman Catholicism pursued and imposed an isolation policy by prohibiting the entrance of all foreigners except Hollanders and Chinese. Under this high-handed policy the infiltration of foreign influence was almost completely checked, and domestic genius again came into its own, developing another golden age of fine art.

(1) Painting. The Kanos, who had flourished since the Muromachi period, produced skilled artists like Yasunobu, Naonobu, Tsunénobu and Morinobu, all of whom had the honour of serving the Shogunate as official painters. But this special favour proved a cause of decline in the Kano school later. Among the

foregoing four principal members of the Kano school, the last mentioned, Morinobu, was the most excellent, known by the pen-name of Tan-yu. Tsunénobu ranks next in artistic skill. The Tosa school, which had been waning in influence, recovered its laurels in the days of Mitsuoki who was promoted to the Emperor's service. In those days the Sumiyoshi school originated from the Tosa, and became firmly established under Jokéi, younger brother of Mitsunori. Toward the close of this period an attempt was made for the revival of yamatoyé, by Totsugon Tanaka, Ikkéi Ukita and Tamétaka Okada, among whom the latter was pre-eminent. The yamatoyé of the Meiji and Taisho eras started from their work. Yosai Kikuchi is another painter of the group.

One of the greatest painters of the age was Korin Ogata whose art may be traced back to that of Sotatsu school which was originally a style of painting for decorative purposes. Under Korin were Kenzan, Shiko Watanabé and Hoitsu Sakai. Their work suprised foreign eyes as a revelation of the peculiar excellence of Japanese art. Being used for decoration the work of the Koétsu school had close relations with textile, dying, ceramic and other technical industries of the time.

Ukiyoé, which for originality is one of the salient art products of the Yédo period, developed hand in hand with popular drama and popular literature. It is said that the Ukiyoyé or genré style of picture, was started by Iwasa-Matabéi-shoi; certainly he and Choshun Miyagawa, Shunsho Katsukawa, Utamaro Kitagawa, Kiyonaga Torii, and Hokusai Katsushika are known as the most accomplished ukiyoyé painters. Of ukiyoyé there are two kinds, namely, hand-painting and colour-print. The latter form was most characteristic of the age. The black and white prints, started by Moronobu Hishikawa, were forerunners of beniyé, which is a coloured print made on coloured wood blocks, an engraved block for each colour. Before this printing process was adopted for mass production, brushes were used for colouring. At first two colours, red and green, were used for printing from engraved blocks, but Harunobu Suzuki later invented an improved process of printing in five colours, starting the nishikiyé which met with popular favour as time went on. Later, in the hands of masters like Utamaro and Hokusai, the process of colour-printing from wood-engravings saw marked improvement, until the finished pieces far surpassed the original hand-painted work in artistic value. Landscape prints in ukiyoyé style were started by the famous Hiroshigé Ando. Some people may look down upon ukiyoyé as vulgar art; but nevertheless it was art most true to the life of the Yédo period. In later years it was not seldom that European collectors of works of fine art were found ready to pay even several thousand yen for a sheet of mere colour-print. This was not without reason.

Special mention should also be made of the arrival of Ifuchieu, a painter of the Ching dynasty in China; for it was through this artist that the Nan-Sung literary school of painting was first introduced into this country. In the early days of the Nan-Sung style of painting, Nankai Gion, Hyakusen Sakaki, Taiga Ikéno and Buson Yosano were its most excellent exponents. Later, with the rise of Chinese classics, the Nan-Sung literary school made great progress and its influence practically dominated the country, producing such noted names as Unsen Kushiro, Daizen Hirosé, Kaiséki Noro, Chikuden Tanomura, Kazan Watanabé, Aigai Takaku, Baikan Sugai, Hanko Okada, Chikudo Nakabayashi and Baiitsu Yamamoto, among whom Chikuden Tanomura was reputed the most excellent. Kazan Watanabé and Baiitsu Yamamoto enjoyed popular favour next to Chikuden.

Buncho Tani became the most brilliant artist of the age, both in Pei-Sung and Nan-Sung styles of painting; he was a pupil of Kangen Kitayama who learned technique from Fei Hun-yuan and Chu Ko-chin who entered Japan during the Ching dynasty of China. There were some other very important painters, too, namely, Rikyo Yanagisawa, Jakuchu Ito, Sosen Mori and Ganku. Especially popular were the pictures of domestic fowls by Jakuchu, and monkeys by Sosen.

An important event, moreover, was the appearance of the Maruyama school with Okyo Maruyama as its founder. Okyo's style was derived mainly from Ming and Ching paintings, and developed into what resembled sketches. His pupil, Goshun Matsumura, established the Shijo school, which in later years grew to be as popular as the Maruyama school. By these two styles the Kyoto world of pictorial art was dominated.

(2) Architecture. The Momoyama architecture of the preceding period developed into a far more elaborate style, and with more elegance. This elaborate rococco style of Yédo architecture had less value as fine art than as more decoration. Examples of the architecture of this period are found in the celebrated buildings at Nikko, which, as everybody can recognize, are more worthy to be called an excellent decoration than an excellent example of fine art.

(3) Sculpture. Although there is not much to be said about the sculpture of this period there are yet two outstanding instances that exemplify the use of Chinese carving; there are the Mampukuji temple at Uji, Kyoto, by a Chinese, Ingenzenshi, and the art of Zen-shu-chokoku (Zen architecture), by a Buddhist sculptor, Fan Ton-sheng, from Fóochoo, China.

(4) Industrial Art. Both manual and industrial art greatly advanced in technique, and metal, textile, dying, lacquer and ceramic industries flourished like all sorts and varieties of flowers. A Chinese introduced from Ming the process of decorating ceramics with brilliant colours or in gold or silver. And through the efforts of Kakiémon Sakai and others the famous Arita and Imari potteries were founded. In this field of fine art the name of Jinsai Nonomura should be remembered, for he occupied the highest position. Cloisonne ware also experienced a remarkable promotion in technique, along with other branches of industrial art.

The time arrived at last when the people awoke from their age-long sleep, and the doors that had been closed to foreigners were opened. Besides Hollanders, came Russians, Britons, Frenchmen and Americans, in spite of the national agitation to keep the country shut against foreign intercourse. Already from Holland Western learning and art had percolated in through Nagasaki. Oil painting in Western style was attempted by Gennai Hiraga. The new style of painting spread far into the country even to Akita prefecture, and reached consummation under Kokan Shiba later. Thus towards the close of the Yédo period the urge of Western art reached Japanese shores in great force.

Meiji Art The modern age in the history of Japanese fine art started over 60 years ago when the Emperor Meiji established the Imperial government in Tokyo. The Oriental fine art, which first originated in Mesopotamia, made eastward advance blending with Indian and Chinese art until it reached the Far East and established its central influence in Japan.

(1) Architecture. With the Meiji Restoration came a turning point in our history; the country was opened to free foreign intercourse, followed by the inflow of European culture like a flood. Western civilization soon began to exercise an overwhelming influence all over the country, and eventually everything foreign met with enthusiastic popular favour. This phenomenal change in the country directly influenced architecture; and European-style of structures sprang up here and there. Even in the Japanese style of building were mixed Western modes of architecture. These radical changes in the architectural world of Japan had no small influence on other branches of our fine art.

(2) Japanese Painting. In the early part of the period Nan-Sung literary painting still prevailed, supported by Kyou Hoashi, Koséki Nakanishi, Shoka Watanabé, Gokaku Hirano, Rozan Yasuda, Soun Tasaki, Yukoku Noguchi, Aizan Taniguchi, Kwatéi Taki, Chokunyu Tanomura, Séiko Okumura, Kampo Araki, Shohin Noguchi and others.

It so happened that in the 11th year of Meiji Prof. Ernest F. Fenollosa, an American professor in the course of philosophy at Tokyo Imperial University, being charmed with Japanese paintings such as the ukiyoyé and Kano and Tosa work, proposed to start a movement for the preservation of these schools of art. In conformity with his suggestion, the Government, in the 21st year of Meiji, established the Tokyo Academy of Fine Arts. As a result of the movement, the old schools of Japanese style of painting revived and a number of painters regained influence, of whom the more distinguished were Hogai Kano and Gaho Hashimoto of the Kano school; Kangyo Morizumi, Kangi Yamana, Mitaté Kawabé, Fuko Matsumoto of the Tosa school; Zeshin Shibata, Kansai Mori, Bairéi Yukino, Gyokusho Kawabata, Kéinen Imao of the Maruyama school; Chikudo of the Kishi school; Honen Tsukioka and Gekko Ogata of the ukiyoyé school.

In the 40th year of Meiji the first art exhibition was opened by the Education Office; and since that time it has been held once every year, greatly stimulating the resurrection of traditional Japanese art. The Tokyo circle of Japanese style painters was represented by Taikan Yokoyama, Kanzan Shimomura, Kogyo Térasaki, Gyokudo Kawai, Tomoné Kobori, Jippo Araki, Suiun Komuro, Soméi Yuki, Kiyokata Kaburagi, Rétka Yoshikawa, Eikyu Matsuoka, Hyakusui Hirafuku and Kéigétsu Matsubayashi; while in the Kyoto circle were well-known painters like Kokyo Taniguchi, Hoinin Kikuchi, Séiho Takéuchi, Shunkyo Yamamoto, Kako Toji, Kéigétsu Kikuchi and Suisho Nishiyama. All of

these leaders displayed great activity in nurturing the Japanese style of painting as we see it today.

(3) Western Painting. Towards the end of the Yédo Era the foundation of the Occidental style in painting had already been laid by Kokan Shiba and Denzen Aodo; and now came Togai Kawakami, Yuichi Takahashi, Horyu Goséda, Hosui Yamamoto, Shinkuro Kunisawa, Chu Asai, Shotaro Oyama, Kiyowo Kawamura and Naojiro Harada, for whom the former foundation work became the basis for a new start. In the early Meiji days, English and Italian painters came to give lessons at the fine art department of the Tokyo Imperial University. Later, in the 21st year of Meiji, the Meiji Bijutsukai was founded for the purpose of enhancing the Western style of painting. It was, however, not until Kiyotéru Kuroda returned from France and opened a department for Western style painting in the Tokyo Academy of Fine Arts, that the Occidental mode really became established. Important artists in the new style in those days were Saburosuké Okada, Eisaku Wada, Takéji Fujishima, Kotaro Nagahara, Mankichi Kobayashi, Fusétsu Nakamura, Kunishiro Mitsutani, Sanzo Wada and Kunzo Minami. The models set by these great painters still prevail to-day, but will in future be more subjected to the influence of the Japanese style before reaching consummation, just as the Japanese style will assimilate Western motives and technique as it keeps on its forward march.

(4) Industrial Art. The ceramic industry made rapid advancement after the arrival of Wagner from Germany with a new technique; and with the help of Kozan Miyagawa, Yohéi Kiyokazé, Dohachi Takahashi, Rokubéi Shimizu and Sobéi Kinkozan. In recent years Hazan Itaya, Rokubéi Shimizu and Ichiga Numata have won distinction in this sphere of art. During the Meiji Era, fine cloisonne was manufactured and exported in abundance. Metal work also developed to a remarkable extent, producing a number of skilled artists. In the domain of lacquer and dying industries no less improvement brought Japanese industrial art to the verge of its golden age.

The tendency of Western countries to vie with one another in holding Japanese art exhibitions amply endorses the international value of Japanese art.

(5) Sculpture. Upon opening the Tokyo Academy of Fine Arts, Kyuichi Takéuchi and Koun Takamura gave lessons in traditional Japanese wood sculpture. Western style sculpture was also taught, by an Italian instructor in the academy, side by side with lessons from Shukéi Naganuma who had returned from Italy, followed by Fumio Asakura, Taimu Taténata, Séibo Kitamura. From Koun Takamura and Kyuichi Takéuchi we come down to Choun Yamasaki, Unkai Yonéhara, Denchu Hirakushi, Shin Naito. In the Meiji Era the rise of ivory carving was also conspicuous, producing engravers like Gyokuzan Asahi and Komyo Ishikawa.

What helped the phenomenal ascendency of all branches of art were the Bunten (Education Office's art exhibition) which later came to be called Téiten (Téikoku Bijutsuin art exhibition), and the Inten (Nihon Bijutsuin art exhibition). Besides, there were and are exhibitions held by many other smaller groups of painters. From the viewpoint of art, it is not too much to say that Japan is to the Orient what France is to Europe.

Conditions of World of Fine Arts During 1938–39

The condition of fine arts during 1938 reflected most sensitively the effect which the amplification of the China Incident produced upon the society and thought of the people. The effect of the wartime conditions upon fine arts began to be conspicuous during the first half of 1938, the most outstanding feature of which may be described as a positive tendency among the artists toward what may be called "L'art dont l'idée est inspirée par la guerre," or "L'art dont les motifs sont directement inspirés par la gurre."

Toward the latter part of 1937, and after, numerous artists were permitted to visit North China and Shanghai to observe the conditions of the military operations there. The result of their observations of the battle-front was the production of various sketches which were soon sent home and featured both newspapers and magazines in Japan Proper. Later, the artists who returned home from the front displayed their works at art exhibitions though on a small scale.

At the beginning, however, most of the artists who visited China were of lesser fame and their activities were not systematic. By and by, leading artists volunteered to visit the battle-front in increasing numbers, and the authorities of the defence services not only welcomed their visit but even undertook to select representative artists and assigned each of them to a specific piece of work. Thus, with the progress of military operations the authorities of the fighting services commenced to show a positive interest in the artistic recording of the war scenes. The result was that the standard of the work improved and works of great artistic value depicting life at the front were produced, and aroused much interest among artists' circles.

That the fighting services showed keen interest in the production of war pictures was well evidenced when the Hata unit of the Imperial forces operating in Central China invited the representatives of the various artists' groups to visit the Shanghai-Nanking area in April, 1938, when the operations for the capture of Nanking were successfully completed. Those invited included Messrs Kenichi Nakamura, Ryohei Koiso, Kanemon Asai, Junkichi Mukai, Jumpei Eto, Kakutaro Kashiwabara, Kazu Wakita and Masayoshi Minami, all of whom produced paintings of great value depicting the principal battles fought in the Shanghai-Nanking area. This fact attracted a great deal of public attention, not only because it manifested the interest of the authorities of the Navy and the Army for the recording of war scenes by the brush of the artists but also because the project was sponsored in an orderly and systematic way and the selection of the artists was wide and representative.

In March, 1938, the eighth exhibition under the auspices of the Independent Art Association which represents the progressive group of artists of the Western School in this country was held as the first event of the season. Among the exhibits those which aroused special interest among the public were the two paintings of Nobuyuki Shimizu, one entitled "Vestiges of War in the Kiangnan Area" and the other entitled "Camouflage," which were done in modern style based on cubism and represented the first pieces of work of a purely artistic design to be exhibited at a salon of war pictures.

All this served to increase the general interest in war pictures in this couhtry and an increasing number of pictures were painted with war themes and secured a place in various art exhibitions.

In September, 1938, the Nikakai, a representative "opposition" salon of European pictures in this country, held its 25th exhibition at the Tokyo Prefectural Art Gallery. At the exhibition, a special room was devoted to the display of paintings with war themes relating to the China Incident or scenes of social life connected with it. It may be said that the work entitled "A Chasing Fight in Hsuchow" by Shin Kurihara, the work entitled "Farewell to the Island" by Tsuguji Fujita, and the work entitled "War Nurses in the Field" by Konosuke Tamura were among the representative exhibits at the salon.

Following the exhibition of the Nikakai, the Art Exhibition of the Education Department was held from October 15th to November 20th. Among the representative exhibits at the government exhibition were the work entitled the "Defence of the Fen River" by Usaburo Ihara and the work entitled the "Surviving Special Service Corps" by Kanemon Asai.

While works of art relating to war themes continued to be produced, the question arose among artists as to whether the modern mechanized warfare could become an objective of purely artistic work when viewed from the standpoint of technique. This question was discussed in earnest among Japanese-style artists whose works had been exclusively of a classical nature. Although they were not prepared to yield their artistic standards, their strong patriotism enabled them gradually to overcome their traditional prejudice against modern objectives by the adoption of the principle, "L'art dont l'idée est inspirée par guerre" in the broad sense of the expression.

The new tendency implied no change in artistic standards other than that of an approach to a kind of theme art or tendency art, and the artists manifested their own traditional spirit in the selection of motifs. It is also interesting to note here that while the war scenes were treated by artists of Western school from a chiefly realistic standpoint, artists of the Japanese school laid stress upon the enhancement of the racial consciousness and the promotion of the spiritual aspect of war. As the best illustrations of this latter kind may be mentioned the works of Taikan Yokoyama and Gyokudo Kawai which were shown in the Japanese section of the Art Exhibition of the Education Department in the latter part of 1938.

The above two outstanding artists of the Japanese school indicated by their work the course to be followed by the members of their school. The work of Taikan Yokoyama depicting in Indian ink the solemn precincts of the Ise Grand Shrines which are sacred to the Sun Goddess expressed in powerful outline the symbol of national polity and the spirit of the race. Expressive of another

aspect of national life is Gyokudo Kawai's work entitled "Shade of a Tree," depicting an old farmer with a calf by his side resting in the shade of a tree in an upland pasture. This picture silently bespoke confidence which the Japanese people put in their country and the gratitude which they felt while defending the home front in the brightened atmosphere of continued victory. The former pictured the stern, immutable bulwark of national spirit in the shape of the grand shrines while the other showed the true national sentiment of the Japanese people as lovers of peace, and their equanimity in a restless world.

The afore-mentioned two works not only showed the prevailing spirit of the times but also indicated the two phases of the national life, the idealistic and the realistic aspects of the nation. Among the exhibits belonging to the category of Taikan Yokoyama's works at the same exhibition were Yukihiko Yasuda's "Sun Tze," a picture based on the Chinese story of Sun Tze, a great tactician, who killed the favourite consort of the king for her disturbance of the military command and Nampu Katayama's "After the Rain" which showed its moral in the current situation by depicting the snow-white flowers of bottle-gourds sending out sweet fragrance in the dust after a shower. The principal exhibits of the category of Gyokudo Kawai's works included Keigetsu Kikuchi's "Exchange of Courtesies in the Camp" which shows two warriors rejoicing over their meeting in the field in the old samurai manner, Shinsui Ito's "Cow and Boy" which depicts the active life of the rising generation defending the home-front and Suiun Komuro's "Military Dog" which brings to mind the valuable service rendered by dogs on the battle-front.

In the "Cow and Boy" Shinsui Ito displayed a vigorous realism departing from his usual sentimental touch and preference for sensuous, feminine subjects. For this reason his latest work won him a new reputation.

Thus, in the field of Japanese-style paintings, the current situation inspired the artists toward a new approach to their subject and indicated their deep interest in the prevailing conditions. Thus were brought into play the traditional symbolism and idealism of the Japanese art.

European-style paintings by Japanese artists concretely reflected the current situation in the selection of motifs. The contrast to the symbolical Japanese-style pictures is illustrative of the social role played by European-style works by Japanese artists, showing the raison d'être of this school which has progressed on the basis of realism and impressionistic naturalism.

Another feature associated with the current situation as seen in the selection of motifs is the general interest displayed by artists in China and its people. Japanese artists had throughout history shown an enthusiastic admiration for China's civilization and art just as the European artists had done for the fine arts of Italy. So deep was the admiration for Chinese standards of beauty that Japanese artists always sought the motifs for their important works in China. This custom changed radically, however, when the anti-Japanese policy of the National Government of China made it impossible and even dangerous for Japanese artists to travel in the country.

Under the above circumstances, the number of Japanese artists travelling in China decreased with the result that Japanese artists began to lose touch with Chinese art and life. The China Incident, however, unexpectedly gratified the desire of many of the artists to come in personal contact with Chinese art and life and enabled them to renew their interest in regard to them. This could not fail to affect their selection of motifs for their works.

The 24th exhibition under the auspices of the Japan Academy of Art, one of the most influential organizations of artists, was held from September 3rd to October 4th when Seison Maeda, a leading artist connected with the said exhibition, displayed his latest elaborate work entitled "Picture of the Stone Image of Buddha in Tatung" which he produced during his visit in China. The work was favourably received. A work of identical motif by the leading artist of Seiryusha School, Ryushi Kawabata was exhibited at the 10th exhibition of the Seiryusha, an organization of artists which stands for modern influences in art and opposed to the Japan Academy of Art. Considerable interest was aroused by the contrast between the two, the former being based on romanticism while the latter was based on realism. Incidentally, it may be mentioned that the stone image of Buddha in Tatung also formed the motif for a few other works displayed at the academy's exhibition.

The same tendency also characterized the works of artists of the Western-school whose works were displayed at the exhibition held under the auspices of the Nikakai and the Art Exhibition of the Education Department, and at other exhibitions. Many of the works displayed at the Education Department's exhibition were produced with Chinese motifs. Among the outstanding exhibits at this exhibition were Hiromitsu Nakasawa's "Wantzelou in Peking," and Riichiro Kawashima's "Chiulungpi in Peking." The most notable among the exhibits at the Issikai exhibition were Hakutei Ishii's "Tranquillity in Mongolia" and Ikuma Arishima's "Spring in the Kiangnan Area."

It may be inferred from the foregoing paragraphs that the Japanese artists of the Western school have maintained a realistic standard while those of the Japanese school have shown preference to classicism. This is, of course, a very generalized statement, for there are so many factions in each school, showing different tendencies and following different standards. It is noteworthy that in most cases the progressive elements are represented by the young artists. In this connection, special mention must be made of the fact that the progressive elements of the Western school have been laying stress on romanticism as against the rather drab realism while those of the Japanese school have been emphasizing realism as against the old idealism or romanticism.

The most active among the organizations of the progressive elements of the Japanese school and the Western school are the Seiryusha and the Independent Fine Arts Association respectively. Other organizations of the kind include the "New School Artists' Association" (Shin-seisakuha Kyokai) which was organized by the younger artists who withdrew from the Art Exhibition of the Education Department, the stronghold of academism, in 1936, to uphold anti-academism.

For a time, the movement of the progressive elements seemed to become unduly reactionary, deviating from its primary object and often showing a leaning toward fanaticism. They were time and again absorbed in ideological arguments in disregard to accepted standards and social sentiment, thus seeming to stand opposed to actualities. The extraordinary situation brought about by the outbreak and progress of the China Incident, however, provided a chance for the progressive elements to reconsider their attitude with the result that the reactionary tendency gradually came to be restrained and an approach to social sentiment instead of a deviation from actualities was manifested, while their interest in technique increased.

As already stated, Nobuyuki Shimizu, a leader of the progressive group, displayed his works including the "Vestiges of War in the Kiangnan Area" at the 8th exhibition of the Independent Fine Arts Association, which testified to the fact that patriotism also prevailed in the vanguard of artists. Thus, the patriotic sentiment expressed itself most vigorously in the choice and treatment of subjects. Although this sentiment had always been present among the artists, the China Incident gave an opportunity for its full display.

An approach to realistic portrayal of sentiment was clearly manifested in the series of pictures entitled "Three Pieces on Clouds" which was displayed at the 8th exhibition of the Independent Fine Arts Association by Ichiro Fukuzawa, representative leader of the super-realism movement in this country.

The Independent Fine Arts Association is an organization which is primarily interested in the advancement of Western standards of art based on modernism. The organization, however, has been featured by liberalism permitting full development of originality of the individual members with the result that some members have already experimented in the blending of Japanese and Western technique. Zenzaburo Kodama and Kinosuké Ebihara have done much in this regard. The former seems to have been aiming at a modern type of ukiyoé (genre-pictures) of Hokusai and Hiroshigé while the latter appears to have been endeavouring to present Japanese sentiment in the refined technique of modern French art.

The various works of Tsuguji Fujita were displayed at the exhibition of the Nikakai and Ryuzaburo Umehara's "Femme nue aux éventails" and Takeji Fujishima's "The Tillage" were displayed at the Art Exhibition of the Education Department. Particularly, the work of Fujishima attracted attention for its Oriental-style presentation of the spirit of the times and the impressionistic attitude of the painter.

Next, we shall deal with the conditions of sculpture during the year. Generally speaking, the current situation arising from the China Incident was also reflected in sculpture as in painting. The number of works by sculptors representing soldiers, sailors, and other military subjects showed a re-

markable increase during 1938. The plastic art, however, showed less contradictions in ideology as compared with painting.

The trans-oceanic flights organized by the naval aviation corps of the Imperial Japanese forces since August, 1937, aroused much excitement at the time. This national sentiment was expressed in the form of a "Memorial Statue for the Wild Eagles Corps" which was produced by Nobuyuki Shimizu, member of the Kokugakai, at the 13th exhibition of the association in April, 1938. The tendency toward seeking concrete motifs in the China Incident then became intensified as seen at the exhibitions of the Nikakai, the Sambukai and the Education Department. The above-mentioned "Memorial Statue for the Wild Eagles Corps" and the "Longing for the Home", a work of Naoto Nakamura, exhibited at the Art Exhibition of the Education Department aroused much attention for setting new standards in the plastic art.

The facts stated in the foregoing paragraphs refer to the effects of the wartime conditions on the creative impulse of the artists of the nation. The economic control brought about by the current situation affected the artists in other ways, as for instance the restrictions in the use of bronze as a war-material which limited the work of artists manufacturing bronze statues.

It was feared that Western-style painting might also be affected by restrictions which were expected to be placed on the importation of canvas, paints etc. some varieties of which are of foreign origin.

Under the circumstances, the use of substitutes formed a subject for serious study and discussion among the artists' circles. The changed situation brought about favourable conditions for the new industrial art movement which was opposed to the traditionalism of the industrial art circles in this country. This fact also characterized the 3rd exhibition of the Realistic Industrial Art Association, the only "opposition" organization of artists representing the progressive elements of the industrial art circles in the country, which was held in May, 1938. In the field of Western-style painting substitute materials were employed successfully by the members of the Shin-sei sakuha (New School Artists Association) whose works were displayed at the exhibition held in November, 1938.

The apprehensions entertained regarding the use of materials for the production of objects of art, however, failed to be realized because the situation was not so strained as to compel the control of such commodities to any tangible extent. The only exception was the use of gold foil. The quantity of gold foil used in the production of the Japanese-style pictures was limited and although some artists might feel certain inconveniences as a result, the resiriction only eliminated too lavish use of gold foil, a practice which was rather common among some artists who intended to produce a gorgeous effect in their work by a lavish use of this material.

The wartime control, therefore, produced little direct effect upon the conditions so far as the use of materials was concerned. The only manner in which wartime conditions affected art was by influencing its trend and imparting a new orientation to it. In this direction, the most important role was played by the Art Exhibition of the Education Department.

The present Art Exhibition of the Education Department is based on a new system which was enforced in 1937 after various reforms had been effected. The exhibition which was held during 1938 thus formed the 2nd of the kind to be held by the Education Department. This organization is composed of four departments, namely, the department of Japanese-style pictures, the department of Western-style pictures, the department of sculpture and the department of industrial art. Members of the judging committee were originally determined to be selected from among the first-rate artists who are authorities on the subjects concerned so that the institution might function as a truly encouraging and directing organ under state management. The repeated reforms of the institution, however, resulted in a disturbance among artists circles and as yet the disturbance has not been settled completely.

It was urged repeatedly in the past that the Art Exhibition of the Education Department should be reformed because a government-managed institution, it had been functioning on the basis of academism and had become rigid and conservative in its standards and had lowered the level of the institution. As a measure to cope with the situation, it was decided to absorb leading members of the "opposition" with a view to renovating the personnel of the official organ, but this meant bringing together artists of contradictory view-points. The trouble involving the official organ, however, is no longer the same. The problem is a new one to be solved in the light of the importance of the social role which the official organ must play under the wartime system in connection with the China Incident. It may be said that the problem as it stands today is far more important than any in the past.

The reforms of the Art Exhibition of the Education Department failed to prevent the appearance of a division among artists into more than two groups. The Government authorities, however, have been endeavouring to unite these groups together and their earnest efforts in this connection were apparent in the 2nd exhibition held during 1938. This exhibition marked, it must be noticed here, a change in the significance of the endeavours because the strengthening of the Art Exhibition of the Education Department as a government-managed enterprise under the wartime system was the aim which served to alleviate the opposition between the "government" and the "opposition" artists, both groups realizing the need for minimizing internal friction in order to facilitate the accomplishment of the objective of the war.

In connection with the second reformed Art Exhibition of the Education Department, mention must also be made of the fact that the exhibits were characterized by the limitation of size which was effected in line with the policy for economization of the consumption of commodities. This limitation affected to a large extent the "government" artists, particularly the younger, ambitious artists, who used to advocate the production of largesize exhibits. The noisy exhibits such as had often been seen previously thus disappeared in the 1938 exhibition but a dull monotony was felt because there was no sufficient variety possible within the limited size of exhibits.

To sum up, the artists circles were more active during 1938 than ever before. It is true that the number of exhibits at the various public exhibitions showed a decrease by from 10 to 20 per cent since the outbreak of the China Incident but the decrease is to be attributed to the fact that many artists who used to send out exhibits were summoned to the colours. Although the number of exhibits decreased, the number of visitors to the exhibition halls increased by from 20 to 50 per cent and the number of exhibits sold out during 1938 was also larger than that for the preceding years.

The increase in the number of persons visiting exhibitions in spite of the decrease in the number of exhibits indicates that the popular interest in fine arts has increased and that the mission of artists has increased in importance in its relation to the social life of the people under the wartime system. The success attending upon exhibitions was not limited to large-scale exhibitions alone but also featured small-scale private exhibitions.

The improvement in quality of private exhibitions has become quite remarkable of late as a result of the increased popular interest in fine arts and the increased consciousness of the artists concerned of the value of such exhibitions as an important means of displaying their works before the public. Among the principal private exhibitions which were held during 1938 were the 1st exhibition of the Shugenkai formed by Saburo Miyamoto, Konosuké Tamura and Shin Kurihara, exhibitions of the works of Ryuzaburo Umehara, Zenzaburo Kodama, Takeji Fujishima, held seperately, the third exhibition of the works of Kenzo Okada, the 6th exhibition of the works of Kinosuke Ebihara, the exhibition of the Japanese-style pictures by Ryushi Kawabata and the 4th exhibition of pictures in Indian ink by Koichiro Kondo.

Next, we shall examine a few facts concerning classical fine art.

The month of November, 1938, witnessed the completion of the interior furnishings of the new building of the Imperial Museum in Ueno Park. The construction works on the building had been completed toward the end of 1937 after six years of strenuous efforts. Upon completion of the interior fittings, the new museum building was opened with a grand exhibition specially arranged to mark the occasion.

The Imperial Museum has for its aim the exhibition of classical art productions. It is divided into eight departments including the archaeological department, textile department, lacquer department, ceramics department, metal works department, sculpture department, book department and picture department. Representative objects of Oriental arts from ancient times to the Edo period are contained therein.

The new museum building is a ferro-concrete structure, 360 shaku wide by 240 shaku long and 100 shaku high. It is built in the modern Oriental style of architecture and in conformity with

Japanese aesthetic sense. The interior is composed of 25 galleries, in addition to a number of storing rooms, repair rooms, research rooms, etc. The total floor space amounts to 6,522 tsubo. Its equipment as a museum built with the most modern technique is perfect both for affording the best possible observation of the objects of art on display and for preserving them, there being adequate illuminating facilities, and equipment for keeping the temperature at a proper degree, appropriate ventilating facilities, etc.

The new building of the Imperial Museum comprises the best and largest galleries of objects of the fine art of ancient times in this country. The inauguration of the new galleries, emerging as they did under wartime conditions attracted a great deal of public attention.

Another event which requires special mention here concerns the repair works undertaken on the famous Horyuji. As is well known, the Horyuji is a temple comprising some of the oldest wooden structures now existing in the world and has some of the best objects of ancient fine art in Japan including paintings and sculptures.

The repair works have been undertaken on parts of the buildings of the temple on an elaborate scale and the situation brought about by the outbreak of the China Incident has not hindered the continuance of the work which began in 1936. In this connection, it must be noted that the execution of the repair work has not only contributed to the preservation of the time-honoured temple but has also incidentally furnished various materials for clearing many a tangled or doubtful historical problem.

Those parts of the temple on which repair works were completed during 1938 included the gallery (kairo) (dating back to the Muromachi period) of the eastern temple (tôin) and the southern and the front gates.

As the repair work progresses, the question as to how the famous mural painting representing Bodhisattva on the inside wall of the golden hall of the western temple should be handled will have to be solved. Careful investigations are now being made by experts from engineering, artistic and scientific points of view.

After the outbreak of the China Incident, exchanges of objects of fine art to be exhibited abroad or shipment out of the country of works of fine art for the purpose of promoting international goodwill and friendship were discontinued for a time. In 1938, however, the German Government expressed a desire to have various ancient Japanese art products put on display at the proposed exhibition of works of ancient Japanese fine art to be held in the following spring by the State Art Museum in Berlin. Accordingly in December of the same year, numerous works of fine art (mostly those belonging to the period between the thirteenth and eighteenth century) including paintings, sculptures and industrial products were shipped to Germany.

In this connection, it must be observed that many of the outstanding works of ancient fine art of Japan have since time immemorial been preserved by individual families and seldom taken out of the homes of their owners. For this reason, it has always been a difficult task to secure valuable works of art for exhibition abroad. Thus, the shipment of so many valuable art products to Germany in 1938 must be regarded as a highly significant achievement.

The above mentioned events are all illustrative of the cultural efforts and activities which the Japanese people have been displaying under the wartime system.

During 1939 With the beginning of 1939, the various wartime conditions influencing fine art circles, as witnessed in the previous year, became more conspicuous. With the progress of the China Incident, it became evident that the fine art circles developed a specific tendency.

The decisive victory of the Japanese forces in China and the far-reaching military operations which gradually expanded during the past one year or more threw a new light upon the significance of the China Incident. The new military and political conditions inevitably directed the course of national thought and turned all sorts of cultural activities toward a constructive ideology. In other words, the defensive attitude of the Japanese Government against the hostile activities of the Chinese Kuomintang Government, which marked the beginning of the China Incident, was changed to a positive and constructive attitude of establishing a new order in East Asia as a result of the developments which had occurred during the period of nearly two years followng the outbreak of the incident.

The national policy for the establishment of a new order in East Asia thus forms the nucleus of the thought movement of Japan under the wartime system. It not only clarifies the objective of the holy campaign which Japan has been conducting in China but also shows the direction in which the various cultural activities should progress, thereby gradually accelerating such activities. The China Incident is therefore imparting a new dynamic to all forms of artistic and cultural endeavour.

Ever since the outbreak of the China Incident, the creative impulse of the artists had been showing signs of a gradual approach to a kind of tendency art or theme art by exhibiting a tendency toward what may be called "wartime fine art" or "war art," and now this tendency changed from a mere inclination to a positive effort. The general trends of thought which had prevailed before the outbreak of the China Incident, namely, the petite bourgeois idealist and aestheticism, were gradually suppressed and superseded by the dynamic thought movements of national idealism and grand esprit.

The above mentioned tendency of thought is not only inspiring the artists in the selection of their themes and in the execution of their work but is also guiding the activities of the various organizations which are interested in art exhibitions and the various schools of art.

Particularly, a new impetus was given to the monumental art which was also influenced by the above described thought movement.

As already stated, the governmental exhibitions held during 1938 effected an epoch-making change in the regulations governing exhibits with a view to economizing the use of materials in accordance with the wartime economic policy of the Government. These measures took the form of moral pressure, but proved powerless in the face of increased zeal for monumental art on the part of those artists associated with non-governmental exhibitions—exhibitions which are not bound by the regulations governing governmental exhibitions—which were held later on.

In February, 1939, the Shundaikai and the Hakujitsukai, both research organizations affiliated with governmental exhibitions, held their annual exhibitions one after the other, when the younger members of the organizations, full of creative impulse disregarded the material-economizing example which had been set by the governmental exhibitions during the previous year. Such a phenomenon became a decisive one when the Dokuritsuten (exhibition of the Independent Art Society) held its 9th exhibition in March of the same year.

The impetus generated in monumental art was not only reflected in the quantity produced but was also clearly manifested in the selection of motifs. This was particularly evident at the 9th exhibition of the Dokuritsu Bijutsu Kyokai (Independent Art Society). It may be noted here that this organization comprises highly creative artists who represent the progressive tendencies in the European-style of painting. The artistic stand of the organization is based on realism, intellectualism and sur-realism, and hence the creative efforts of the artists belonging to this school in expressing the ideological developments of the times were watched with keen interest.

Among the works which attracted the most attention from the point of view of selection of motifs and manner of expression, were the "Shudan" (Group) by Kinosuke Ebihara, the "Kozui" (Flood) by Ichiro Fukuzawa, the "Konan Senjo Fukan" (a view of the Kiangnan battlefield) by Nobuyuki Shimizu, etc.

Ebihara's "Shudan" is an example of work which gives shape to the historical and literary elements implied therein. Shimizu's "Konan Senjo Fukan" has its motif in the impression given by an observation of the fighting line from an airplane. It indicates the enthusiasm for handling war pictures in the new style.

The "Kozui" by Ichiro Fukuzawa, one of the leaders of the movement for sur-realism in this country, is a giant work in two series. This work seems to lay even greater stress than ever before upon the efforts which the artist has for years been making to find in the traditionalism of his fatherland a force surpassing the romanticism of Europe.

A consideration of the afore-mentioned works will not fail to give one a general idea of the fact that the number of such works of fine art, expressive of the interest and emotion of the artists in regard to the current situation, increased remarkably during 1939 as compared with the preceding year.

The contact with European culture had gradually brought about an interest in monumental art but it was more in the direction of imitating the Western style. However, March 1939 witnessed the Nihon University effecting a renovation of its fine art department

in order to meet the requirements of the times, establishing the guiding principle for monumental art and newly creating a fresco department and a monumental sculpture department. Particularly noteworthy is the fact that the said university led in the creation of a guiding organ for the researches in the production of mural paintings in this country.

Lastly, mention must be made of the conditions of the architectural and photographic circles in the country. With reference to the architectural circles, it must be noted that ever since the outbreak of the China Incident, the consumption of building materials has been subjected to a wartime control but, nevertheless, considerably large structures have been constructed one after another. Especially, great activity has been evident in connection with building plans in connection with the erection of various memorial structures for the China Incident, construction of modern cities in the areas under Japanese occupation, and memorial enterprises for the celebration of the 2600th anniversary of the founding of the Japanese Empire in 1940.

During recent years, there has been in evidence an increasingly intensified opposition between two groups in the architectural circles, one group advocating rationalistic modern style from the progressive point of view and the other favouring a return to the traditional style from the standpoint of classicism. The tendency of the former group is reflected in the Dai-ichi Sogo Building, the Communications Hospital and the Central Radio City while the new building of the Imperial Museum and the Manchoukuo Club represent the tendency of the latter group, all these buildings having been completed during or after 1938.

A review of the conditions of the photographic circles shows that prior to the outbreak of the China Incident, the efforts to secure a place for photography as a modern art had been limited to a few amateurs. The occurrence of the China Incident, however, incidentally brought about a situation favourable for the intensification and spread of such efforts and a considerable progress in technique has been achieved in this field.

Of late, wall pictures and informative pictures have begun to acquire a position of considerable importance, representing a new field for photographers' activities. In respect to the photographic mural pictures, mention must be made of the manufacture of such pictures for the decoration of the Japanese pavilion in the World Exposition held in New York and in the San Francisco Exposition during the spring of 1939.

As regards informative pictures, it must be noticed that as a result of the importance attached to their utilization by journals and other publications, informative pictures have been gradually freeing themselves from subordination to news stories and descriptive articles and acquiring the status of an independent art.

Art Museums

A list of the more important art museums follows:

1. Tokyo Imperial Household Museum: Uéno Park, Tokyo; open daily from 9 a.m. to 4 p.m.
   Departments: Art and History.
   Officials. President: Eisaburo Sugi; Manager: Nagamitsu Asano
2. Imperial Household Museum at Nara: In Nara Park; open daily from 9 a.m. to 4 p.m.; closed from Dec. 25 to Jan. 5.
   Departments: History and Art. Director: Ki Yamaguchi
3. Kyoto Onshi Museum: In Shichijo, Kyoto; open daily from 9 a.m. to 4 p.m.; closed from Dec. 25 to Jan. 5. Departments: Art and History.
4. Chokokan: In Uji Yamada, Mié.
5. Réihokan: At Koya-san, Wakayama.
6. Treasure house, Kanshin-ji: In Kanshin-ji-mura, Minami-Kawachi-gun, Osaka.
7. Treasure house, Koryuji: At Uzumasa-mura, Kadono-gun, Kyoto.
8. Réihokan, Ninnaji: At Omoro, Kadono-gun, Kyoto.
9. Museum of the Faculty of Letters, Imperial University, in Kyoto.
10. Kankokan: in Hiroshima.
11. Treasure house of the Itsukushima shrine: At Miyajima, Hiroshima.
12. Kokuhokan: at Kamakura.
13. Sanda Museum: at Sanda, Arima-gun, Hyogo.
14. Governmental Museum: at Seoul, Chosen.
15. Kéishu Museum: in Kéishu-gun, Kéisho-hokudo, Chosen.
16. Prince Li's Museum: in Seoul, Chosen.
17. Kanto-cho Museum: at Port Arthur, Kwantung Leased Territory.

Music

The First Period

Primitive Music The development of Japanese music may be divided into four periods. The first period originates in prehistoric times and ends about the reign of the Empress Suiko (592-629 A.D.). This is the music of the ancient Japanese (Yamato), and is here named, for convenience, primitive music. To regard the music of this stage as primitive may seem inappropriate, because towards the close of the 6th century Yamato civilization had advanced quite beyond primitive culture. The word primitive is applied here because, although music should show some development of artistic form, no such form was known in the music of this period.

The Second Period

Introduction of Foreign Music The second period started about the end of the Suiko régime in the 7th century, and continued till about the end of the Héian period, at the close of the 12th century. The characteristic feature of this period lies in the building up of Japanese music upon a foundation of Chinese, Korean and Indian music, which possessed a markedly advanced form and was then being freely introduced into Japan.

(1) The First Half. In the first half of this period imported music was imitated. Music was first introduced from Korea (Chosen), then from India and lastly from China. Of the three, only that from China continued to come freely thereafter. The Chosen music then imported was widely different from the music introduced from China and India, especially in the degree of its evolution. But even such undeveloped music as that of Chosen (then called Sankan), was far more advanced than Japanese music. It is, therefore, but natural that there was a great gulf of difference between the standard of the Japanese music of the early period and that later imported from China and India. Moreover the early models were monopolized by the nobles; the masses could not share the privilege of enjoying the advanced art but had to be content with the same old primitive music. For two to three hundred years this state of things continued, until the reigns of Emperors Saga and Nimmyo when genuine Japanese Court music, called gagaku, came into vogue. But even this gagaku was of foreign origin too.

(2) The Second Half. During the second half of the second period, foreign and domestic music became harmonized, producing a new Japanese style in vocal music. Founded on the imported music staff, the vocal music of this period cannot be compared with the purely national music that prevailed in a later period. The varieties then developed were kagura, saibara, roéi and imayo, all of which can be included in the following two groups:

(a) One group was modelled after foreign music but set to the key of Japanese music of the primitive age; and hence the reconstruction thus effected in ancient Japanese music was only in form. The most conspicuous examples are the kagura, Azuma-asobi, Kumé-uta and Yamato-uta. No doubt the kagura existed in the prehistoric age, as may be inferred from Japanese history, but not until past the middle of the Héian period did it appear in the regular form of music. The kagura is a sacred dance with music, practised on the stage of a shrine at village festivals. The kagura now observed, however, is fundamentally different from that staged in those days; it saw marked development in the Héian period. In the early days of the sacred Kagura dance it adopted so primitive a form of vulgar indecency that it could not be performed today.

During this latter part of the second period all the other three branches of music, namely, Azuma-asobi, Kumé-uta and Yamato-uta, were also practised at shrine festivals. Originally they had no relation with shrines, the first two having developed from folk-songs, and the third from a war-song sung during the triumphant expedition into Yamato under the Emperor Jimmu. The adoption of those folk-songs in the rites of sacred festivals was made possible by the advanced music of foreign origin employed at Buddhist temples; better music also became indispensable at Shinto shrines in order to rival the advanced Buddhist music. Unlike Buddhist temples, the Shinto shrines hesitated to make use of the imported variety; and so they had no alternative in those days but to improve their music on the ancient models

of the country. The principal instruments employed for this purpose were the six-stringed Japanese koto and the six-holed kagura flute, remodelled.

(b) Those modes that come under the category of the other group are the saibara, roéi and imayo, which were combinations of imported and Japanese music then in vogue. As regards saibara, it is believed that it was a sort of folk-song that prevailed in the Nara period, but the sihara, a folk melody of the Nara period, can not be compared with the saibara which was an artistic vocal song of the Héian period; in form they are widely apart. The saibara in the Héian period was in fact an artistic product. These branches of music served for the amusement and diversion of nobles, and had nothing to do with religious services. They were exclusively of foreign origin in form.

The Third Period

Seclusion of Domestic Music The third period begins with the Kamakura Era and terminates towards the close of the Tokugawa Shogunate, or from the beginning of the 13th century to the middle of the 19th century. A characteristic of the period was its seclusive tendency in music. By the term seclusive music, however, is not meant national seclusion, but that music, like other arts, throughout the period, was driven into seclusion in consequence of incessant civil war in Chosen and China, which prevented its development in Japan. Save for the material brought back by priests from China no foreign culture entered Japan during that age; and it is for this reason that the term seclusive represents the third period. Characteristic features of the third period are seen in the relations of music with literature.

(1) Music and Literature. As a natural result of the interruption of intercourse with continental civilization, the influence of the Japanese language made itself felt on music, so much so that in form music seemed to belong to language, both evolving together; in fact, story and song became the essential requirements of music.

(2) The Range of Influence. Next, the range of influence of each school was narrowed, until such forms as kiyomoto, joruri, shinnai and itchubushi became representative during the third period, but each of them was cultivated in a limited locality and time. In this connection joruri was most conspicuous, because, based entirely on the national literature, it appealed only to the people who understand the language used. Kiyomoto music thrived in Yédo, joruri prospered in Osaka, and itchubushi flourished in Kyoto. Thus none of the music that was born and popularized in the third period was of national, far less of international, character, having been limited to a certain locality. This, however, is by no means a proof of retrogressive tendency in music; for the harmony thus realized between Japanese literature and music was of no meagre advantage. It was natural too, for, in the evolution of art, song is older than speech, poetry than prose.

(3) Music and the Military. Then there was the relation of music to military administration. The government was in the hands of feudal lords. In the preceding period music was regarded as a means of culture, and treated as such by the leisured class, because, among the nobles, proficiency in this art constituted an essential element in anyone aspiring to be a man of character. Under the feudal lords, however, asceticism rose to influence among the samurai class, and music was looked down on as no more than a mere luxury which military men should despise as effeminate. This trend of the times gradually transferred music from the control of the nobles down to the lower orders of the community. This is why samisen music did not develop among the upper class but the lower stratum of society, where it thrived. The exclusion of samisen music by the intelligentsia was a glaring defect of the military administration. Naturally all branches of music in those days had to develop on the basis of popular knowledge and common sense.

Although civil strife is a great deterrent to the art of music, this was not so true in Japan as in China, for in Japan the Imperial household, whose existence and dignity suffered practically no change on account of the new military government, music was encouraged in Court circles. Then again it was protected and cultivated by priests; new music was fostered especially by Kamakura priests. The Héiké Biwa originated and developed under priestly auspices; and the shakuhachi (a kind of bamboo flute) music was introduced from China and popularized in the Buddhist domain, and through its efforts. The shakuhachi music now in vogue had its origin in this period.

The Muromachi Era The Muromachi Era, sandwiched in between the Kamakura and Tokugawa eras, corresponds to a middle third period in the history of music. Between the Kamakura and Muromachi Shogunates a striking difference is noticeable in that, while a military administration was possible under the former, it was denied to the latter. Beginning with the Muromachi Era the Ashikagas removed the Shogunate from Kamakura to Kyoto. Since Kyoto was the seat of the Imperial household, the officials who were military men could not do without etiquette in their association with Court officials of the Imperial household. They had to be familiar with the art of flower arrangement, the tea ceremony and the yokyoku music of the lyrical drama, or Noh dance. Thus from the necessity of studying these arts of social etiquette, military men had to approve and promote them. The introducers of the sarugaku dance were priests who returned from China, and used this sort of drama for moral or religious purposes, like the miracle and morality plays in England. The Noh dance was probably derived from primitive forms of sarugaku and other musical dances.

Early Yédo Era The last period begins and ends in the early Yédo Era. All through this period popular music prevailed: the samisen, a popular musical instrument introduced into the country at the end of the Ashikaga Era, rose to great influence. Naturally, therefore, such popular music as the joruri, nagauta, kouta and hauta developed rapidly; they were especially popular among merchants and artisans.

The samisen was not only a representative musical instrument throughout the Yédo Era but also occupies a most important position in Japanese music today. This three-stringed Japanese guitar has now come to enjoy worldwide recognition as an advanced musical instrument. Nearly 400 years ago, toward the end of the Muromachi period, it arrived in the country through the Ryukyu Islands and is supposed to be of Spanish or Chinese origin. Compared with the sho and biwa, imported in the 5th or 6th century, the samisen is a thing of but yesterday. Yet it is found everywhere in Japan as an accompaniment to vocal music.

The Fourth Period

Internationalization of Japanese Music The fourth period covers the Meiji and Taisho eras (1868-1926) when domestic music rose to join the world current of music. The people awoke from their long slumber throughout the isolated Yédo Era, and exchanged anti-foreignism for free intercourse with the outside world. With this epochal open-door movement came the Meiji Restoration which eliminated the Shogunate and restored the old Imperial régime. In obedience to the august wish of the Emperor Meiji all welcomed the introduction of the supposedly more advanced European civilization. Music was no exception. European music then imported was enthusiastically imitated all through the period. Production of imitative art was not the only task assigned to that age, for side by side with the movement the reconstruction of native music occupied the serious attention of musicians. A similar tendency is noticeable in and about the Nara period in the 8th century, when advanced ideas, imported from the continent, afforded models on which the ancient music of the country was reconstructed. Yet, a great difference is evident between that and the movement now under review: because, whereas in that day home music still lingered in the primitive stage and imitation of alien models was effected only with extreme difficulty, improvement in the native music of the Meiji Era was so easy a matter that reconstruction could be carried out by mere importation of new staves. This fourth period, which corresponds to the Meiji and Taisho eras, can be studied from three points of view, with reference to the development of the art.

(1) Innovations in Traditional Music and Revival of Ancient Music. In the Yédo period the development of music in form was insignificant, because importance was placed on expression of sentiment. People who realized this defect in the traditional Japanese music, agreed on the necessity of introducing radical innovations in this direction. This new movement was responsible for the stimulus given by the extensive introduction of European music, which in form was far superior to Japanese. Up to about the 10th year of Meiji considerable effort was expended towards eliminating this defect. As a practical attempt to attain this object, a movement was created for reconstruction work on the form of sho music which had deplorably degenerated in the Yédo Era, due to the influence of samisen music then at the height of popularity. The rise of the Yamada school in Tokyo is an example. Shakuhachi music likewise could not escape

being influenced by the reconstruction current of the times.

For revival of ancient Japanese music the Gagaku Bureau was created in the Imperial Household Office in the 3rd year of Meiji. A large number of authorities on gagaku became officials of the bureau and strove to effect reorganization of the ancient music of Japanese parentage. These Court musicians set about composing new music out of gagaku, for use in elementary schools. The national anthem, Kimigayo, is a product of that bureau. Precisely speaking, Kimigayo ought to be played in gagaku, but, instead, it has come to be rendered with European instruments; for in those days they were the only musical instruments in educational institutions. Kibigaku, which is still popular in the Kansai district, is a form of gagaku somewhat vulgarized, at the time, by Hoshu Kishimoto, an Okayama musician.

(2) Diffusion of European Music. One of the outstanding features of musical development in the Meiji and Taisho eras is that Japanese musical education was placed on the foundation of European music. The introduction of European music into Japan can be traced as far back as the entrance into Japan of Christianity. This, however, had been monopolized by the introducers themselves in their respective localities of influence, until in the 2nd year of Meiji it entered the capital for the first time. In this year Japanese soldiers learned military band music from an English naval band master at Yokohama, which is perhaps the first instance of our official use of European music. Soon afterwards, in the 5th year of Meiji, both army and navy bands were inaugurated. Later, in the 12th year of Meiji, an investigation commission on school musical education was established in the Education Office. A commission, headed by Mr. Shuji Izawa, conducted inquiries as to the best method of teaching European music in Japanese schools. In the following year, the Education Department invited an expert from America, and, under his superintendence, made music a part of elementary school education. Three years after, the Tokyo Academy of Music was established. This is but a brief outline of the growth of European music in Japan during the Meiji Era. It was mainly due to Government encouragement that European music was popularized in Japan much earlier than generally expected. But, for sounder and more thorough instruction in European music we must look to the era of Taisho. Rapid progress of music in the Taisho Era was made possible principally in the following ways:

(a) Propagation by Gramophone. This invention enabled inhabitants of even the remotest corners of the island Empire to appreciate the great foreign music masters.

(b) European War and Visiting Musicians. At the outbreak of the European War many well-known musicians of the West went to America and Oriental countries in order to avoid being involved in the turmoil, and to find appreciation of their music in more peaceful environment. These world-famous musicians gave a number of concerts in Japan, and thus afforded us an opportunity to hear the best music the world can produce. So fortunate an event contributed much toward cultivating a taste for music in this country. Not long afterwards came radio, also from the West; and, like the gramophone, radio also greatly helped the public towards a more intelligent appreciation of European music. Radio, however, should be regarded as more properly belonging to the present era of Showa.

(3) Internationalization of Japanese Music. The diffusion of the knowledge of European music demonstrated to us its international qualities, systematized form and aesthetic structure. The vast difference between this international music of the West and Japanese music which is but national, served to spur on the reconstruction movement among the Japanese interested in music. The movement originally started in the middle of the Meiji Era, but at that time it had no fixed goal at which to aim. Now, however, renewed ambition moved in three definite directions:

(a) The attempt to harmonize European instruments with the rhythm of Japanese music was laudable, but this seems to have been confined only too largely to Japanese students of European music.

(b) The movement to produce European rhythm with Japanese musical instruments, such as the samisen, sho and shakuhachi, was the task of those musicians who specialized in domestic music and who were yet familiar with modern ideas.

(c) A scheme to create a grand symphony orchestra of mixed foreign and domestic instruments was studied and tried by a few accomplished musicians, but the success or failure of the attempt is a question of the future.

Western Music

Arrival of Western Music The exact date when Western music was introduced into Japan has not been determined. According to the work of a Frenchman (published in Paris in 1715), there is evidence to show that Western musical instruments were brought into Kagoshima by Christian missionaries during the Temmon period (in the middle of the sixteenth century). It may therefore be said that the arrival of Christianity coincided with the introduction of Western music into this country, music being a necessary part of Christian service. It may be supposed that at the outset, the music introduced was limited to the ceremonial motet at the best, but that it was later enlarged to satisfy the requirements of Mass and other forms of large-scale religious service which began to be conducted from 1556 when Nagasaki became the base of operations for Christian activity in the country, with a Christian cathedral erected in the city, while it was also the portal for all foreign trade.

The musical instruments which were introduced here in those days included viol, trumpet, charamela, rebec and lute. The players of the instruments, it might be supposed, were foreigners on all formal occasions, for it is unlikely that any Japanese could have learnt to play the instruments well at that time. Under the circumstances, the orgel, a sort of automatic musical instrument, began to be popular. The use of this instrument later spread far and wide in the country and even today one comes across it here and there.

The Western musical instruments which had made their appearance together with Christianity in one corner of Kyushu began to excite the curiosity of the entire nation and to exert a new influence over the people.

Just then the Shogunate Government carried out its policy of seclusion banning all intercourse with Western nations, exception being made in the case of Holland which was allowed to communicate with the country under certain restrictions. In course of time, however, the conditions of the Western nations changed and Holland's days of glory had gone with England rising to take its place. The Hollanders living in Dejima in Nagasaki decreased gradually, their place being taken by the English and the French. During the 200 years of Japan's seclusion from the outside world, the art of music like all other arts had made marvellous progress in the West.

In June of the 6th Year of Kaei (1853), Commodore Perry of the United States came to Uraga, being in command of a fleet of three warships. The appearance of this fleet, like a bolt from the blue, surprised the Japanese people who were not aware of the remarkable progress that had been accomplished by the Western nations. With the American fleet was a naval band which is supposed to have played the American national anthem. It played stirring pieces of music on the occasion of naval officers' interviews with officials of the Shogunate and during the dinners given in their honour.

As a result of the visit of Commodore Perry, Yokohama was made an open port and the gay music of the foreign land came to be heard every day from the foreign settlement in Yokohama. Occasionally, too, these foreign residents were observed to parade through the streets playing their instruments.

Thus were introduced foreign-style popular airs into Yokohama and Yedo (Tokyo) and forms of the Western music were incorporated into Japanese music. As an outstanding example of these new airs may be mentioned the "kappore" (a burlesque dance air) which enjoyed great popularity, being sung to the accompaniment of samisen, although evidently a foreign-style air.

During the latter part of the Tokugawa government, i. e. about the middle of the nineteenth century, the various daimyos or feudal lords began to pay close attention to the military art of the Western nations and as they sought to emulate the new methods, the traditional war-bell and war-drum were replaced by the new type of drum and trumpet from Holland. This was the beginning of the military music of the Western type in this country.

The Satsuma clan ordered its band of 30 drummers to be trained in the foreign-style military music under the direction of John William Fenton in the 2nd Year of Meiji (1869) and the head of the clan ordered the necessary instruments from London through Fenton. In the course of the training, Fenton pointed out the need for having a song of praise for the Emperor, or in other words, a national anthem. When the text of the national anthem was determined, it was inaugurated with a composition by Fenton. Mention may be made here, however,

of the fact that this national anthem was later revised to such an extent as to leave little resemblance to the original. The student musicians learned how to play the newly-composed "Kimi-ga-yo" and a number of English airs. The "Ishin" march (march of the Meiji Restoration), which is frequently played even now, is one of the English-style compositions of those days.

In the 4th Year of Meiji (1871), the military bands of the three clans of Satsuma, Choshu and Tosa were merged into an Imperial military band upon the creation of the Ministry of Military Affairs. The Imperial military band was also placed under the direction of Fenton.

In the meanwhile, the Christian devotional music which had been introduced by the missionaries had gradually been gaining ground in the country. During the early part of the Meiji period, the various Christian sections undertook to prepare Japanese versions of hymns and various publications of the kind appeared. This also made a great contribution toward the development of Western music in this country.

Meiji-Taisho-Period

Military Band The 4th year of Meiji (1871) witnessed the amalgamation of the military bands of the Satsuma, Choshu and Tosa clans into an Imperial military band. Later, the Imperial military band was divided into two sections, namely, the military band and the naval band. The former changed from the English to the French style and a French bandmaster, D'achron, was appointed its director. D'achron continued in this post for nearly 10 years.

In the spring of the 12th Year of Meiji (1879), the naval band invited Franz Eckert to assume the post vacated by D'achron. Besides being the band director, Eckert held the post of instructor at the Musical Research Institute (Ongaku Torishirabe-dokoro) which had been recently established where he taught musical theories. Through his enthusiastic instruction, Eckert contributed so much to the musical advancement in this country that he is now regarded as the father of German music in this country. Eckert is particularly remembered by posterity because of his successful harmonization of the "Kimi-ga-yo" which is now the authorized national anthem. Eckert is also remembered for his famous compositions of the "Kimi-ga-yo march" and the "Kanashimi-no-kiwami" (funeral march) specially composed for the funeral services of the Empress Dowager Yeisho (1897). The "Kanashimi-no-kiwami" was also played at the time of the funeral services for the Emperor Meiji and the Emperor Taisho and is still preserved as a most treasured piece of music in the Imperial Household.

Under Eckert's able direction the naval band achieved rapid strides and gave concerts at various places. Indeed, it may not be too much to say that Eckert is the greatest among the naval band directors the country has ever known. When Eckert was relieved of the duty, Gustav Albe, a German musician, was employed as the music instructor.

The military band had the privilege of being trained under the direction of D'achron until the 16th Year of Meiji (1883) when he resigned. Charles Leleu who was a distinguished director of military band in France in those days was appointed his successor. Maintaining that the success of the military music lies in personality, Leleu carried out a grand-scale renovation of the personnel of the military band and effected various other alterations, thus causing the military band to take on a new aspect. After remaining in office for four years, however, Leleu had to return to France under instructions from his home government. Leaving the future affairs of the military band to Yoshitoyo Shimoto, Leleu went home, with many in this country feeling deep regret at his departure. Later, Eckert, the director of the naval band, was appointed to assume the concurrent post of director of the military band which thus added German technique of military music to its French technique and further consolidated its foundation.

During the Sino-Japanese and Russo-Japanese wars, both the military and naval bands experienced a period of remarkable activity, both on the battle-fronts and behind the guns. During the two wars, numerous military songs were composed, not a few of which are popular even to this day.

The Taisho period may be considered as the most important period for the development of military music in this country. Special mention in this connection must be made of the fact that the naval band, also including strings, visited England to attend the Royal Coronation and its excellent performance under the direction of Tokichi Setoguchi on the occasion gained great favour among the public there and was even praised as one of the first-rate bands

of the kind in the world. The numbers played by the band included a piece of "nagauta" music entitled "kanjincho," a piece of "koto" music entitled "Rokudan" and a piece of "tokiwazu" music entitled "Kodakara" which won greater applause than the various numbers of Western music played by the band. The military band, too, showed great progress under the direction of Kenshi Nagai. There is no doubt the meritorious services thus rendered by Nagai will be remembered by posterity. The farewell party given in honour of Nagai upon his retirement from the service as the director of the military band was an unusually splendid one. Thereafter he continued his services for the growth of the military and naval bands, composing marches and directing outdoor concerts.

The organizations of the military and naval bands at the present time may be summarized as follows:

The military band is maintained at the Toyama Army School and is therefore called the band of the Toyama Army School. At present, it has a staff of about 100 musicians and a standard division of the band is composed of 50 musicians which may be divided into two sub-divisions of 25 musicians each, this being the minimum unit. In addition, about 20 new recruits are admitted every year for training as student musicians.

The naval band is composed of a total of some 430 musicians who are separately attached to the naval stations and squadrons. Conforming to the number of naval stations and squadrons, the naval band is divided into 8 units with about 50 musicians in each unit. In addition, about 60 new recruits are taken in every year to be trained for a period of one year and five months before being attached to the various units.

Tokyo Music School In the 12th Year of Meiji (1879), the Ministry of Education created a Musical Enquiry Commission with a view to (1) producing new compositions by blending the Eastern and the Western music; (2) promoting the national music by creating facilities for its instruction; and (3) creating a music course in the various schools. Shuji Izawa, the then principal of the Tokyo Higher Normal School, was appointed chairman of the enquiry commission.

In the following year, Luther Whiteing Mason who then held an important position in the musical educational circles in the United States was employed as musical instructor. Mason, a rare musical educator, devoted himself earnestly to solidify the foundation of the musical education in this country by his systematic method of instruction, and thus made himself a great benefactor to the cause of musical advancement in the country. In the same year, 20 students were assembled and systematic training in music was instituted. Simultaneously, a large number of pianos, organs and stringed musical instruments were provided.

The endeavours of the Musical Enquiry Commission bore their first fruit in the 15th Year of Meiji (1882) in the form of a concert participated in by the students who had been trained under Mason. Mason returned to his homeland in July of the same year and one year later, Franz Eckert was employed as the director of the military band who gave lessons chiefly in orchestration, scoring and harmony.

The compilation of song books for use in primary schools was one of the primary tasks of the Musical Enquiry Commission. The work of the body progressed steadily with the result that three collections of songs were compiled and authorized as text-books for primary schools.

In October of the 20th Year of Meiji (1887), the Musical Research Institute (Ongaku Torishirabe-dokoro) was renamed the Tokyo School of Music. The first governmental school of music was thus brought into being and Shuji Izawa became its principal. For four consecutive years, Izawa devoted himself to the perfection of the equipment and improvement of the facilities of the school. He also wrote and published a book entitled Musical Education and the meritorious services which he rendered in bringing up the music school will remain on record permanently.

In November of the 21st Year of Meiji (1888), Rudolf Dietrich from Austria was appointed instructor at the Tokyo School of Music. Dietrich was a brilliant man, having graduated with honours from the conservatoire in Vienna. He was skilled in playing the piano, organ and violin. Furthermore, he was an affable man of character and as such was best fitted to assist in the bringing up of the music school which had been in existence only for a short time.

Among the graduates of the Musical Research Institute (precursor of the Tokyo School of Music) there were many who became distinguished musicians. In this connection, special men-

tion must be made of Nobuko Koda, the first graduate of the Institute who was sent abroad by the Government in the 22nd Year of Meiji (1889) for the specific purpose of studying music. Other excellent musicians included Sakunosuke Koyama, Genichiro Yamada, Makoto Torii and Koshi Toyama, all of whom contributed toward the spread and development of the Western music in this country principally through their work at the Tokyo School of Music.

In the 26th Year of Meiji (1893), the Tokyo School of Music came to be deprived of its independence, the Government of the time deciding that it should be attached to the Higher Normal School. About that time, Professor Raphael von Cabell of the Department of Philosophy of the Imperial University was employed as pianoforte instructor. The duet with Dr. Cabell playing the piano and Dietrich playing the violin was praised as the grandest concert of the kind in those days. One of Dr. Cabell's foremost desciples is Mr. Kyoshige Tachibana who is now a member of the Academy of Art.

In April of the 32nd Year of Meiji (1899), August Junker, a noted violinist and conductor from Germany was appointed instructor at the Tokyo School of Music. Junker devoted 16 years to the training of Japanese musicians in violin and orchestration and won the reputation of being the father of orchestration in this country. He returned to Germany once but came again in 1934. In the 42nd Year of Meiji (1909), Hanka Petzold arrived here to assume the post of full-time vocal instructor at the Tokyo School of Music. She was born in Norway and studied under Liszt, Marchesi and Cosima Wagner, and made a name for herself through her performance in the role of Elizabeth in the "Tannhauser" of Wagner. She trained many vocalists and was one of the greatest benefactors to the vocalist circles in this country. The 2nd Year of Taisho (1913) witnessed the eminent musician, Paul Scholtz assume the post of pianoforte instructor of the Tokyo School of Music. Scholtz by his untiring zeal and effort rendered invaluable services to the pianist circles in this country, producing a number of able pianists.

Throughout the Taisho period and right up to the present year of Showa, the Tokyo School of Music has continued to function as the only government music school in the country and has sent out a large number of successful musicians, the institute being the chief organ for musical advancement in the country for the past half a century or so. The organization of the school as it stands at present, may be summarized as follows:

Instruction in school is divided into preparatory course, principal course, the normal-school course, the Japanese music course, the postgraduate course and the elective course. The preparatory course and the principal course are each divided into three departments, namely the vocal department, instrumental department and composing department. The instrumental department has the sub-divisions of the violin, violoncello, piano, organ and wind-instruments. The Japanese music course has three divisions, i. e. "koto", "nagauta" and the "no" dance music.

The present principal of the school is Kaju Norisugi. Among the instructors are Eiichi Hagiwara, Miyaji Takaori, Kisei Iguchi, Sueko Kokura, Leo Sirota and Leonid Kreutzer, of pianoforte department; Teigen Sawasaki, Tamotsu Kinoshita, Takeo Ito, Tsuruyo Takeoka, Wucherpfennig and Ria von Hessert, of the vocal department; Jun Kawakami, Takeo Inoue, A. Moguirewsky, Willy Frey and Sachiko Ando, of the violin sub-division; Hozo Hirai and Duckson, of the violoncello sub-division; and Kiyoshi Shinji, Heki Hosokawa, Kunihiko Hashimoto, Kanichi Shimofusa and Helmut Fermer, of the composing department.

The school keeps an orchestra composed of instructors and graduates, under the direction of Helmut Fermer and Kunihiko Hashimoto, and a chorus composed of students, under the direction of Teigen Sawasaki, Tamotsu Kinoshita and Helmut Fermer.

In addition to the Tokyo School of Music, there are several music schools in the country which, however, are not government schools but private institutions. Principal among them are the Musashino Music School (established in 1929), the Teikoku Higher Music School (established in 1935), the Tokyo Higher Music School (established in 1926), the Toyo Music School (established in 1907) and the music faculty of the Nihon University (established in 1931). Competing with the Tokyo School of Music, all these institutions are turning out many musicians of ability. In Osaka, there is the Osaka Music School (established in 1915) which is making its own contribution to the rather inactive musical circles in the Kwansai. The private music schools also have their own orchestras and choruses which give a number of concerts every year.

General Musical Circles All the activities of the musical circles in this country during the Meiji period were centered around the activities of the Tokyo School of Music as well as the military and naval bands. The principal musical entertainments in those days were, therefore, the graduation concerts of the Tokyo School of Music and public concerts by the military and naval bands. The former, in particular, attracted a great deal of public attention, the institution being held in the highest regard for its musical standards. Accordingly, these concerts were held in grand style. Needless to say the performances of foreign musical instructors attracted large audiences. Among the Japanese musicians who attracted a great deal of attention were Nobuko Koda, violinist; Genichiro Yamada, Benjiro Nosho, Sakunosuke Koyama and Kyoshige Tachibana, pianists; Sekitaro Shimazaki, Tamaki Shibata (who later came to be known as Tamaki Miura) and Kunihiko Toyama, organists. In the 19th Year of Meiji (1886), the Dai-Nippon Musical Association was organized which held frequent concerts. The organization was discontinued for a time but was revived under the stimulus of the inauguration of the Meiji Musical Association under the chairmanship of Rokushiro Uehara in the 31st Year of Meiji (1898). As private bodies both these associations contributed largely to the development of the musical culture in the country.

Even after the advent of the Taisho period, the Tokyo School of Music continued to be the centre of the musical activities in this country. From the school went out many excellent musicians during the Taisho era and practically all the concerts held in those days were either by the instructors or by the alumni of the school, the signal growth achieved by the musical world in the country after the Sino-Japanese and Russo-Japanese wars being chiefly due to them. Of the musicians who were active during the early part of the Taisho period, the following were the most prominent: August Junker, violinist; Werckmeister, violon cellist; Dr. von Cabell, pianist; Hanka Petzold, vocalist; Sachiko Ando, violinist; and Tamaki Shibata and Eikichi Funahashi, vocalist.

Among the composers of note, special mention must be made of Shikataro Taki, the young genius who left the immortal composition "Kojo-no-tsuki" behind him. It is a pity that he died at the young age of twenty-five. Apart from Tokichi Setoguchi, who was then the director of the naval band, and Kenshi Nagai, then director of the military band, both of whom have some fine military compositions to their credit, there were few composers worthy of mention in those days. Following the advent of the Taisho period, however, earnest efforts were made in the field of composition along with the development of the Western music in the country. Composers such as Kosuke Komatsu, Kosaku Yamada, Ryutaro Hirota, Tei Yanada and Chosei Motoori contributed much to the promotion of the composing world. However compositions in those days were confined to songs or airs and there were none that might be called great works, except those of Kosaku Yamada who presented the public with his symphonic works entitled "Ochitaru Tennyo" (Fallen Fairy), "Yami-no-tobira" (Door of Darkness), and "Mandara no Hana" (Flower of the Mandara), and who was the first Japanese composer to find a reckoning among European musicians.

Opera Movements The opera movement in Japan dates from the middle of the Meiji period. During the 35th Year of Meiji (1902), a society for the study of operas was established in the Tokyo School of Music with a view to the systematic study of operas. The first attempt of the society was the presentation of a part of Gluck's "Orpheus" which probably was the first instance of opera presentation in this country. Under the stimulus created by the society the opera movement in the country gained supporters and in the 39th Year of Meiji (1906) an organization named Gakuenkai was formed under the leadership of Kosuke Komatsu and Aio Kobayashi with the object of promoting opera compositions by Japanese. This organization, however, was destined to fail because the time was not yet ripe for such move. In the 40th Year of Meiji (1907), the Bandman opera troup of more than 30 members from England, visited this country and gave about 10 public performances during their stay but failed to arouse any great interest among the public. The visit of the opera company however served as a stimulus for composers like Sueharu Kitamura, Chosei Motoori, Ogai Mori and August Junker as well as Komatsu and Kobayashi to attempt opera compositions with Japanese themes and a number of new works of the kind were produced. During

the early part of the Taisho era, Rossi, instructor in the Western musical department of the Imperial Theatre promoted Rossi's Opera Comic which staged a number of comic operas by Offenbach, with Nobuko Hara, Kintaro Shimizu and Rikizo Taya and aroused much public interest.

In December of the 9th Year of Taisho (1920), Kosaku Yamada presented at the Imperial Theatre Debussy's "L'enfant Prodigue" and Wagner's "Tannhauser," which was a unique event of its kind in the history of opera activities in this country because it constituted the first artistic and able presentation of an elaborate and difficult theme.

Plectrum Music The introduction of plectrum instruments into this country dates from the sixteenth century but the instruments of those days differ largely from the instruments of today. The mandoline music as it is played today was introduced into this country by Kempachi Hiruma who learned to play the instrument during his stay in Berlin in connection with commercial business. When he returned home, he caused the first mandoline orchestra of the country to be formed in the Ueno Art School. Mandoline music came to be liked especially by university students and mandoline clubs were formed in the Keio and Doshisha Universities. Morishige Takei organized the Orchestra Sinfonica Takei in the 4th Year of Taisho (1915) and ever since has endeavoured to facilitate the spread and development of the artistic plectrum music.

Orchestral Music The orchestra movement also progressed with the Tokyo School of Music taking the lead. August Junker, who was an instructor at the music school, made devoted efforts in directing symphony orchestras and thus came to be known as the father of orchestral music in this country. When he arrived in Japan to assume the post of instructor at the Tokyo School of Music in the 30th Year of Meiji (1897), the conditions of the musical circles here were such that it was well-nigh impossible for him to put his ideas into operation. The fact that symphonies were first played here by the members of the faculty of the Tokyo School of Music and its students under the direction of Junker will alone suffice to make his name immortal in the musical world of the country. About the same time, the naval band created a stringed-instrument department for orchestral music, thus aiding in the development of military music. The naval band including stringed instruments was dispatched to England and the United States where their musical skill and technique won much appreciation.

With the progress of Western music in the country the musical section of the Imperial Household Department also created a place for Western music. Under the direction of Eckert, the section gave orchestral concerts frequently. It need not be said that the joint concerts given by the Tokyo School of Music, the military band and the naval band as well as the musical section of the Imperial Household Department were the most brilliant affairs in the musical world of the country during the latter part of the Meiji period.

Recent Times

Tokyo School of Music The Tokyo School of Music held a position of the highest authority in all branches of Western music in this country during the Meiji period and in the early part of the Taisho period. Its monopolistic position, however, came to be gradually encroached upon by various private musical organizations actively engaging themselves in an earnest study of Western music as a result of the remarkable development achieved by Western music from the middle of the Taisho period. The position of the Tokyo School of Music has not been affected by this fact and it has continued to operate as the only governmental music school and has sent out many able musicians who have been trained under its excellent instructors.

Some years ago, the orchestra of the Tokyo School of Music made remarkable progress under the enthusiastic direction of Professor C. Pringsheim and rendered a number of difficult compositions. Particularly, the orchestra made a great contribution to the musical circles of this country by giving the first performances of Mahler's Symphony No. 5 in 1932, Beethoven's Symphony No. 9 in 1933 and Bach's "Malhaus—Passion" in 1937. Professor Pringsheim was relieved of his duties at the Music School upon the expiration of his term in 1937 and in the autumn of the same year, Professor Hans Schwieger of Germany was employed in his place. When Professor Schwieger departed for the United States in March, 1938, arrangements were made for the employment of Professor Helmut Fermer from Germany who arrived to take up the post in April of the same year.

Professor Paul Weingarten of Vienna who had been a valuable asset to the pianoforte section of the instrumental department of the Tokyo School of Music where he served as instructor for some time returned home in the spring of 1937 upon the expiration of his term. As his successor, Leonid Kreutzer who had been living in this country for some years past was invited to become instructor at the Music School. Maria Toll, vocal instructor, also returned home upon the expiration of her term in the spring of the same year to be succeeded in the post by Ria von Hessert from Germany.

Orchestral Music Following the lead by the Tokyo School of Music, the military and naval bands and the musical section of the Imperial Household Department in organizing orchestras, private circles in the country also launched a movement for the promotion of orchestral music after the middle of the Taisho period. At first, however, the movement failed to gain much ground on account of the lack of a systematic organization. During the latter part of the Taisho period, Kosaku Yamada for the first time introduced to the public orchestral music really worthy of the name by holding concerts jointly with the Russian orchestra from Harbin. This served as a great incentive to the promotion of a movement for symphonic orchestral music with the result that Kosaku Yamada and Viscount Hidemaro Konoé established the Japan Symphonic Music Association which created the first purely professional orchestra in the country.

The New Symphony Orchestra. Under the impetus of the activities of the Japan Symphonic Music Association, a few symphony orchestras were brought into being but they failed to achieve any great result. Later, the Japan Symphonic Music Association was split into two bodies with Viscount Konoé leading the greater part of the members of the association in organizing the New Symphony Orchestra. The association continued to function with Kosaku Yamada as its director. Ever since, the New Symphony Orchestra has been active as the leading orchestra in the country, giving 12 regular concerts every year. In 1936, Viscount Hidemaro Konoé quitted the New Symphony Orchestra for financial reasons and the body invited Joseph Rosenstock from Germany to become its conductor.

Under the direction of Rosenstock, the New Symphony Orchestra made great strides during the 1936-37 and 1937-38 seasons by performing numerous difficult compositions. Particularly, the body won the admiration of the lovers of music, young students of music and composers of this country by rendering for the first time the modern musical works of various nations during the 1937-38 season. The same members of the New Symphony Orchestra also form the Japan Broadcasting Association's Symphony Orchestra which has been broadcasting orchestral music through the JOAK. The conductors of the broadcast orchestral music include Rosenstock, Masao Shinohara, Hideo Saito, Terunobu Banzai and Kojiro Kobune.

In addition, there are various orchestras in the country including the orchestra of the musical section of the Imperial Household Department, the Central Symphony Orchestra (under the direction of Yazaemon Hayakawa), the Concert Populair (under the direction of Tadashi Hattori), etc. The various music schools also have their orchestras composed of instructors and students. Among the local orchestras, mention must be made of the Takarazuka Symphonic Musical Association and the Osaka Broadcasting Association's Symphony Orchestra which is composed chiefly of the musicians of the Takarazuka body and is under the direction of Emmanuel Metter. Unlike the New Symphony Orchestra, however, these organizations have been giving no regular concerts.

Brass-band Music The best brass-bands in the country are the military band and the naval band which give public concerts, by turns, at the Hibiya Park's Band Stand from spring to autumn every year. The brass-band music has of late spread among the civilian circles with rapidity and small-scale brass-bands have been organized by middle schools, young men's associations and boy scouts. The development of the military music has become all the more pronounced under the influence of the China Incident which broke out in 1937 and brass-bands have become the most popular musical organizations. The local bodies including cities, towns and villages have long been maintaining their own brass-bands as a means of entertaining their inhabitants by giving outdoor concerts.

Since 1936, the organizers of the Musical Week have been sponsoring an annual brass-band concour. In 1938, a wind-instrument concour was held simultaneously, and all this gave a stimulus to the spread of the brass-band music.

Chamber Music Chamber music has been in a most neglected condition in this country. As principal chamber musical organizations in the land, the

Jupiter Quartet (established in 1920) and the Suzuki Quartet (created in 1925) are to be mentioned. The two bodies have been giving a number of concerts every year.

Chorus Choruses are organized all over the country. Not only the various music schools but the various universities, colleges and secondary schools have their choruses. Choruses are also maintained by other civilian organizations and in Tokyo alone, the number of choruses reaches the neighbourhood of 50, all of which are under the direction of well-known musicians and are active in giving concerts and broadcasting recitations.

The most notable among the numerous choruses are the Orion Choir, the Tokyo Lieder Tafel Phelaine, the Vocal Four Chorus, the Mixed Chorus of the Tamagawa Gakuen, the Euphonic Chorus and the Brahms Choir. The Dai-Nippon Federated Chorus, which includes among its members some of the leading singers of the above choruses, as well as the Dai-Nippon Chorus which was formed in 1937, have been attracting considerable public attention on account of their large-scale organizations and the proficiency of their members.

Instrumental Music The piano is the most popular musical instrument in this country. In former times, every Japanese family with moderate means possessed a koto or samisen for the musical education of its daughters as the ability to play one of these instruments was considered an important feminine accomplishment. With the progress of Western music in the country, however, the piano came to be adopted in place of the koto and the samisen. Indeed, the number of Japanese maidens receiving instruction in piano has increased so rapidly that it may be regarded as an unmistakable sign of the advance of the Japanese nation in the field of musical culture in recent years.

Consequently, the number of accomplished pianists in the country is considerable. In this connection, special mention must be made of Chieko Hara who won the first place in the Conservatoire de Paris in 1932 at the age of 17 and Miwako Kai who achieved excellent results at the international musical concour in Vienna. Other notable pianists include Professor Kisei Iguchi of the Tokyo School of Music, Sonoko Inoue and Noboru Toyozo who returned from Vienna in 1938. Among the resident foreign pianists in the country are the world-famous Leonid Kreutzer, Leo Sirota, Maxim Schapiro and Paul Scholtz, who have been rendering inestimable service to the musical circles here by giving lessons and recitals.

Next to the piano, the violin is the most popular musical instrument in Japan and has also made its way into a great number of Japanese homes whose children are receiving musical training. The oldest violinist in the country is Sachiko Ando who studied under the noted Joseph Joachim and who has already retired from the first line of service. Kenshu Wanibuchi and Takeo Inoue are still active. Among the foreign violinists, Professor Alexander Moguirewsky of the Tokyo School of Music and Willy Frey have been contributing much in the field of violin music in the country. As yet no Japanese musicians have distinguished themselves as players of the violoncello. Mention might be made in this connection that Prof. Duckson, who is an instructor at the Tokyo School of Music, is contributing his share in training the young students by his ardent instruction at the school and by giving public concerts of the Piano Trio together with Leo Sirota and Moguirewsky.

Vocal Music It is in the field of vocal music that the Japanese musicians first appeared on the first-rate stage of the world. As early as in the beginning of the Taisho period, Tamaki Miura distinguished herself as a vocalist and has since enjoyed great public favour as singer in the role of "Madam Butterfly" by appearing before the footlights of first-rate theatres in the capitals of the world. Returning home a few years ago, she again created an opera troupe bearing her name and is continuing her efforts for the musical education of the rising generation and for the promotion of the opera movement in the country. Next, mention must be made of Toshiko Sekiya and Yoshie Fujiwara, both of whom also appeared in the first-rate theatres in Europe and America as opera singers of world-fame.

Principal among other vocalists who are most active at present are Ayako Ohta (soprano), Miho Nagato (soprano), Taneko Seki (soprano), Kaneko Yanagi (contralto), Tamotsu Kinoshita (tenor), Keikichi Yadabe (bass), Takeo Ito (baritone), and others. Ria von Hessert who assumed the post of instructor at the Tokyo School of Music in 1938 has since been giving instruction in vocal music together with Wucherpfennig and Netke Loewe, also of the Tokyo School of Music.

Composition The composing branch of music in this country is still in its infancy. During the early part of the Taisho period, efforts at composition were made jointly by Kosaku Yamada and Kosuke Komatsu but later Kosaku Yamada alone continued the efforts for creation, being the only composer of note throughout the Taisho period. During recent years, however, considerable progress has been made in the composing field, a good number of rising composers making their appearance every year.

In 1934, Tcherepnin visited this country and with a view to encouraging promising young composers, created a prize bearing his name. The now defunct Jiji Shimpo organized a musical concour in 1931 and ever since a musical concour is being held every year. In 1936, the New Symphony Orchestra created a concour for compositions by Japanese, with Rosenstock acting as judge. The following year witnessed the creation of the Weingartner prize in memory of the visit of the world-famous conductor Felix Weingartner to this land. All this served to stimulate the activity of the composing circles here with the result that young composers of talent and promise have appeared one after another.

Among the promising young composers, those from whom much is expected in the future are Saburo Moroi, Shiro Fukai, Masao Ohki, Kishio Hirao, Tomojiro Ikenouchi, Kunihiko Hashimoto and Heki Hosokawa. It may be mentioned in this connection that both Saburo Moroi and Heki Hosokawa have won great popularity for their works presented in Vienna.

Concours Along with the progress achieved by Western music in this land, various musical concours began to be organized. The musical concours sponsored by the Jiji Shimpo was held for the first time in 1931 and has since been repeated annually with remarkable results. The scope of the concour has been enlarged since 1937 when the Tokyo Nichi Nichi took up the sponsorship. The fact that the prize-winners at the concour have been much in the limelight as musicians of the new era is well illustrative of the useful purpose served by the concours. The concour for compositions by Japanese, established by the New Symphony Orchestra with Rosenstock acting as judge, won the reputation of being the highest concour for compositions in the country through its accomplishments in 1936 and 1937 but it failed to be repeated in 1938.

The Tcherepnin prize of 1934 and the Weingartner prize of 1937 also gave impetus to the young composers of the country.

The National Musical Association held its 12th chorus competition festival in 1938 for the enhancement of the level of choruses in the country. The 7th children's singing concour jointly sponsored by the Japan Educational Musical Association, the Dai-Nippon Musical Association, the Dai-Nippon Composers' Association and other musical organizations was held in 1938. Under the same sponsorship were held a concour for wind instruments and a concour for brass-band music. The said children's singing concour is held by the utilization of the radio broadcasting facilities.

Music in 1938-39

In April, 1938, Maria Toll, retiring professor of the Tokyo School of Music, gave her "sayonara" concert consisting of recitals by herself and her pupils. The 6th musical concour sponsored by the Tokyo Nichi Nichi, which had been scheduled for 1937 but postponed on account of the outbreak of the China Incident, was held on April 9th and 10th, 1938. The first place in string music was won by Mary Iwamoto, the second place by Tadaoki Ohno; the first place in vocal music was left uncaptured and the second place was taken by Takako Yokota and the third place by Sachi Takeuchi; the first place in piano music went to Haruko Fujita, the second place to Yaeko Watanabe and the third place to Goro Washimi; the first place in composition went to Kojiro Kobune, the second place to Bunya Ko and the third place to Toshiharu Ichikawa. The same concour decided to hold preliminaries in both Osaka and Tokyo from 1939. It is encouraging to see that the number of competitors in the concour steadily increased in spite of the China Incident and particularly, the advance in technique became more conspicuous.

On the 12th of April, the Pro Arte Trio gave its second concert, rendering Beethoven's Trio es dur opus 70 No. 2 and Rachmaninoff's Trio elegiague, which gave brilliance to the rather depressed chamber musical circles. The New Symphony Orchestra held its 190th regular public concert, the programme including Debussy's "Iberia" and Ravel's Piano Concerto, both of which were then rendered for the first time in this country. In the concerto,

Kisei Iguchi was at the piano and his performance was praised as showing the highest technique displayed by a Japanese artist in regard to that special piece. Further, the New Symphony Orchestra gave a special public concert on Verdi's Requiem, the soloists including Nagato (soprano), Yanagi (contralto), Kinoshita (tenor) and Yadabe (bass).

Two regular public concerts of the New Symphony Orchestra were held in May, at which Dvorak's Violin Concerto C moll (violin by Willy Frey), Smetana's "Mordaw" and Sibelius's Symphony No. 4 A moll as well as Schumann's Piano Concerto A moll (piano by Sonoko Inoue) were rendered. On the 10th of the same month, the Vocal Four Chorus gave its 6th opera performance on Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci. On the 17th of the month, the Pro-arte Trio presented trios by Brahms and Tchaikowsky at its third public concert. Three days later, Leonid Kreutzer of the Tokyo School of Music gave a piano recital at the Hibiya Public Hall, the programme including Beethoven's Waldstein Sonata, Schumann's Carnival, Ravel's Sonatine and Chopin's "12 Etudes." Other events in the month included a vocal recital by Netke Loewe, a vocal recital by Kayoko Izaki and a concert on Palestrina's Missa Brevis and Beethoven's Christus am Oelberge, with Tsugawa acting as the conductor. This concert together with the performance of Verdi's Requiem in April formed the two best concerts of religious music in recent times. An opera performance for the revival of Nobuko Hara as prima donna was held on the 21st of the month at the Hibiya Public Hall, the numbers given including Puccini's "Mano Lescant" and Giardano's "Fedora." The composers' society named La Societe des Compositeurs Contemporains du Japan also held its sixth annoucement concert covering the works of seven young composers.

The month of June witnessed two opera performances. One of them was given by Tamaki Miura the programme consisting of "La Boheme," "Tosca" and "Madam Butterfly" and others. The other was the first public performance by the Opera-Pavot and was held at the Yurakuza theatre, gaining considerable popularity for the rendering of Suppe's Baccacio. On the 15th and the 16th of June the New Symphony Orchestra gave its 193rd regular public concert under the direction of Rosenstock, rendering Beethoven's Symphony No 9. The soloists included Taneko Seki (soprano), Shizuko Saito (contralto), Tamotsu Kinoshita (tenor) and Keikichi Yadabe (bass), and the chorus was provided by the Tokyo Music High School and the Tamagawa Gakuen. The Tokyo School of Music gave a concert at which its two new instructors, Hermut Fermer and Ria von Hessert, performed for the first time before the Japanese public. Teruko Tsuji gave a recital of Yamada's "Madam Postmani" and others to the accompaniment of the New Symphony Orchestra conducted by Kosaku Yamada. On the 21st, Miwako Kai gave a recital of Brahms's Sonata F moll and others at the Nihon Seinen Kan.

In July, the New Symphony Orchestra gave a promenade concert at the Hibiya Public Hall under the direction of Rosenstock.

In September the New Symphony Orchestra gave its 194th public concert. The programme included Ravel's "Valses nobles et sentimentales," Godovac's "Kolo symphonique" and de Falla's "El Sombrero de Tres picos." Particularly, the work of Godovac produced a deep impression upon the audience on account of its modern colour.

In October, Professor Tamotsu Kinoshita of the Tokyo School of Music gave his second recital with a rendering of Schumann's "Dichterliebe," "Liederkrers" and "Myrten." The 195th public concert of the New Symphony Orchestra, which was held during the month, attracted special attention from the public because the programme included Saburo Moroi's Symphony No. 2 which is an outstanding example of the great progress achieved by Japanese composers. Further, Rachmaninoff's Piano Concerto No. 3 was rendered with Sonoko Inoue at the piano. On the 26th, Yoshie Fujiwara gave his first public performance after his return from abroad.

The month of November witnessed a succession of many important concerts. With the conclusion of the major operations in the China incident, the musical circles which had been passing through a dull period showed signs of renewed activity. Among the various events, the piano recital of Miss Chieko Hara and the seventh musical concour deserve special mention. Miss Hara had just returned from a tour of various European cities and at the first recital after her return from abroad showed her ability as a first rate pianist in spite of her young age, displaying in her various numbers a freshness and originality all her own.

The programme included Bach's Concerto Italiano, Schumann's Carnival and Chopin's Ballades, Etudes, Scherzo, Mazurkas and Grand Polonaise. Particularly, the impression of listening to a real mazurka was given by her light touch in performing Chopin's Mazurkas.

The seventh musical concour, sponsored by the Tokyo Nichi Nichi Shimbun, was held at the Hibiya Public Hall on November 18th and 19th. The successful competitors at the preliminaries which had been held previously included eight instrumentalists, eight vocalists and six composers. The first day of the concour was devoted to the contest of the instrumentalists with the result that the first place in the section of stringed music was won by Hisako Tsuji while the second place was left uncaptured and the third place was taken by Shizu Shigematsu. The first place in the piano section was won by Sonoko Tanaka, the second place by Hinako Tsuzuki and the third place by Fumiko Orii and Masami Watanabe. The contests on the second day resulted in the first place in the composition section being captured by Toshiharu Ichikawa, the second place by Kiyohiko Kishima and the third place by Kisei Kobayashi. The winner of the second place in the vocal section was Hisako Tezuka and that of the third place was Shingo Endo while the first place was left uncaptured. The Education Minister's prize was awarded to Hisako Tsuji as the most excellent performer among the successful competitors at the finals. The fact that Miss Tsuji is bearly thirteen adds to the lustre of her performance and testifies to an eminently promising future that awaits her.

The musical concours have been recording a definite improvement every year. A notable fact about the seventh concour was that its results exceeded the restrained expectations entertained in view of the wartime conditions.

Other important events of the month follow: A piano recital by Professor Helmut Dignas of the Musashino School of Music on the 10th of November at the Nihon Seinen Kan, presenting the works of Mozart, Beethoven, Brahms and Liszt; a concert by Professor Willy Fley and Professor Kisei Iguchi, both of the Tokyo School of Music, the programme including Szymanowski's "Sonate en re min. op. 9" and Ernst's "Violin Concerto" both of which were played for the first time in this country, and Beethoven's "Kreutzer Sonate"; and Mr. Iguchi's recital of a selection of Chopin's works.

The Pro Arte Trio which had been experiencing an active period gave a concert at the Meiji Seimei Hall on the 29th November, enlivening the rather depressed chamber music circles in the country. The programme included Schubert's Trio op. 100, Lalo's Trio op. 26 and Mendelsshon's Trio op. 49. The 12th competition chorus festival, sponsored by the National Musical Association, took place on the 23rd, at which the first place was taken by the Mixed Chorus of the Tamagawa Gakuen, the second place by the Tokyo Lieder Tafel Phelein, the third place by the Euphonic Chorus and the fourth place by the Brahms Choir. The competition festival has gradually expanded in scale, the competitors at the 12th festival including 12 male choruses, 4 female choruses and 7 mixed choruses.

The New Symphony Orchestra gave two regular concerts in the same month. The 196th regular concert included Atterberg's Ballade und Passacaglia, Bach's Klavier-konzert, Bizet's Suite de Concert and Verdi's ouverture "I Vespri Siciliani". Haruko Fujita acted as the soloist at the concert. The programme of the 197th concert included Beethoven's 7th Symphony, Chopin's Piano-Concerto, Sibelius's Finlandia op. 26 No. 7 and Gotovac's Kolo Symphonique, the soloist being Chieko Hara who had just returned from a tour in Europe. Among the other musical events of the month were the first public performance by the students of Tamaki Miura's Opera Music School who staged Rossini's "Le Barbier de Serille", a concert by the Musashino Music School, a piano recital by Noboru Toyomasu, and a recital by Professor Leo Sirota who as usual displayed himself as an artist of the first order.

The month of December also recorded a large number of concerts which attracted the attention of the musical public. Particular mention must be made of the piano recital by Professor Leonid Kreutzer of the Tokyo School of Music, the first concert announcing the works of Professor Heki Hosokawa of the composition department of the Tokyo School of Music, the performance of Beethoven's 8th Symphony by the New Symphony Orchestra conducted by Rosenstock.

Professor Hosokawa made his debut at the Hibiya Public Hall on the evening of December 4th to present his symphonic works. He is a graduate of the Tokyo School of Music, and studied for five years at the Vienna conservatoire where he won the honour diploma for compositions in 1934. One of his

compositions, the Symphonische Dichtung "Nori no Yube" (Gebet von Weltall) had been broadcast from Vienna and received favorably. The programme for his first announcement concert included such great works as Kleine Suite "Marchen von Japan," Klavier-konzert C dur, Mezzosoprano solo "Zwei Lieder" and Aus Oper "Buddha" Ire Akt, Grosse Liebesarie, and Suite zu der Gedichten des Meiji des Grossen as well as Symphonieshe Dichtung "Nori no Yube" (Gebet von Weltall). The compositions were played by the New Symphony Orchestra under the baton of the composer himself, with Professor Leo Sirota acting as the piano soloist and Professor Ria von Hessert as the mezzosoprano soloist while the chorus was supplied by the members of the Tamagawa Gakuen and the Tokyo Mixed Choruses. It may be said here that Hosokawa and Saburo Moroi are the two most outstanding symphony composers in Japan.

Professor Kreutzer gave his concert at the Hibiya Public Hall on the evening of December 6th, performing Brahm's Rhapsodie E flat major, Beethoven's Sonate F minor (Appassionata), Chopin's Sonate B minor op. 58 and Liszt's Etude de concert D flat major and Hungarian Rhapsody No. 12, etc. This concert by Professor Kreutzer who is reputed to have been gaining remarkably in the mellowness of the notes produced at the piano was praised as the greatest event of the season. The New Symphony Orchestra gave two special concerts on December 26th and 27th at the Kabuki Theatre, performing the 9th Symphony by Beethoven for the second time during the year. The performance of the great symphony was conducted by Rosenstock, after the overture "Leonore" No. 3 had been played, with Taneko Seki (soprano), Fumiko Yotsuya (mezzosoprano), Tamotsu Kinoshita (tenor) and Keikichi Yadabe (bass) acting as the vocal soloists while the choir was furnished by the choruses of the Tokyo Koto Ongaku-in and the Tamagawa Gakuen. Further, the New Symphony Orchestra, at its 198th regular concert which was given on the evening of December 14th, performed for the first time in this country A. Roussel's "Suite," Schumann's Violin Concerto and Godaly's Danse Maroc, with Professor Willy Fley of the Tokyo School of Music acting as the violin soloist.

Kenshu Wanibuchi, newly returned violinist, gave a recital on the evening of December 1st, performing Beethoven's Kreutzer Sonate, Paganini's Concerto D minor, etc. On December 2nd, Miwako Kai and Maxim Chapiro gave their duet, the programme including selections from Mozart, Busoni and Rachmaninoff. The second regular public concert under the name of "An Evening of Modern and Contemporary Music" was held by the Nippon Musical Performers' League on December 5th. Yoji Ohtakuro (tenor), Chieko Hara (piano), Yoshiko Tetsu (soprano), and others participated in the concert. The Concert Populaire gave an "Evening of Modern Music" on the evening of December 6th, performing orchestral works by Borodin, Stravinsky, Sibelius, Duparc, Faure and Debussy.

Romann Dukson and Isako Kurokawa, both of the Tokyo School of Music, gave a concert which enlivened the depressed 'cello circles. The programme consisted of Rachmaninoff's Sonate, Reger's Suite, Beethoven's Sonate (Appassionata) and Schubert's "Arpegionen Sonate." Kosaku Yamada conducted the New Symphony Orchestra, the pieces played being Mozart's overture "Le Nozze di Figaro," Dvorak's New World's Symphony, Mozart's Serenade and Beethoven's overture "Leonore" No. 3, at a concert given in the same month.

The department of arts of the Nihon University organized a symphony orchestra with Heigoro Komatsu as its conductor, which gave its first concert at the Nihon Seinen Kan on December 9th. The programme consisted entirely of Beethoven's works including the overture "Egmont," Symphony No. 1 and Piano Concerto No. 3. Kikuko Fukuda acting as the piano soloist.

Madame Sophie Zaitseff, soprano who had recently come to this country, gave a concert on December 9th, singing Schubert's Lieder and songs by Russian composers and three airs with Michio Miyagi playing the koto accompaniment. Other musical events of the month included the sixth performance by the Tokyo Concert, and concerts by the Toyo Music School and the Tokyo School of Music. In this connection, it must be noted that the concert by the Tokyo School of Music, which was given under the direction of the new conductor Helmut Fermer, was enthusiastically received, the piece which was liked in particular being Mozart's Requiem.

January — On account of the New Year season, the musical circles were rather inactive. Nevertheless, Chieko Hara and Prof. Kreutzer gave their recitals while the New Symphony Orchestra gave its 199th public concert. Roman Dukson was the soloist at the concert, playing Haydn's cello concerto. Stravinsky's "Jeu de Cortes" was performed at the concert for the first time in this country. At the same concert, the audience was given the impression that the New Symphony Orchestra had improved its technique to a considerable extent under the instruction of Prof. Rosenstok.

February—As the musical season for the spring was nearing its best, noteworthy concerts were increasing in number. As the main event of the month, mention must be made of the 200th memorial public concert given by the New Symphony Orchestra. It told of a history lasting for more than 10 years for the New Symphony Orchestra which has been giving about 12 public concerts every year. Special arrangements were made for the orchestra to play on the occasion the same numbers that it had given at its first regular public concert over 10 years ago, by way of manifesting the improvement in technique which it had accomplished since then. Pro Arte Trio gave its second public concert in the month, performing works by Mozart and Dvorak. Other concerts given during the month included those by the Concert Populaire and the Contemporary Composers' League of Japan.

March—With the mission of promoting the anti-Communist friendship between Japan and Manchoukuo, the Harbin Symphony Orchestra visited Japan and gave four concerts. The orchestra was conducted also by Leonid Kreutzer, besides its regular conductor Sergei Schwalkowsky, and performed with Kreutzer, Miwako Kai, Moguirewsky, Haruko Fujita and Yoshiye Fujiwara acting as soloists. The Yoshiye Fujiwara's opera company gave its 7th public concert, performing Carmen for two evenings, March 26 and 27, with great success. The role of Carmen was performed by Akemi Yuri, rising star in the musical world, while Toshiko Nakamura played the part of Micaela.

Besides, the Pro Arte Trio gave its 3rd concert, performing works by Beethoven, Smetana and Ravel. This concert showed clearly that the trio had been conducting a serious study since its inauguration.

CHAPTER XXXVI

SPORTS

Japan in the World Olympics

Stockholm and Antwerp Japan participated in the World Olympic Games for the first time in 1912, at Stockholm, when only two athletes represented the country. They were Shizo Kanaguri, marathon runner, and Yahiko Mishima, short-distance runner, both of whom were miserably defeated. In the following Olympiad, which was held in Antwerp in 1920, 15 Japanese took part. Of these, 11 were track and field men, and the others were two swimmers and two tennis players. Neither the track and field men nor the swimmers placed. The tennis entrants won second place.

The Paris Olympiad Japan made its real debut in the Eighth Olympic Games in Paris in 1924, with 14 men participating. A third place in wrestling was the only official score, but Mikio Oda won sixth place in the hop, step and jump; the swimming team placed fourth in the 800-metre relay; Katsuo Takaishi came in fourth in both the 100-metre and 1,500-metre free style, and Kenkichi Saito took sixth place in the backstroke event.

At Amsterdam The year 1928 found 63 Japanese competing in the Ninth Olympic Games at Amsterdam. The late Miss Kinué Hitomi was the only girl in the Japanese delegation and the first Japanese woman to take part in the Olympics, made impressive performances. She won a 100-metre heat in 12.8 seconds and took second place in the 800-metre finals by negotiating the distance in 2 minutes 17.7 seconds. Mikio Oda not only scored for the first time but won Japan's first Olympic championship by taking the hop, step and jump event. In the swimming competition, an equally bright success was attained by Yoshiyuki Tsuruta, who took first place and the championship in the 200-metre breast-stroke. Kazuo Kimura placed sixth in the running high jump; Yonétaro Nakazawa placed sixth in the pole vault; Kanésaku Yamada placed fourth and Séiichiro Tsuda placed sixth, respectively, in the marathon; Katsuo Takaishi won third place in the 100-metre free style swim; Toshio Iriyé came in fourth in the 100-metre backstroke; the 800-metre relay team placed second. The swimmers won second place in competition with the United States, the championship winner. Japanese took part in the boxing, regatta and equestrian contests for the first time but lost.

At Los Angeles The results achieved at Los Angeles by 131 athletes were satisfactory. The delegation took seven championships, seven second places and four third places.

(1) Aquatic Meet Japan dominated the 1932 aquatic meet as no other nation had done in the past. Of 150 official points scored in the six races, 86 went to Japan and only 46 to all other nations together. The result is Japan 86 and America 33, with the rest outdistanced. Only one race was by a non-Japanese champion, the 400-metre free style, in which Clarence Crabbe, of the United States, and Jean Taris, of France, upset expectations and finished ahead of the Japanese trio in new record time. The only team race, the 800-metre relay, went to Japan by a wide margin in almost incredible time, 8 min. 58.4 sec.

The Japanese swimmers produced both world and Olympic records in the Los Angeles meet. The Japanese 800-metre relay team produced a new world record with a time of 8 min. 58.4 sec. Shozo Makino set a new world mark when he swam the first 1,000 metres in the 1,500-metre free style, broke the Olympic record, 58.6 sec., set by the great American swimmer, Johnnie Weismuller, by negotiating the distance in 58 sec. flat. Others who broke Olympic records were Reizo Koiké, who won the 200-metre brest stroke in 2 min. 44.9 sec., and Katsuo Kitamura, 15-year-old boy, who won the 1,500-metre free style in 19 min. 13.4 sec.

(2) Track and Field Events In the track and field events, the Japanese did not show up so brilliantly as did their team mates in the aquatic events. Thanks to Chuhéi Nambu, however, Japan was able to defend the hop, step and jump championship which Mikio Oda had won at Amsterdam in 1924. With a mark of 15.72 metres, Nambu not only won the championship but established a new world record. Another outstanding performance was turned by Baron Takéichi Nishi, of the Japanese Army,

who won the difficult equestrian contest, the Prix des Nations. By winning this steeplechase, Baron Nishi put Japan's horsemanship on a high plane in the eyes of the world.

The principal performances of the Japanese athletes of both sexes and their records are given below:

TRACK AND FIELD

100-metre run—Ryutoku Yoshioka won sixth place in the finals. Time, 10.8s.

400-metre relay—Japan's team placed fifth.

1,600-metre relay—Japan's team placed fifth.

Marathon—Seiichiro Tsuda placed fifth and Onbai Kin sixth. Time, 2h.35m.42s. and 2h. 37m.28s. respectively.

Running high jump—Kazuo Kimura placed sixth with 1.90 metres and Misao Ono seventh.

Running broad jump—Chuhei Nambu placed third with 7.45 metres, and Naoto Tajima sixth with 7.15 metres.

Pole vault—Shuhei Nishida barely missed the championship by losing to Bill Miller of the United States, placing second with 2.28 metres.

Hop, step and jump—Chuhei Nambu won and defended successfully the title which Mikio Oda had captured at the Amsterdam meet. Nambu's record, 15.72 metres, set a new world mark.

SWIMMING

100-metre free style—Yasuji Miyazaki won. Time, 58.2 seconds, breaking the Olympic record set by Johnnie Weismuller but Miyazaki had turned in a better record, 58 seconds, in the semi-finals.

400-metre free style—Tsutomu Oyokota placed third with 4 minutes 52.3 seconds.

1,500-metre free style—Kusuo Kitamura won. Time, 19 minutes 12.4 seconds, which broke the Olympic record set by Arne Borg.

100-metre back stroke—Masaji Kiyokawa won. Time, 1 minute 8.6 seconds.

200-metre breast stroke—Yoshiyuki Tsuruta won. Time, 2 minutes 45.4 seconds, which broke the Olympic record.

800-metre relay—Japan's team won. Time 8 minutes 58.4 seconds, which set a new world record.

WOMEN'S TRACK AND FIELD

400-metre relay—Japan's team placed fifth. Time. 50.2 seconds, which broke Japan's record.

Javelin—Miss Masako Jimbo placed fourth with 39.06 metres.

WOMEN'S SWIMMING

100-metre back stroke—Miss Misao Yokota placed fifth in the semi-finals.

200-metre breast stroke—Miss Hireko Machata placed second, only four-fifths of a second behind the winner. Time, 3 minutes 6.4 seconds, which broke the existing Olympic and world records.

400-metre relay—Japan's team (Kojima, Yokota, Morioka and Arata) placed fifth. Time, 5 minutes 6.7 seconds.

HOCKEY

Japan's team placed second.

EQUESTRIAN COMPETITION

Lieutenant Baron Takeichi Nishi won the Prix des Nations.

Japan participated in the Fourth Olympic Winter Games held at Garmisch-Partenkirchen, Germany, for 11 days, beginning February 6, 1936. The Japanese delegation was composed of a skiing team of 11 men, speed skating team of 8, figure skating team of 5 including Miss Etsuko Inada, and ice-hockey team of 14. It was the biggest winter sports delegation sent by Japan so far. Japan, however, finished 14th place, tied with Italy and Belgium, scoring only 3 points. Shozo Ishihara of Waseda University was the only point getter for Japan, winning fourth place in the 500-metre speed skating race.

Details of the Japanese performances at the Games were:

Skiing

18-kilometre run: Kan Tadano finished 33rd with a time of 1:25.26 hour; Shinzo Yamada, 50th; Tsutomu Sekido, 56th; among 75 entrants.

50-kilometre run: Kan Tadano finished 28th in 4:10.23 hours; Tadao Okayama, 34th; among 36 entrants.

40-kilometre relay: Japanese team (G. Yamada, Sekido, S. Yamada and Tadano) finished 12th in 3:10.59 hours among 16 entrants.

Jumping: Shoji Iguro finished 7th with 218.2 points (74.5 metres and 72.5 metres) among 23 entrants.

Combined event: Isamu Sekiguchi finished 29th with 305.9 ponits among 45 entrants.

Slalom: Isamu Sekiguchi finished 39th in 6:48.6 minutes; Tsutomu Sekido, 44th; Kan Tadano, 47th; among 56 entrants.

Skating

500-metre race: Shozo Ishihara finished 4th in 44.1 seconds; Reikichi Na-

kamura, 11th: Seitoku Ri, 16th; among 36 entrants.

1,500-metre race: Seien Kin finished 15th in 2:25.0 minutes; Ishihara, 19th; Ri, 23rd; Nakamura, 28th: among 37 entrants.

5,000-metre race: Seien Kin finished 21st in 8:55.9 minutes; Ri and Yushoku Cho, 27th; among 32 entrants.

10,000-metre race: Seien Kin finished 13th in 18:02.7 minutes; Ri, 25th; Cho, 26th; among 33 entrants.

Men's figure skating: Toshiichi Katayama finished 15th with 347.4 points; Kazukichi Oimatsu, 20th; Zenjiro Watanabe, 21st; Tsugio Hasegawa, 23rd; among 25 entrants.

Women's figure skating: Miss Etsuko Inada finished 10th with 368.1 points among 23 entrants.

Ice-hockey

The Japanese team was eliminated in the first-round contest, losing its matches to Sweden and England with a score of 2 goals to 0 each.

Japan took part in the Sixth International University Games held in Budapest in August, 1935, sending its all-star student track and field team of Keio University. After one week of competition among the athletic representatives of 29 countries, Japan took third place in the track and field events and second place in the gymnastics. Germany won the track and field contest with 125 points and Hungary was second with 92. Japan was third with 74 and England fourth 47.

In gymnastics, Hungary won first place with 509 points and Japan was runner-up with 478 points. Third place went to Germany which scored 475 points. Ichiro Nozaka was the best in individual scoring for Japan, being placed 8th with 97 points.

Those who won points in various events for the Japanese track team were.

100-metre dash: Monta Suzuki (Keio U.), 2nd, 10.8 seconds.

200-metre dash: Monta Suzuki (Keio U.), 3rd, 21.9 seconds.

1,500-metre run: Hideo Tanaka (Chuo U.), 4th, 4:0.58 minutes.

5,000-metre run: Hideo Tanaka (Chuo U.), 2nd, 15:24.4 minutes.

110-metre high hurdles: Tadashi Murakami (Waseda U.), 3rd 15.3 seconds; Masao Harada (Kyoto Imperial U.), 4th.

400-metre relay: Japanese team, 4th, 42.8 seconds.

1,600-metre relay: Japanese team, 6th, 3:27.2 minutes.

Olympic relay: Jpanese team, 4th, 3:35.6 minutes.

High Jump: Hiroshi Tanaka (Waseda U.), 3rd, 1.94 metre; Tadashi Murakami (Waseda U.), 5th.

Broad Jump: Naondo Tajima (Kyoto Imperial U.), 1st, 7.52 metres; Masao Harada (Kyoto Imperial U.).

Pole vault: Shunhei Nishida (Waseda U.), 1st, 4.30 metres; 2nd, Sueo Oyé (Keio U.).

Javelin throw: Saburo Nagao (Kwansai U.), 4th 57.70 metres.

At Berlin Japan sent a delegation of 248 athletes and officials, including 19 women athletes, to the 11th Olimpic Games held at the Reich Sports Field, Berlin, for 16 days started on August 1, 1936. The delegation was the biggest Japan ever sent to the Olympics, and was an increase of more than 50 athletes compared with the number it despatched to the Los Angels Olympiad.

The Japanese contingent participated in 13 events; men's track and field, men's swimming, soccer, hockey, rowing, gymnastics, basketball, yachting, wrestling, equestrian, boxing, women's track and field and women's swimming. Japan won six championships, four second places and eight third places, and finished 8th in an unofficial standing which was far better than its performance in the Los Angels meet.

1 Track and Field. Of the most outstanding success for Japan was the triumph in the marathon race by Son Kitei. Son, a young Korean runner who set an unofficial world marathon record in Tokyo the previous year, won the event with a time of 2 hours, 29 minutes and 19.2 seconds, a new Olympic record. It was the first victory by a Japanese in this event. Naota Tajima, a Kwansai student, also lived up to his fame by winning the hop, step and jump for the third consecutive time for Japan in the Olympic Games. Tajima's winning leap, 16 metres, was a new world record. Other brilliant performers for Japan were Kohei Murakoso who won fourth place both in the 5,000-metre and 10,000-metre runs, and Shunhei Nishida and Sueo Oye who tied for second place in the pole vault event, after giving hard resistance to Earl Meadows of the United States, the winner. It was the second time Nishida placed second in the Olympic pole vault.

2 Swimming. Japan successfully defended its world superemacy gained in the Los Angeles meet by winning three championships, two second places, and five third places. Three events won by Japanese were the 1,500-metre free style, the 200-metre breast stroke and the 300-metre relay Tetsuo Hamuro, competing in the Olympic Games for the first time, caused a sensation by winning the 200-metre breast stroke in a new Olympic record of 2 minutes and 42.5 seconds. Miss Hideko Maehata was the first Japanese woman to win in the Olympic aquatic event. She won the 200-metre breast stroke for women and set a new Olympic record of 3 minutes and 3.6 seconds.

After the Games, the International Olympic Committee met and awarded Japan the right to sponsor the 12th Olympic Games in Tokyo in 1940.

The Tokyo Olympic Games On account of the Sino-Japanese Conflict in 1937-38 Japan gave up plans for the proposed Tokyo Olympic Games in July, 1938.

Details of the Japanese performances at the Berlin Olympic Games were:

TRACK AND FIELD

5,000-metre run—Kohei Murakoso won 4th place.

10,000-metre run—Kohei Murakoso won 4th place.

Marathon—Son Kitei won for the first time for Japan with a time of 2 hours 29 minutes 19.5 seconds, and Nan Shoryu placed third.

Running high jump—Kimio Yada placed 5th with 1.97 metres.

Running broad jump—Naota Tajima won third place with 7.74 metres.

Hop, step and jump—Naoto Tajima won and defended successfully the title for the third time in row since the Amsterdam meet. Tajima's leap was 16 metres, a new world record.

Pole vault—Shuhei Nishida and Sueo Oye tied for second place with 4.25 metres respectively.

Women's Track and Field

Discus throw—Miss Ko Nakamura and Miss Hide Minejima won fourth and fifth places respectively.

Javelin throw—Miss Sadako Yamamoto placed fifth.

Swimming

100-metre free style—Masanori Yusa won second place, followed by Shigeo Arai and Shoji Taguchi in third and fourth places. Yusa's time was 57.9 seconds.

400-metre free style—Three Japanese mermen finished in first five, namely, Shumpei Udo in second place, Shozo Udo was timed in 4 minutes 45.6 seconds.

1,500-metre free style—Noboru Terada won with a time of 19 minutes 13.7 seconds. Two other place winners were Shumpei Udo who came in third and Sinao Ishiwarada who finished fourth.

800-metre relay—Japan's team won, members being Yusa, Sugiura, Taguchi and Arai. Time, 8 minutes 51.5 second.

100-metre back stroke—Shoichi Kiyokawa won third place with a time of 1 minutes 6.4 seconds. Kiichi Yoshida placed 5th and Yasuhiko Kojima 6th.

200-metre breast stroke—Tetsuo Hamuro won. Time, 2 minutes 42.5 seconds. Two others who placed were Reizo Koike, third, and Saburo Ito, fifth.

High diving—Tsuneo Shibahara placed sixth.

Spring board diving—Tsuneo Shibahara took fourth place.

Women's Swimming

400-metre free style—Miss Kazue Kojima placed sixth.

200-metre breast stroke—Miss Hideko Maehata won. Time, 3 minutes 3.6 seconds.

High diving—Miss Reiko Osawa won 4th place and Miss Fusako Kono finished 6th.

Spring board diving—Miss Masayo Osawa placed sixth.

Wrestling

Free style

Featherweight—Kozo Mizutani ranked 6th.

Lightweight—Eiichi Kazama ranked 5th.

Boxing

Bantamweight — Shumpei Hashioka ranked 5th.

Equestrian competition

Steeplechase—Japanese team, composed of Captain Baron Takeichi Nishi, Lieutenant Hiroji Inaba and Lieutenant Manabu Iwabashi, placed 6th with 75 penalties.

The Tenth Far Eastern Olympiad

The Tenth Far Eastern Championship Games were held in Manila between May 12 and 21, 1934. Much trouble was created in Japan before the Japan Amateur Athletic Federation finally decided to participate in the event. The Japanese side proposed to the headquarters of the Championship Games that Manchoukuo, represented by the Manchoukuo Amateur Athletic Federation, should be allowed to participate in the event. A protest was raised by both China and the Philippines that the matter had to be submitted to a general conference of the participating countries and the Constitution of the Games be revised for admittance of Manchoukuo. This attitude angered those supporting the Manchoukuo side and caused them.

to advise the Japan Amateur Athletic Federation to withdraw from the event, unless the matter was accepted. The matter was telegraphed to the Manila headquarters, but the reply was that it had to be submitted to a general meeting for approval. In the midst of a vigorous opposition, the Japanese Federation submitted to its general meeting a plan whether it had to attend the games in Manila or renounce its right to participate, leaving the Manchoukuo Federation, and finally it was decided the Federation would attend it with a determination to discuss matters regarding the Manchoukuo participation in the next event and to withdraw from the Games, if Constitution could not be revised so as to let the Manchoukuo participation possible. In course of the games in Manila, the matter was discussed, but failed to be adopted by unanimous consent. In consequence, the Japanese Federation made up its mind to depart from the Games and to organize a new athletic federation with the object of promoting physical culture. Japan, however, participated in the Tenth Games throughout. On June 12, after the return of the Japanese sports delegation to Japan, it was resolved by the delegation that the Japanese Amateur Athletic Federation withdraw from the Far Eastern Championship Games and organize the Amateur Athletic Association of the Orient. Japan, Manchoukuo and the Philippines have decided to join the new Federation, but China will not join it. Thus the Far Eastern Championship Games have been forced to break up.

Results of the Tenth Far Eastern Championship Games follow:

BASEBALL

Philippines	25	China	1
Japan	25	China	1
Philippines	7	Japan	0
Philippines	14	China	0
Japan	8	China	0
Japan	2	Philippines	2

Note: Philippines 1st; Japan 2nd; China 3rd.

BASKETBALL

China	42	Japan	26
Philippines	51	Japan	35
China	48	Japan	47
Philippines	37	China	27
Japan	40	Philippines	37
Philippines	44	China	33

Note: Philippines 1st; China 2nd; Japan 3rd.

VOLLEYBALL

Philippines	3	Japan	2
China	3	Japan	2
Philippines	3	China	0
Philippines	3	Japan	1
China	3	Philippines	2

Note: Philippines 1st; China 2nd; Japan 3rd.

FOOTBALL

China	2	Philippines	1
Duch East Indies	7	Japan	1
China	2	D.E.I.	0
China	4	Japan	3
Japan	4	Philippines	3
Philippines	3	D.E.I.	2

Note: China 1st; Japan, Philippines and D.E.I. 2nd.

LAWN TENNIS

Japan	4	China	1
Philippines	4	D.E.I.	1
Philippines	2	Japan	1

Note: Due to Japan - Philippine finals being called off, no championship was decided.

TRACK

Japan	50
Philippines	38
China	0
D.E.I.	0

Note: Japan 1st; Philippines 2nd; China 3rd.

FIELD

Japan	51
Philippines	19
China	7
D.E.I.	0

Note: Japan 1st; Philippines 2nd; China 3rd and D.E.I. 4th.

PENTATHLON & DECATHLON

Japan	18
Philippines	13
China	7
D.E.I.	2

Note: Japan 1st; Philippines 2nd; China 3rd; D.E.I. 4th.

SWIMMING

Japan	68
Philippines	15
China	0
D.E.I.	0

Note: Japan 1st; Philippines 2nd; China 3rd; D.E.I. 4th. Boxing is not mentioned, as it was not included in championship games.

To commemorate the establishment of the Amateur Athletic Association of the Orient among the Philippines, Japan and Manchoukuo, after the break of the Far Eastern Championship Games in the summer of 1934, Japan invited 20 athletes, five boxers and 15 baseball players from the philippines for a series of games in June, 1935.

Results of the games follow:

TRACK AND FIELD

Japan	98-50	Philippines (Tokyo)
Japanese Student Stars	68-47	" "

Baseball

Philippines 12-6 Moji Railway Bureau (Fukuoka); Yahata Iron Works 5-1 Philippines (Yahata); Philippines 2-1 Yahata Iron Works (Yahata); Philippines 11-1 Yahata Iron Works (Fukuoka); Kwansai University 4-3 Philippines (Osaka); Philippines 2-1 Kwansai University (Osaka); All Osaka 3-2 Philippines (Osaka); Philippines 12-5 Keio University (Tokyo); Philippines 5-3 Rikkyo (Tokyo); Hosei University 3-2 Philippines (Tokyo); Waseda 12-3 Philippines (Tokyo); and Tokyo Club 6-1 Philippines.

Boxing

Philippines 3-2 All Kwansai (Osaka); Philippines 4-1 All Kwanto (Tokyo); Kwanto Student Champions 4-1 Philippines (Tokyo); Pilippines 3-2 Middle Japan (Nagoya).

Development of Western Sports

The History Young When a Japanese refers to "sports," he usually means Western athletic sports, not the traditional sports of Japan. The tremendous interest of the Japanese in Western sports and the remarkable development that they have made in them have relegated Japan's own sports to the background. One may pay tribute to the athletic prowess of the Japanese and their adaptability and capacity for assimilation, but one strong reason for the great popularity of the sports from the West may be sought in the fact that most Western sports are played collectively, instead of individually as in the case of Japanese fencing and judo, and they appear to suit the race in their modern mode of life. Western sports, moreover, offer the Japanese an opportunity to compete with other athletic nations and demonstrate their ability. This gives more incentive for their enthusiasm for foreign sports.

Despite their remarkable growth, Western sports in Japan are very young, and their history is a matter of only half a century. Sixty years ago, no Western sport worth the name existed in Japan. The fact that Japan could send only two athletes to the World Olympic Games for the first time as late as 20 years ago and suffered a miserable defeat is indicative of the slight athletic progress the conutry had attained up to that time. Except for baseball, which was played zealously even in the earlier years, it is no exaggeration to say that Japan's participation in the World Olympics provided the real incentive for the growth of Western sports in general.

The Far Eastern Olympiad It should be added in this connection that, one year after Japan's first participation in the World Olympics, the Far Eastern Olympic Games were organized, with Japan, China and the Philippines as the participants. There is little doubt that this minor Olympics had a great deal to do with athletic development in Japan. As in the case of the World Olympics, Japan had an insignificant beginning as far as points go, but in 1930 the country so completely defeated the Philippines and China that one who was acquainted with the remarkable athletic progress in Japan doubted the usefulness of further competition in the Far Eastern Olympic Games. The first meet of this junior Olympics was held at Manila in 1913, and since then successive Far Eastern Olympic Games have been held every other year. In 1930, when the last meet was held in Tokyo, it was agreed to hold the meet every four years so that it would not clash with the World Olympics. The last Far Eastern Olympic Games took place in Manila in May, 1934. In addition to the World and Far Eastern Olympic Games, there have been from time to time frequent exchanges of visits between Japanese athletic teams and those of foreign countries, which not only offered the Japanese opportunities to learn valuable lessons but proved good

for a closer international friendship.

The Re-organization of the Japan Amateur Association The Japan Amateur Athletic Association was reorganized as the highest regulating body for sports in Japan, on May 19, 1936. The Association was able to perfect its organization with the affiliation of sixteen other athletic bodies and became the most important sports governing body in Japan. The important work for the Association in 1935 was the sending of the delegation to the 11th Olympiad in Berlin and exerting its best efforts to invite the 12th Olympiad to Tokyo.

As regards the sending of the delegation the Association succeeded in obtaining the fund. A subsidy of ¥300,000 was granted by the Government and public donations amounting to ¥400,000 were obtained these two making a total fund of ¥700,000 for the despatch of the delegation. It was thus possible to send 47 athletes to the 4th Winter Sports Games and also a large and imposing delegation composed of 68 officials and 246 athletes representing 13 events to the 11th Olympiad in Berlin.

Traditional Sports Of Japan's traditional sports, those which have remained from ancient times and which still hold the interest of the people include jujitsu (judo), known as the art of self-defence; kenjutsu (kendo), or fencing; sumo, or wrestling, and swimming (native styles). All these major sports are still being practised throughout the country. Probably the most popular is wrestling. At the Kokugikan amphitheatre at Ryogoku, on the bank of the Sumida River, which flows through Tokyo, a professional wrestling tournament is held twice a year, in January and May. H. I. M. the Emperor invites almost each year not only professional wrestlers but jujitsu and fencing masters of the land to the palace for matches in His Majesty's presence. In addition to these Japanese sports, there are others, such as archery and horsemanship of ancient origin, but they have suffered more or less decadence since the overthrow of feudalism.

Under Education Minister All sports in Japan are controlled either by the Ministry of Education or the Ministry of Health and Social Affairs. All students' sports are under the jurisdiction of the Education Ministry, and such non-student affairs as Japanese professional wrestling and professional boxing are under the control of the Ministry of Health and Social Affairs. Matters such as the maintenance of peace and order in and around the wrestling amphitheatre or boxing ring are in the hands of the local police.

The leading athletic organization in Japan is the Japan Amateur Athletic Association, mentioned above, with Ryozo Hiranuma as acting president. This is the organization which controls track and field games in Japan and selects athletes for international meets. There are other similar organizations, such as the Japan Amateur Swimming Federation and the Japan Lawn Tennis Association.

Records Various statistics of records made by Japanese athletes follow:

JAPAN'S AND WORLD'S TRACK AND FIELD RECORDS

Running

Event	Japan's Record	World's Record
100-meter	10.3s. Ryutoku Yoshioka (1935)	10.2s. Jesse Owens, U.S.A. (1936)
200-meter	21.2s. Mutsuo Taniguchi (1934)	20.3s. Jesse Owens. U.S.A. (1935)
400-meter	49.0s. Keiji Imai (1934)	46.1s. Archie Williams, U.S.A. (1936)
800-meter	1:54.0m. Kumao Aochi (1934)	1:49.9m. A. Robinson, U.S.A. (1937)
1,500-meter	3:56.8m. Kiyoshi Nakamura (1936)	3:47.8m. Jack Lovelock, New Zealand (1936)
5,000-meter	14:3.0m. Kohei Murakoso (1936)	14:17.0m, Lauri Lehtinen, Finland (1932)
10,000-meter	30:25.0m. Kohei Murakoso (1936)	30:5.6m. T. Salminen, Finland (1937)
Marathon	2:26.42h. Kitei Son (1935)	2:26.42h. Kitei Son, Japan (1935)

Hurdles

110-meter high hurdles	14.6s. Tadashi Murakami (1935)	13.7s. Forrest Towns, U.S.A. (1936)
200-meter low hurdles	24.3s. Iwao Anne (1930)	22.6s. Jesse Owens, U.S.A. (1935)
400-meter low hurdles	54.2s. Toyoji Aihara (1936)	50.6s. Glenn Hardin, U.S.A. (1934)
3,000-meter steeplechase	9:32.8m. Hideo Tanaka (1936)	9:3.8m. V. Isohollo, Finland (1936)

Relay Races

400-meter	41.4s. Yoshioka, Sasaki, Taniguchi (1935)	39.8s. Owens. Metcalph. Draper, Wykoff, U.S.A. (1936)
800-meter	1:28.0m. Takano, Kondo, Taniguchi. Suzuki (1934)	1:25m. Stanford University, U.S.A. (1937)
1,600-meter	3:16.8m. Nakajima, Masuda, Oki, Nishi (1932)	3:8.2m. Fuqua, Alowich, Warner, Carr, U.S.A. (1932)
3,200-meter	8:20.4m. Kida, Nagatani, Hori, Hamada (1929)	7:41.4m. Martin, Welch. Sansone, Hahn, U.S.A. (1926)

Walking

3,000-meter	14:1.2m. Kinji Kazama (1936)	12:23.8m. G. Brunn, Norway (1936)
5,000-meter	24:31.2m. Kinji Kazama (1936)	21:2.8m. G. Brunn, Norway (1937)
10,000-meter	43:49.6m. Yoshio Hirosé (1938)	43:25.2m. G. Brunn, Norway (1937)
50,000-meter	4:42.57h. Eiji Wada (1936)	4:26.40h. Edgar Brunn, Norway (1936)

Jumping

High jump	2.01 mtrs. Yoshiro Asakuma (1935)	2.07 mtrs. Dave Albritton U.S.A. (1936)
Broad jump	7.98 mtrs. Chuhei Nambu (1931)	8.13 mtrs. Jesse Owens, U.S.A. (1935)
Hop, step and jump	16mtrs. Naoto Tajima (1936)	16 mtrs. Naoto Tajima, Japan (1936)
Pole vault	4.35 mtrs. Sueo Oye (1936)	4.54 mtrs. G. Sefton, E. Meadows, U.S.A. (1937)

Weight Events

Putting 16-lb. shot	14.13 mtrs. Shizuo Takada (1934)	17.40 mtrs. Jack Torrance, U.S.A. (1934)
Hammer throw	51.27 mtrs. Isao Abe (1935)	57.77 mtrs. D.J. Ryan U.S.A. (1913)

Discus Throw

44.76 mtrs. Kosaku Kikumoto (1935) 53.10 mtrs. Willi Schroeder, Germany (1935)

Javelin Throw

68.59 mtrs. Saburo Nagao (1934) 77.23 mtrs. M. Jarvinen, Finland (1936)

Decathlon

7,469.595 pts. Tatsuo Toki (1932) 7,900 pts. Glenn Morris, U.S.A. (1936)

WOMEN'S JAPAN AND WORLD TRACK AND FIELD RECORD

Event	Japan's Record	World Record
50 mtrs. run	6.4s. Kinuye Hitomi (1927)	6.4s. Walasiewicz, Polond (1932)
100 "	12.2s. Kinuye Hitomi (1929)	11.5s. Stephens, U.S.A. (1936)
200 "	24.7s. Kinuye Hitomi (1929)	23.6s. Walasiewicz, Poland (1935)
400 "	1:1.6m. Kiyoko Itoda (1935)	57.6s. Walasiewicz. Poland (1935)
800 "	2:23.8m. Kinuye Hitomi (1928)	2:12.4m. Koukova, Czechoslovakia (1934)
1,000 "	3:23.3m. Michiyo Onishi (1935)	2:52.4m. Lunn, England (1936)
80 mtrs. hardles	11.9s. Yoshiko Yamashita (1938)	11.6s. Valla, Italy (1936)
400 mtrs. relay	50.1s. Yamauchi, Koshiyama, Yoshino, Itoda (1938)	46.4s. National Team. Germany (1936)
800 meters. relay	1:49.2 m. Kato, Nakajima, Manabe, Itoda (1935)	1:45.8 m. National Team, Germany (1932)
1,000 mtrs. relay	2:17. 1m. Koya, Ueda, Nakamura, Niibayashi, Yamamoto, Okuno, Sakai, Kawashima, Kawahara, Takino (1935)	2:4.4 m. National Team, England (1929)

Event	Japan's Record	World Record
High jump	1.56 mtrs. Rie Yamanouchi (1938)	1.65 mtrs. Didrickson, U.S.A. (1932)
Broad jump	6.07 mtrs. Kinuye Hitomi (1929)	5.98 mtrs. Kinuye Hitomi, Japan (1928)
Shot put	12.64 mtrs. Fumi Kojima (1937)	14.38 mtrs. Mauermeyer, Germany (1934)
Discus throw	39.75 mtrs. Hide Minejima (1936)	48.31 mtrs. Mauermeyer, Germany (1936)
Javelin throw	44.51 mtrs. Sadako Yamamoto (1936)	46.74 mtrs. Gindele, U.S.A. (1932)

JAPAN'S AND WORLD'S BEST SWIMMING RECORDS

Men's Free Style

Distance	Japan's Record	World's Record
50-meter	25.8s. Shigeo Takahashi (1934)	56.4s. Peter Fick, U.S.A. (1936)
100-meter	57.2s. Masanori Yusa (1935)	2:7.2m. Jack Medica U.S.A. (1935)
200-meter	2:9.6m. Shigéo Arai (1938)	3:21.6m. Jack Medica U.S.A. (1935)
300-meter	3:30.8m. Shigéo Arai (1938)	4:38.7m. Jack Medica U.S.A. (1934)
400-meter	4:45.0m. Hiroshi Negami (1936)	5:57.8m. Jack Medica U.S.A. (1933)
500-meter	6:7.2m. Gen Ishiwarada (1935)	9:55.8m. Shozo Makino, Japan (1935)
800-meter	9:55.8m. Shozo Makino (1935)	12:33.8m. Tomikatsu Amano, Japan (1938)
1,000-meter	12:33.8m. Tomikatsu Amano (1938)	18:58.8m. Tomikatsu Amano, Japan (1938)
1,500-meter	18:58.8m. Tomikatsu Amano (1938)	

Men's Breast Stroke

100-meter	1:12.2m. Reizo Koike (1936)	1:9.5m. Barke, Germany (1938)
200-meter	2:40.4m. Tetsuo Hamuro (1937)	2:37.2m. Jack Kasley, U.S.A. (1936)

Men's Back Stroke

100-meter	1:7.2m. Seiji Kiyokawa (1936)	1:4.8m. Adolph Kiefer, U.S.A. (1936)
200-meter	2:30.8m. Yasuhiko Kojima (1938)	2:24.0m. Adolph Kiefer, U.S.A. (1935)
400-meter	5:23.2m. Kiichi Yoshida (1936)	5:13.4m. Adolph Kiefer, U.S.A. (1936)

Women's Free Style

100-meter	1:11.0m. Kazue Kojima (1936)	1:4.6m. Den Ouden, Holland (1936)
200-meter	2:42.8m. Kazue Kojima (1933)	2:21.7m. Ranghild Hveger, Denmark (1938)
400-meter	5:43.1m. Kazue Kojima (1936)	5:6.1m. Ranghild Hveger, Denmark (1937)
800-meter	12:31.8m. Hatsue Morioka (1935)	11:11.7m. Ranghild Hveger, Denmark (1938)
1,000-meter	15:57.0m. Hatsue Morioka (1933)	14:12.3m. Ronghild Hveger, Denmark (1936)

Women's Breast Stroke

100-meter	1:25.7m. Hideko Maehata (1935)	1:20.2m. H. Hoelzner, Germany (1936)
200-meter	3:0.4m. Hideko Maehata (1933)	2:56.9m. M. Wahrberg, Holland (1937)

Women's Back Stroke

100-meter	1:25.1m. Misao Yokota (1932)	1:13.6m. Nida Zenff, Holland (1936)
200-meter	3:9.2m. Ai Oda (1936)	2:41.3m. R. Hveger, Denmark (1937)

Baseball

Baseball is the most popular and most widely played game in Japan. Sumo, the Japanese style of wrestling, had been known for many years as the national game, but baseball came from the United States and caught popular fancy. The American pastime is now recognized as the de facto national game of this country. The Japanese are agile by nature and gifted with quick headwork and therefore are fitted to play baseball, although their weakness in batting is admitted. American professional players who have been to Japan and played with the Japanese have said that the Japanese are good pitchers and good fielders, but poor hitters and have recommended that efforts be made to improve batting.

Its Inception Like track and field sports, baseball was brought to Japan in the early years of Meiji. It is recorded that baseball was introduced by two American teachers in 1872. Not much progress was made until after 1890. The First Higher School is known as the first school which organized a strong team. Keio University and Waseda University also organized teams. Games began to be played between those schools with much zeal. In 1905, Waseda University sent its team to the United States. It played 27 games and won seven, but the team brought to Japan new tactics, such as winding and bunting, which had been unknown here until that time. Organized cheering was begun about the same time. From then on, American university teams, such as those of St. Louis, Wisconsin, Washington and Chicago Universities, came to Japan. At first, the American invaders were sure to win. As years went by, baseball in Japan developed greatly, however, and now it is admitted that Japanese university teams are on a par with American 'varsity nines. Hence the almost semi-annual exchange of university baseball teams between Japan and the United States.

Its Development The development of baseball in Japan owes much to the visits of American professional players. In 1913, Japan invited the leading players of the New York Giants and the Chicago White Sox to play with the Japanese and to coach them. In 1931, a picked American professional team came under the management of Mr. Herb Hunter. Those Big League players not only impressed the Japanese with spectacular playing but also opened their eyes to the possibilities of further improvement in technique. In 1932, Mr. Hunter brought here Frank (Lefty) O'Doul and a few other Big League players for the purpose of coaching Japanese university players.

The University League The game was laid on a firm foundation in 1925 when the present Big Six-University Baseball League of Tokyo was organized among Waseda, Keio, Meiji, Hosei, Rikkyo and Imperial Universities. Of the semi-annual league series, the most popular is the Waseda-Keio, series, the interest in which is high, as in the Cambridge-Oxford regatta, because of the historical background. Before the present league was formed, Waseda and Keio had such keen rivalry that blood shed was caused at one of the games and the series had to be abandoned for 20 years. The creation of the league revived the series, and they are now the "World Series of Japan." Each Waseda-Keio game is usually attended by a capacity crowd of 55,000 at the Meiji Jingu (Shrine) grounds, Tokyo.

In the semi-annual league seasons, each university plays a two-game series with the others. The championship winners were formerly decided on the basis of the number of series won, but now the number of games won.

The following tables show the final standing of the autumn season of 1938 and the spring season of 1939:

1938 Autumn

	Meiji	Keio	Waseda	Hosei	Rikkyo	Imp.	Won	Draw.	Rate gained
Meiji	×	1	2	1.5	2	1.5	7	2	80.0
Keio	1	×	0	1.5	2	2	6	1	65.0
Waseda	0	2	×	0	2	2	6	0	60.0
Hosei	0.5	0.5	2	×	1.5	0.5	3	4	50.0
Rikkyo	0	0	0	0.5	×	2	2	1	25.0
Imperial	0.5	0	0	1.5	0	×	1	2	20.0
Lost	1	3	4	3	7	7			

Meiji won the pennant.

1939 Spring

	Keio	Waseda	Rikkyo	Meiji	Imp.	Hosei	Won	Draw	Rate gained
Keio	×	1	1	1	2	2	7	0	70.0
Waseda	1	×	1	1.5	1.5	2	6	2	70.0
Rikkyo	1	1	×	1.5	0.5	2	5	2	60.0

	Keio	Waseda	Rikkyo	Meiji	Imp.	Hosei	Won	Draw	Rate gained
Meiji	1	0.5	0.5	×	1.5	2	4	3	55.0
Imperial	0	0.5	1.5	0.5	×	2	3	3	45.0
Hosei	0	0	0	0	0	×	0	0	00.0
Lost	3	2	3	3	4	10			

To decide upon the place of Waseda and Keio who gained the same rate of victory an extra game was played between them on June 5, and Waseda won the pennant.

Professional Baseball Japan now boasts of eight professional baseball teams, four in Tokyo and two each in Nagoya and Osaka. They are Tokyo Giants, Eagles, Tokyo senators and Lions in Tokyo; Nagoya and Golden Dolphins in Nagoya; Hankyu and Osaka Tigers in Osaka. The teams were formed during 1934 and early 1936, all possesing former leading baseball players from colleges and middle schools.

The Japan Professional Baseball League, a governing body for these professional teams, was founded in 1936, with leading men of each team in its official board. The league is headed by Marquis Nobutsuné Okuma, president of the Tokyo Giants. Each team is operated as sister companies of leading newspaper or railway companies, and some of them are financed by a group of business men. The Tokyo Giants is the oldest among them, founded in late 1934, and is backed by the Yomiuri Shimbun, leading Tokyo newspaper. The team made a tour of the United States twice already in 1935 and 1936, each time their trip extending for three months. Most of the professional teams are stronger than those of the Tokyo University League and their future is very promising.

The three championship series among the professional teams were held in Tokyo, Osaka and Nishinomiya in 1938, and resulted as follows:

Spring 1938

	Games	Won	Lost	Draw	%
Tigers	35	29	6	0	.829
Giants	35	24	11	0	.686
Hankyus	35	21	13	1	.618
Eagles	35	18	15	2	.545
Senators	35	13	21	1	.382
Dolphins	35	13	22	0	.371
Nagoyas	35	11	24	0	.314
Lions	35	9	26	0	.257

Tigers retained the pennant.

Autumn 1938

	Games	Won	Lost	Draw
Tigers	40	30	9	1
Giants	40	27	13	0
Hankyus	40	21	17	2
Nagoyas	40	19	18	3
Senators	40	19	20	1
Lions	40	19	20	1
Eagles	40	15	20	5
Nankai	40	11	26	3
Dolphins	40	11	29	0

Tigers retained the pennant.

Marking as one of the biggest events in the history of the Japanese baseball, 15 star baseball players of the American major leagues, made a barnstorming tour to Japan in the fall of 1934 at the invitation of the Yomiuri Shimbun. They arrived in Yokohama on November 2 and stayed for a month during which they made a clean sweep of winning 18 games against the All Japan nine in the leading cities of this country. Mr. Connie Mack, the veteran baseball coach and manager of the Philadelphia Athletics Club, was the leader of the team.

The American team, including such famous players as Babe Ruth, homerun King, Lou Gehrig, Jimmy Foxx and Charles Gehringer, were given a tremendous welcome by the Japanese baseball fans in every city they visited. Every baseball ground where they played, were filled to more than its capacity with the enthusiastic fans, who were, in return, treated with amazing and excellent play by the visitors, both in batting and fielding. Especially Babe Ruth was the centre of attraction, his play being observed keenly by the Japanese. He was also chased around heavily by a large number of autograph hunters wherever he appeared, just in the same way as in his home country.

The All Japan team which was specially formed to meet the American stars with the former star players in the Japanese college leagues, the strongest nine Japan could offer then, was beaten by a one-sided score by the visitors in almost every game they played. A total of 47 home runs was recorded by the American players during their sojourn, with Ruth leading with 13. A name of "home run team," was given by the Japanese fans for their heavy and amazing batting works by Ruth, Gehrig, Foxx, Averill and Gehringer, who all hit home run more than four each.

The American team was composed of the following players:

Eric McNair (Philadelphia Athletics), shortstop.

Charles I. Gehringer (Detroit Tigers), second base.

Babe Ruth (New York Yankees), left field and first base.

Lou Gehrig (Yankees), first base.

James Foxx (Athletics), third base.

Earl Averill (Cleveland Indians), centre field.

E.J. Miller (Athletics), right field.

Morris Berg (Cleveland), catcher.

Frank Hayes (Athletics), catcher.

Vernon Gomez (Yankees), pitcher.

Earl Whitehill (Washington Senators), pitcher.

Clinton H. Brown (Cleveland), pitcher.

Edward Cascarella (Athletics), pitcher.

Hal Warstler (Athletics), substitute for infielder.

Frank O'Doul (New York Giants), outfielder.

Mr. John A. Quinn, the noted Southern League umpire, acted as chief umpire.

Results of the games follow:

Americans 17-1 Tokyo Club (Meiji Shrine Grounds, Tokyo, November 4)

Americans 5-1 All Japan (Meiji Shrine Grounds, Tokyo November 5)

Americans 5-2 All Japan (Yunokawa Grounds, Hakodaté, November 8)

Americans 7-0 All Japan (Yagiyama Grounds Sendai, November 9)

Americans 10-0 All Japan (Meiji Shrine Grounds, Tokyo, November 10)

Ruth team 13-2 Miller team, exhibition (Meiji Shrine Grounds, Tokyo November 11)

Americans 14-0 All Japan (Jintsu Grounds, Toyama, November 13)

Americans 15-6 All Japan (Meiji Shrine Grounds, Tokyo, November 17)

Americans 21-4 All Japan (Yokohama Park Grounds, Yokohama, November 18)

Americans 1-0 All Japan (Shizuoka City Grounds, Shizuoka, November 20)

Americans 6-5 All Japan (Narumi Grounds, Nagoya, November 22)

Americans 6-2 All Japan (Narumi Grounds Nagoya November 23)

Americans 15-3 All Japan (Koshien Grounds, Hyogo, November 24)

Miller team 5-1 Ruth team exhibition (Koshien Grounds, Hyogo, November 25)

Americans 8-1 All Japan (Itatsu Grounds, Kokura, November 26)

Americans 14-1 All Japan (Kyoto City Grounds, Kyoto, November 28)

Americans 23-5 All Japan (Omiya Grounds, Saitama, November 29)

Americans 14-5 All Japan (Utsunomiya Grounds, Tochigi, December 1)

Track and Field

The birth of track and field sports in Japan dates back to the Meiji Restoration in 1868. In the following year, a physical training course was added to the curriculum of middle schools, which consisted of gymnastics introduced by the Dutch. In the meantime, those who returned home to Japan from abroad, much impressed by athletics in foreign countries advocated the introduction of Western athletics. Several foreign teachers were invited to teach athletics as well as English. Running and jumping were taught, but progress was slow. The first Japanese track and field meet was held in Tokyo in 1884, but the first really systematic athletic meet was not held until 1886. At the latter meet, programmes were printed. It was an epoch-making event. Track and field events about 1889 and 1890 were almost the same as they are now. There were the 100, 220, 400, 880 yards, the 100 yard hurdles, cricket ball throw, the three-legged race and so on. As for records, the best was 10.8 seconds for the 100-yard dash and 18 seconds for the 100-yard hurdles. From that time on, progress was gradual until 1912, when Japan took part in the World Olympic Games for the first time. An outline of the progress of Western sports in Japan in subsequent years is given in the first section titled "Japan in the World Olympics."

At the invitation of the Japan Amateur Athletic Federation, the American track and field stars, captained by Glenn Cunningham, the world famous distance runner, visited Japan in September, 1934, for a series of contests against the leading Japanese athletes. They were the first and strongest athletic force ever came to Japan from the United States, and staged one of the biggest track and field events in this country.

The Americans with 14 members, engaged in two dual meets with the selected Japanese team in Tokyo and Osaka, and appeared in five exhibition contests, visiting Nagoya, Dairen, Seoul and Fukuoka. Their visit was successful, contributing much to Japan's athletic circle and also toward the international friendship between the two countries. The Americans won the first dual contest, held on September 8 and 9 in Tokyo, by a score of 84 points to 75, but lost the second meet to Japan by a close 77½ points to 75½ in Osaka a week later, which was an unexpected victory for the local side. Three world and 13 Japanese records were shattered in these dual contests.

Ralph Metcalfe, the ranking dusky American sprinter, covered the 200-metre course in 20.2 seconds, clipping four tenth of a second from his own world mark, both in Tokyo and later in the Dairen meet. Another world record was bettered by a Japanese, Kenkichi Oshima, former Kwansai University ace, who won the hop, step and jump event with a leap of 15.82 metres in the second dual meet in Osaka. The former world record for this event was 15.72 metres held by Chuhei Nambu of Japan, a sensation in the last Olympic Games in Los Angeles.

Members of the American team were: Glenn Cunningham (Kansas University); John Anderson (Cornell University); Robert Clark (Olympic Club); Frank Crowley (Manhattan College); Gorden Dunn (Stanford University); Donald Favor (University of Maine); Phil Good (Bordoin University); Howard Greene (Abilen Christian College); Charles Hornbostel (Indiana University); Walter Marty (Fresno State University); Ralph Metcalfe (Marquette University); Charles Parsons (University of Southern California); Wirt Thompson (Yale University); and Dudley Wilkins (Louisiana State University). Coach—Mr. John Magee, vice-president of the American Athletic Union.

Winners of the first dual meet were:

Track Events

100-metre dash, Ralph Metcalfe (United States), 10.5 seconds; 200-metre dash, Metcalfe (United States), 20.2 seconds (new world record); 400-metre run, Charles Hornbostel (United States), 49.2 seconds; 800-metre run, Hornbostel (United States), 1:54.0 minute; 1,500-metre run, Glenn Cunningham (United States), 4:3.6 minutes; 5,000-metre run, Ryu Choshun (Japan), 15:41.8 minutes; 110-metre high hurdles, Phil Good (United States), 14.6 seconds; 400-metre relay, American team (Clark, Greene, Parsons and Metcalfe), 41.3 seconds; and Swedish relay, American team (Metcalfe, Parsons, Greene and Hornbostel), 1:57.6 minutes.

Field Events

High jump, Yoshiro Asakuma (Japan), 1.95 metre; broad jump, Masao Harada (Japan), hop, step and jump, Keinkichi Oshima (Japan), 15.28 metres pole vault, Suyeo Oyé (Japan), 4 metres; Shot put, Gorden Dunn (United States), 15.-96 metres; discus throw, Dunn (United States), 47.42 metres; hammer throw, Isao Abé (Japan), 48.98 metres; and javelin throw, Saburo Nagao (Japan), 62.07 metres.

Points scored:

United States		Japan
6	800-metre run	4
4	Broad jump	6
7	Discus throw	3
7	100-metre dash	3
3	High jump	7
4	5,000-metre run	6
3	Javelin throw	7
4	400-metre relay	1
7	400-metre run	3
6	Shot put	4
4	Pole vault	6
6	High hurdles	3
4	Hammer throw	6
7	200-metre dash	3
3	Hop, step and jump	7
5	1,500-metre run	5
4	Swedish relay	1
84		75

Winners in the second dual meet were:

Track Events

100-metre dash, Ralph Metcalfe (United States), 10.3 seconds (tied the world record); 200-metre dash, Metcalfe (United States), 21.4 seconds; 400-metre run, Charles Hornbostel (United States), 49.2 seconds; 800-metre run, Glenn Cunningham (United States), 3:58.4 minutes; 5,000-metre run, Frank Crowley (United States), 16:8.6 minutes; 110-metre high hurdles, Tadashi Murakami (Japan), 14.6 seconds; and Swedish relay, Japanese team (Yoshioka, Taniguchi, Miyanagi and Imai), 1:57.5 minute.

Field Events

High jump, Yoshiro Asakuma (Japan), 2 metres; broad jump, Masao Harada (Japan), 7.59 metres; hop, step and jump, Kenkichi Oshima (Japan), 15.82 metres (new world record); pole vault, Suyeo Oyé (Japan), 4.20 metres; shot put, Gorden Dunn (United States), 15.-62 metres; discus throw, Dunn (United States), 46.43 metres; hammer throw, Donald Favor (United States), 51.16 metres; and javelin throw, Saburo Nagao (Japan), 62.96 metres.

Points scored:

United States		Japan
7	100-metre dash	3
6	200-matre dash	4
7	400-metre run	3
7	800-metre run	3
5	1,500-metre run	5
5	5,000-metre run	5

United States		Japan
4	High hurdles	6
1	Swedish relay	4
3	High jump	6
4	Broad jump	6
2	Hop, stop and jump	7
3½	Pole vault	6
6	Shot put	4
7	Discus throw	3
5	Hammer throw	5
3	Javelin throw	7
75½		77½

Tennis

Lawn tennis is the Western sport through which the Japanese nation won international recognition for the first time. The game was introduced into this country more than half a century ago, but real tennis, by which is meant the game as played in the West, began only 20 years or so ago. Until then the Japanese played the game with the "soft ball." Even now the Japanese have two sorts of tennis, the regulation ball and soft ball. Japan distinguished herself in tennis for the first time in 1915, when Ichiya Kumagai and Seiichiro Kashio represented her in the Far Eastern Games held in Shanghai. Kashio dropped one singles match, but the rest were won by Japan.

Prominence at Antwerp Japanese tennis players figured prominently in the international athletic world in 1920, when the Japanese entrants in the World Olympic Games at Antwerp won second place. In the following year, the country entered the Davis Cup tournament for the first time and surprised the world by reaching the challenge round, in which, however, the Japanese dropped to the Americans and missed the honours. But this served to win for the country a high place in international tennis. Since then, the Japanese entrants have cut a good figure each year.

The Davis Cup Tournament The following tables show how each year the Japanese players advanced in the Davis Cup tournament in their attempt to win the tennis supremacy of the world:

1921 (Challenge Round)
U.S.A. 5, Japan 0

In the singles matches, Johnston beat Kumagai 6-2, 6-4, 6-2; Tilden beat Shimizu 5-7, 4-6, 7-5, 6-2, 6-1; Tilden beat Kumagai 9-7, 6-4, 6-1; Johnston beat Shimizu 6-3, 5-7, 6-2, 6-4. In the doubles, Williams and Washburn beat Kumagai and Shimizu 6-2, 7-5, 4-6, 7-5.

1923 (Finals, American Zone)
Australia 4, Japan 1

In the singles matches, Anderson beat Shimizu 6-0, 6-3, 6-3; Hawks beat Fukuda 6-3, 6-4, 6-3; Shimizu beat Hawks 6-4, 3-6, 2-6, 6-1, 6-4; Anderson beat Fukuda 6-1, 3-6, 6-2, 6-1. In the doubles, Anderson and Hawks beat Shimizu and Kashio 6-1, 6-2, 6-2.

1924 (Finals, American Zone)
Australia 5, Japan 0

In the singles matches Patterson beat Shimizu 7-5, 11-9, 6-4; Wood beat Okamoto 6-4, 2-6, 6-4, 2-6 6-1; Patterson beat Okamoto 7-5, 6-1, 6-4; Wood beat Shimizu 6-4, 6-4, 6-2. In the doubles, Patterson and Wood beat Okamoto and Harada 7-5, 6-2, 6-4.

1925 (Finals, American Zone)
Australia 4, Japan 1

In the singles matches, Patterson beat Shimizu 6-1, 6-4, 6-2; Anderson beat Harada 6-4, 3-6, 6-3, 6-1; Harada beat Patterson 6-2, 3-6, 6-1, 7-5; Hawks beat Fukuda 6-1, 6-3, 6-0. In the doubles, Patterson and Hawks beat Shimizu and Harada 6-1, 6-2, 9-7.

1926 (Finals, European Zone)
France 3, Japan 2

In the singles matches, Cochet beat Tawara 1-6, 4-6, 7-5 6-3, 6-2; Harada beat Lacoste 6-4, 4-6, 6-3, 9-7; Lacoste beat Tawara 6-1, 6-3, 6-2; Harada beat Cochet 6-1, 6-3, 0-6, 6-4. In the doubles, Cochet and Brugnon beat Harada and Tawara 6-0, 6-0, 6-2.

1927 (Finals, European Zone)
France 5, Japan 0

In the singles, Cochet beat Ohta 6-0, 6-3, 6-2; Lacoste beat Harada 6-1, 6-1, 6-2; Harada and Ohta scratched the other two matches. In the doubles, Cochet and Brugnon beat Toba and Harada 9-7, 6-1, 6-2.

1928 (Finals, American Zone)
U.S.A. 5, Japan 0

In the singles, Tilden beat Abé 6-2, 6-3, 6-0; Hennessey beat Ohta 8-6, 6-3, 6-3; Cohen beat Abé 7-9, 6-2, 6-4, 7-5; Tilden beat Ohta 6-8, 6-3, 6-1, 6-0. In the doubles, Tilden and Lott beat Toba and Abé 6-1, 10-8, 6-2.

1929 (Second Round, American Zone)
U.S.A. 4, Japan 1

In the singles matches, Hennessey beat Abé 8-6, 6-1, 3-6, 6-1; Ohta beat Van Ryn 6-4, 5-7, 2-6, 6-4, 7-5; Van Ryn beat Abé 6-2, 4-6, 6-3, 6-2; Hennessey beat Ohta 6-2, 6-2, 6-2. In the doubles,

Hennessey and Van Ryn beat Abé and Ohta 6-3, 6-4, 6-2.

1930 (Finals, European Zone)
Italy 3, Japan 2

In the singles matches, de Stefani beat Ohta 6-3, 6-4, 4-6, 6-4; Harada beat Morpurgo 6-4, 6-3, 7-5; Harada beat de Stefani 6-2, 7-5, 7-5; Morpurgo beat Ohta 6-0, 6-0, 6-1. In the doubles, Morpurgo and Gaslini beat Harada and Abé 8-6, 9-7, 6-8, 2-6, 6-1.

1931 (Second Round, European Zone)
Great Britain 5, Japan 0

In the singles matches, Perry beat Jiro Sato 6-1, 4-6, 7-5, 7-5; Austin beat Hyotaro Sato 0-6, 6-2, 6-4, 6-1; Austin beat Kawaji 6-1, 0-6, 8-6, 6-2; Perry beat Hyotaro Sato 6-2, 6-3, 4-6, 6-2. In the doubles, Hughes and Perry beat Jiro Sato and Kawaji 6-4, 6-4, 8-6.

1932 (Semi-finals, European Zone)
Italy 3, Japan 2

Kuwabara beat Palmieri 6-0, 6-2, 1-6, 6-3; de Stefani beat Jiro Sato 6-3, 6-4, 6-4; Palmieri beat Jiro Sato 4-6, 4-6, 6-1, 6-2; de Stefani beat Kuwabara 6-2, 6-2, 6-4. In the doubles, Jiro Sato and Miki beat Palmieri and Sertario 6-4, 6-4, 6-3.

1933 (Semi-finals, European Zone)
Australia 3, Japan 2

Jack Crawford beat Ryosuké Nunoi 6-2, 4-6, 6-3, 4-6, 7-5; Vivian MacGrath beat Jiro Sato 9-7, 1-6, 4-6, 6-4, 7-5; Jiro Sato beat Crawford 3-6, 6-3, 6-1, 1-6, 6-2; Nunoi beat MacGrath 6-4, 6-4, 6-8, 7-5. In the doubles Adrian Quist and Crawford beat Sato and Nunoi 7-5, 7-9, 6-3, 3-6 and 6-3.

1934 (Second round of European Zone)
Australia, 4 Japan 1

Jack Crawford beat Jiro Fujikura, 6-3, 6-3, 11-9, Vivian McGrath beat Jiro Yamagishi, 2-6, 7-5, 6-2, 6-4. Fujikura beat McGrath, 6-4, 5-7, 6-2, 8-6. Oswald Turnbull beat Yamagishi, 6-4, 7-5, 9-7.

In the doubles, Crawford and Adrian Quist beat Yamagishi and Hideo Nishimura, 6-1, 6-0, 4-6, 9-7.

1935 (Second round of European Zone)
Czechoslovakia 4, Japan 1

In the singles matches, Roderick Menzel beat Hideo Nishimura, 6-3, 6-2, 8-6; Josef Zaska beat Jiro Yamagishi, 6-1, 8-6, 6-3; Zaska beat Nishimura, 6-2, 6-3, 6-8, 6-2; and Yamagishi beat Ladislau Hecht, 6-4, 6-1, 6-3.

In the doubles, Menzel and Josef Malacek beat Nishimura and Yamagishi, 2-6, 6-2, 6-1, 6-1. All matches were played at Prague on June 6, 7 and 8.

In 1936 Japan did not take part due to poor material and lack of fund for sending players to Europe.

1937(First round of American Zone)
U.S.A. 5, Japan 0

In the singles matches, Donald Budge beat Fumiteru Nakano, 6-1, 6-1, 6-0; Frank Parker beat Jiro Yamagishi, 6-1, 2-6, 8-6, 6-1; Parker beat Nakano, 6-0, 6-3, 6-2; and Budge beat Yamagishi, 6-2, 6-2, 6-4.

In the doubles, Budge and Gene Mako beat Yamagishi and Nakano, 6-0, 6-1, 6-4.

1938 (First round of American Zone)
Japan 5, Canada 0

In the singles, Fumiteru Nakano defeated Wilson, 6-2, 6-3, 6-2; Jiro Yamagishi defeated A. Murray, 6-1,6-3,6-3; Fumiteru Nakano beat A. Murray, 6-4, 6-3, 6-0; Jiro Yamagishi beat Cameron, 6-4, 6-1, 6-0.

In the doubles, Yamagishi and Nakano beat Wilson and Watt, 6-3, 3-6, 6-3, 7-5.

(Second round of American Zone)
Australia 3, Japan 2.

In the singles, Jiro Yamagishi beat P. Bromwitch, 6-0, 3-6, 7-5, 6-4; A. Quist beat Fumiteru Nakano, 6-3, 4-6, 9-7, 6-1; A. Quist beat Jiro Yamagishi, 6-4, 6-4, 2-6, 9-7; Fumiteru Nakano beat P. Bromwitch, 1-6, 6-1, 4-6, 6-3, 12-12 default.

In the doubles, Quist and Bromwitch beat Nakano and Yamagishi, 6-2, 6-4, 6-3.

Tennis Ranking in Japan Rankings are decided by a committee of the Japan Lawn Tennis Association on the basis of the results of matches played in Japan. It happens, therefore, that Davis Cup players who have had no chance to play in Japan, are barred from the ranking list. A new list is announced usually each January.

The ranking list for 1937 and 1938 follows:

Men's Singles

1937	1938
1. Jiro Yamagishi (Keio U.)	1. Jiro Yamagishi (Keio U.)
2. Akimasa Miura (Waseda U.)	2. Tetsuo Takakura (Koshien)

1937	1938
3. Shunsuke Hirai (Keio U.)	3. Yasuo Tsuruta (Keio U.)
4. Yasumine Kuramitsu (Kwansai U.)	4. Takeo Matsumoto (Hosei U.)
5. Fumiteru Nakano (Hosei U.)	5. Katsumi Matsuoka (Keio U.)
6. Katsumi Matsuoka (Keio U.)	6. Shunji Ikushima (Kwansai Gakuin)
7. Sakuzo Hasegawa (Senshu U.)	7. Kokichi Kagitomi (Keio U.)
8. Shinroku Hayashi(Tokyo Imperial U.)	8. Yasushi Kimura (Waseda U.)
9. Junzo Kinoshita (Kwansai Gakuin)	9. So Taneda (Waseda U.)
10. Shojiro Tatsuta (Kwansai Gakuin)	10. Keishi Tanaka (Waseda U.)
11. Masatomo Tsukada (Meiji U.)	11. Keiji Nakahara (Waseda U.)
12. Mitsuo Kawamura (Kwansai Gakuin)	12. Haruo Kodera (Nagasaki Higher Commercial)
13. Tamio Abe (Tomon Club)	13. Masayuki Hirose (Kwansai U.)
14. Shizuo Fujii (Kwansai U.)	14. Ryuzo Yamagata (Keio U.)
15. Yasuji Kiyosu (Kwansai Gakuin)	15. Goro Fujikura (Keio U.)
16. Reizo Murakami (Keio U.)	16. Shigeru Kusumoto (Keio U.)
17. Tatsuo Hisano(Eighth Higher School)	17. Yasushi Yasukawa (Tokyo Imperial)
18. Masutaro Nakamura (Keio U.)	18. Tokuzo Tamai (Keio U.)
19. Taisuke Yokota (Tokyo Imperial U.)	19. Junzo Fuwa (Keio U.)
20. Tomigoro Fujita (Waseda U.)	20. Masanori Takao (Waseda U.)

Men's Doubles

1937	1938
1. Jiro Yamagishi-Reizo Murakami (Keio U.)	1. Jiro Yamagishi-Yasuo Tsuruta (Keio U.)
2. Masuo Uehora-Haruo Horigoshi (Kwansai U.)	2. Keishi Tanaka-Masanori Takao (Waseda U.)
3. Shunsaku Hirai-Reizo Murakami (Keio U.)	3. Masuo Uehara-Haruo Horikoshi (Koshien)
4. Junzo Kinoshita-Yasuji Kiyosu (Kwansai Gakuin)	4. Shunji Ikushima-Hiroshi Yamagata (Kwansai Gakuin)
5. Shizuo Fuji-Yasumine Kuramitsu (Kwansai U.)	5. Takeo Matsumoto-Kazuo Hirobe (Hosei U.)
6. Shinroku Hayashi-Yoshio Takahashi (Tokyo Imperial U.)	6. Katsumi Matsuoka-Tokuzo Tamai (Keio U.)
7. Keiji Tanako-Tomigoro Fujita (Waseda U.)	7. Shigeru Kusumoto-Ryuzo Yamagata (Keio U.)
8. Mitsuo Kawamura-Shunji Ikushima (Kwansai Gakuin)	8. So Taneda-Yasushi Kimura (Waseda U.)
9. Masatomo Tsukada-Koyata Nishioka (Meiji U.)	9. Mitsuo Miura-Yasushi Washimi (Waseda U.)
10. Akimasa Miura-Reijiro Hattori (Waseda U.)	10. Masayuki Hirose-Kazuo Okumura (Kwansai U.)

Fumiteru Nakano who represented Japan in the 1937 Davis Cup tournaments was not included in the official ranking, because he lacked sufficient data.

Women's Singles

1937	1938
1. Miss Sadayo Toda (Osaka)	1. Miss Toyoko Kizen (Koshien)
2. Miss Toyoko Kimata (Osaka)	2. Miss Keiko Asanaga (Denen)
3. Miss Hisako Yamagishi (Denen Club)	3. Miss Junko Kamo (Denen)
4. Miss Kumiko Sasakura (Poplar Club)	4. Miss Kumi Sasakura (Kwanto)
5. Miss Hisako Takiguchi (Osaka)	5. Miss Shizuyo Narukawa (Nagoya Club)
6. Miss Shizuyo Narukawa (Nagoya)	6. Miss Shizuko Enotani (Koshien)
7. Miss Michiko Harada (M.L.)	7. Miss Naoko Oura (Green)
8. Miss Kiyoko Enotani (Osaka)	8. Miss Michiko Harada (Denen)
9. Mrs. Naoko Matsudaira (Green Club)	9. Miss Hanako Hamada (Koshien)
10. Miss Mitsuko Iida (Osaka)	10. Miss Michiko Ueno (Denen)

Women's Doubles

1937

1. Miss Kumiko Sasakura-Miss Michiko Harada
2. Mrs. Naoko Matsudaira-Miss Hisako Yamagishi
3. Miss Shizuyo Takigawa-Miss Mikiko Nakamura
4. Mrs. Ewing-Miss Kiyoko Enotani
5. Miss Hisako Takiguchi-Miss Mitsuko Iida

1938

1. Miss Naoko Oura-Miss Hisako Hara (Kwanto)
2. Miss Keiko Asanaga-Miss Michiko Ueno (Denen)
3. Miss Toyoko Kizen-Miss Hanako Hamada (Koshien)
4. Miss Sueko Kuwana-Miss Tamako Kondo (Denen)
5. Miss Toyoko Hayakawa-Miss Michiko Ban

The 17th annual national open champion-ships (Denen courts, Tokyo, September 26—October 7).

Singles : semi-finals

Yamagishi (Keio) beat Tsuruta, 6-1, 6-1, 7-5.

Takamuku beat Kimura, 7-5, 6-2, 6-2.

Finals

Yamagishi beat Takamuku, 6-4, 6-3, 5-7, 6-2.

Doubles : semi-finals

Nakano and Matsumoto beat Abé and Kawachi, 6-2, 6-2, 4-6, 6-4.

Yamagishi and Tsuruta (Keio) beat Tanaka and Takao, 6-2, 6-3, 12-10.

Finals

Yamagishi and Tsuruta (Keio) beat Nakano and Matsumoto, 2-6, 6-1, 6-2, 8-6.

The following list shows the winners in the annual National Tennis Championship tournament which takes place either in Tokyo or Osaka in November every year :

	Singles	Doubles
1923	Takaichi Harada	Tamio Abé and Ryuzo Kawazuma
1924	Tsumio Tawara	Iwao Aoki and Taku Ukegawa
1925	Tsumio Tawara	Tamio Abé and Kyo Kawajiri
1926	Yoshio Ota	Hisataka Aizawa and Kengo Asoo
1927	Tamio Abé	Tamio Abé and Masanosuké Fukuda
1928	Hajimé Makino	Seiichi Yamagishi and Hikoshichi Shimura
1929	Takeichi Harada	Ichiya Kumagai and Takechi Harada
1930	Jiro Sato	Seiichi Yamagishi and Hikoshichi Shimura
1931	Takao Kuwabara	Seiichi Yamagishi and Yasuo Murakami
1932	Ryosuké Nunoi	Jiro Sato and Minoru Kawaji
1933	Hideo Nishimura	Hideo Nishimura and Jiro Yamagishi
1934	Jiro Yamagishi	Hideo Nishimura and Jiro Yamagishi
1935	Jiro Yamagishi	Hideo Nishimura and Jiro Yamagishi
1936	Jiro Yamagishi	Jiro Yamagishi and Reizo Murakami
1937	Cram (German)	Cram and Henkel (German)
1938	Jiro Yamagishi	Jiro Yamagishi and Yasuo Tsuruta

Swimming

Swimming is one of Japan's major sports that has been handed down from time immemorial. Surrounded on all sides by the sea, the people of the Island Empire had easy access to water. It was but natural that the people became adept in swimming, and swimming masters turned out several distinct styles of swimming, some of which more or less resembled the Western crawl of the present day. Swimming in ancient Japan was a serious subject of study, especially for the fishermen and warriors, to whom swimming was more a practical necessity than a healthful diversion.

The Western crawl was introduced into Japan about 1910. Since then the Japanese have not only copied but developed it into a more perfect stroke. The result was the remarkable showing made by the Japanese mermen at the Tenth Olympiad in Los Angeles in 1932.

As a partial explanation of the swimming ability of the Japanese, it is said that the race is particularly fitted for prowess in swimming. A modern physician once said that the Japanese show better development than other peoples in the muscles in the upper part of the lower limbs that bind them with the lower part of the trunk. It is noted in this connection that clever use of the lower limbs, which depend on the muscles in the upper limbs, plays an important part in swimming.

The second Japan - American dual swimming meet was held on August 17, 18 and 19, 1935, at the Meiji Shrine pool, Tokyo, ending in the former's victory by a close score of 36 points to 27. Climaxing three days of thrilling competition which held capacity crowds spellbound during the meet, the Japanese aces proved their supremacy and marked themselves as foremost contenders for the Olympic water crown at Berlin next summer.

The meet was close throughout. Before the final day, the score stood 22 to 20 in favour of Japan. All predictions pointed to the final relay as the deciding event. But in the 200-metre back stroke, Taylor Drysdale of the United States who finished first, was disqualified for what the judges considered an illegal turn at the 100-metre mark, giving Eiichi Yoshida of Japan first place and the meet to Japan before the concluding event. Japan won seven events out of 12 held. Two world and three Japanese records were bettered during the meet.

Winners were :

200-metre breast stroke : Reizo Koike (Japan), 2:42.6 minutes (new Japanese record).

200-metre free style : Masanori Yusa (Japan), 2:13.2.

1,500-metre free style : Sunao Ishiharada (Japan), 19:13.0

300-metre medley relay : American team (Drysdale, Kasley and Fick), 3:20.2.

100-metre back stroke : Taylor Drysdale (U. S.), 1:10.2.

100-metre breast stroke : Reizo Koike (Japan), 1:13.6 (new Japanese record).

400-metre freestyle : Jack Medica (U. S.), 4:45.2 (new world record).

400 - metre relay : American team (Chrostowski, Lindegren, Wolf and Fick), 3:53.8.

800-metre free style : Hiroshi Negami (Japan), 10:02.4.

100-metre free style : Peter Fick (U. S.), 57.2.

200-metre back stroke : Kiichi Yoshida (Japan), 2:35.6 (new Japanese record).

800-metre relay : Japanese team (Yusa, Ishiharada, Makino and Negami), 8:52.2 (new world record)

Points scored :

Japan		U. S.
5	200-metre breast stroke	1
3	200-metre free style	3
6	1,500-metre free style	0
0	300-metre medley relay	3
1	100-metre back stroke	5
4	100-metre breast stroke	2
3	400-metre free style	3
0	400-metre relay	3
4	800-metre free style	2
3	100-metre free style	3
4	200-metre back stroke	2
3	800-metre relay	0
36		27

Members of the American team were : Coach, Robert Kiphuth ; Jack Higging, Russell Branch and Matt Chrostowski of the Olneyville Boys Club, Providence, Rhode Island ; Peter Fick of the New York Athletic Club ; Paul Wolf and Art Lindegren of the Los Angeles Athletic Club ; Dan Zehr of Northwestern University, Illinois ; Jack Kesley, of Michigan ; John Macionis of Yale University ; Jack Medica of the Washington Athletic Club ; Ralph Flanagan of the Greater Miami Athletic Club ; and James Gilhula, Taylor Drysdale, Ray Kaye of the Detroit Athletic Club.

The 1938 national swimming championshipment was held on August 19-21 at the Koshien pool, Kobé.

Three Japanese records were bettered during the meet.

Winners were :

Men's Events

100-metre free style, Takeshi Sasaki (Nihon U.), 60.0 seconds.

200-metre free style, Shigeo Arai (Rikkyo U.), 2:10.6 minutes (new Japanese record).

400-metre free style, Shigeo Arai, 4:47.0 minutes (new Japanese record).

1,500-metre free style, Tomikatsu Amano (Nihon U.), 19:19.2 minutes.

100-metre back stroke, Yasuhiko Kojima (Keio U.), 1:9.2 minutes.

200-metre breast stroke, Tetsuo Hamuro (Nihon U.), 2:42.2 minutes.

Women's Events

100-metre free style, Miss Miyoko Taniguchi, 1:16.6 minutes.

200-metre free style, Miss Hana Miura, 2:51.0 minutes.

400-metre free style, Miss Hana Miura, 6:1.4 minutes.

100-metre back stroke, Miss Satoshi Ito, 1:26.0 minutes.

200-metre breast stroke, Miss Kinuko Nakamura, 3:20.4 minutes.

Wrestling (Sumo)

Japan's traditional wrestling, known in Japanese as sumo, is another ancient sport of Japan. It is recorded in ancient history that Nomi-no Sukuné and Taéma-no Kehaya wrestled before the Emperor Suinin. In feudal times each lord had under him the strongest wrestler of the province, and he made it a custom to arrange a match with the wrestler of another lord. Such being the case, the wrestler who was strong and won for his lord many laurels enjoyed warm patronage. Public estimation of wrestlers in those days was unusually high. During the Tokugawa era, which extended for nearly 300 years before the Meiji Restoration (1868), a wrestling tournament was organized, and in January and May of each year the best wrestlers of the Kwanto district (Eastern Japan) gathered for it at Ryogoku, Yédo (present Tokyo). Rankings were decided on the basis of the showing made at the tournaments, and the wrestlers exhibited great enthusiasm in their matches. This custom remains even to this day.

Until late in the Meiji Era (1868-1912), Japan had two major wrestling organizations, one in Tokyo and the other in Osaka, but later they merged into one organization. At the end of 1931, however, the Japan Wrestling Association had internal trouble. To be more precise, many wrestlers became dissatisfied with the traditional system of distribution of profits because the retired wrestlers, who acted as officials of the association, took the major part, virtually disregarding the wrestlers on the actives list. The trouble divided the wrestlers into three separate groups. In addition to the one which remains in the association, there were the Shinko and Kakushin groups. The latter two groups adopted new rules for wrestling. Of the two the Kakushin group headed by Tenryu and located in Osaka has survived outside of the traditional group in Tokyo.

The semi-annual tournaments of the Japan Wrestling Association are held at the Kokugi-kan amphitheatre at Ryogoku, Tokyo, in January and May. Each tournament lasts for 11 days. The wrestlers are all professionals, and the majority of them have unsually well-developed bodies. Victory in a typical Japanese wrestling match is a matter of a minute or two. Very often it is a matter of a few seconds. The wrestler who forces his opponent to fall or even let any part of the body above the knee touch the ground or to jump out of the ring is declared by the umpire to be the winner. It is said that there are 48 different ways of defeating an opponent. Wrestling is also practised widely in schools, as are jujitsu and fencing.

The list of principal sumo wrestlers, in May, 1939, follows:

In the order of seniority in the East camp, Futabayama (Yokozuna or Grand Champion); Maédayama (Ozeki, or Champion); Haguroyama (Sekiwake, or Champion No. 2).

In the order of seniority in the West camp, Minanogawa (Yokozuna, or Grand Champion); Kagamiiwa (Ozeki, or Champion); Nayoriiwa (Sekiwake, or Chmpion No. 3).

The winner was Futabayama.

Jujitsu (Judo)

Jujitsu, more popularly known as judo, is more a military art than a sport. In olden times, this art of self-defence was widely practised among the warriors, to whom it came next to kenjutsu, or fencing, in importance. One essential difference between wrestling and jujitsu is in the use of strength. The wrestler as a rule throws down his opponent by his own strength, but the jujitsu expert uses little of his own strength, rather taking advantage of the weight and strength of his opponent in hurling him to the floor. Action is unusually swift, and a good expert of jujitsu can easily dispose of a dozen non-jujitsumen in a fight.

This manly art of self-defence was developed to its present popularity and prosperity chiefly by the late Jigoro Kano, promoter of the Kodokan style of jujitsu and head of the Kodokan, the leading jujitsu training gymnasium in Japan. Since he established the Kodokan in 1886, he has turned out thousands of experts, and these experts in turn have popularized the art throughout the length and breadth of the land. After the Russo-Japanese War, jujitsu became popular in foreign countries, where Japanese instructors were invited to teach it. Some foreign writers became enthusiastic over the art, which they said embodied the spirit of the Japanese race, and even went the length of declaring that to it the Japanese owed in large measure their brilliant victory in the Russo-Japanese War, the first war in which an Oriental nation defeated a major Western Power.

At present jujitsu is practised in all middle schools and other higher schools in Japan for its value in physical and mental culture. Many schools have teams, and as with baseball and tennis these teams have seasonal clashes. Private clubs and training halls are found in all cities of Japan. Experts receive degrees from the Kodokan.

The list of Japan's outstanding jujitsu experts of the Kodokan includes Nagaoka and Isogai, both holders of Kudan, the highest rank Iizuka, Samura, Tabata and Mifuné, all holders of hachidan, a rank next to the highest.

Kendo (Japanese Fencing)

Together with Judo, the study of Kendo was carried on among the Samurai and several hundred forms of fencing were propagated throughout the country. At the present time, there are about 30,000 people who are taking up this sport, if we include those in the middle schools, colleges, universities, and in private life. This sport is to hold the sword with both hands and to stike the face, forearm, or torso of the adversary.

Boxing

Boxing is a Western sport which has earned phenomenal popularity in Japan during the past few years. Earlier, interest was quite negligible. The rapidity with which boxing has become popular in this country owes much to American motion pictures, which introduced it. The hero who gives the villain a black eye and finally knocks him down caught the fancy of the Japanese people, and films recording the major bouts of the past decade, including the famous Dempsy-Tunney fight, also went a long way toward creating interest in boxing here.

Boxing clubs are to be found in all leading cities of Japan. In Tokyo there are about 20 professional clubs which from time to time arrange bouts for the public. There are, of course, champions, both professional and amateur. Foreign boxers are invited to fight Japanese pugilists. Intercollegiate boxing bouts are as popular as professional bouts and draw a heavy attendance, often several thousand men and women. It is only during the past few years, however, that boxing has paid its way.

Records show that boxing was first introduced to Japan by foreign sailors in the early years of the Meiji Era (1868-1912) at Yokohama, where they landed and held a few bouts among themselves. It is also recorded that a foreign sailor had a dispute with a Japanese samurai on the street and knocked him down in the clash which followed. The first boxing club in Japan was organized in 1910 by Mr. Kenji Kano. In about 1920, American motion pictures introduced to Japan many scenes in which boxing was employed. In the meantime, Mr. Yujiro Watanabé, trained by the noted negro fighter, Turner, returned to Japan and established a club of his own to train many youths in the pugilistic game.

Japanese boxers participated in the World Olympic Games for the first time in 1928 at Amsterdam. Of the two entrants, one lost the first tussle, but Kintaro Usuda, a welterweight, won two bouts before losing in the quarter-finals. In the Tenth Olympiad, held at Los Angeles, the Japanese boxers made an insignificant showing, not one winning a single bout. In 1931, the All-Japan Professional Boxing Association was organized to control professional boxing.

The second national boxing championship tournament was held for eight days, beginning December 20, 1935, under the joint auspices of the Japan Professional Boxing Federation and the Tokyo Nichi-Nichi Shimbun. The final bouts were staged at the Kokugikan wrestling bowl, Ryogoku, on January 6, 1936, resulting in only two champions defending their title successfully.

More than 150 boxers, mostly from Tokyo, Nagoya, Kobé, Osaka and Seoul, took part. The championships were contested in five different divisions—flyweight, bantamweight, lightweight and welterweight. The participants were divided into two classes, A and B. 30 leading fighters who appeared as favourites for championship honours were seeded in A class, and all others were included in B class. The New York Commission rules were applied to the tournament.

Results of the final round, a 10-round bout each, were as follows:

Flyweight: Yoichiro Hanada (Imperial Club) defeated Isamu Ito (Imperial Club) on points.

Bantamweight: Umio Gen (Imperial Club) defeated Shoichi Otsu (Kyokuto Club) on points.

Featherweight: Sanekatsu Koike (Dai-Nippon) Knocked out Goro Takatsu (Olympic Club) in the ninth round.

Lightweight: Ichiro Mitsuyama (Imperial) won a technical Knockout over Kotaro Suzuki (Imperial), in the seventh.

Welterweight: Yoshio Natori (Tokyo) defeated Riichi Sato (Toho) on points.

Challenge bouts for three championships, flyweight, bantamweight and featherweight, over 12 rounds each, were held on September 14, 1936, and March 7, 1937, in Tokyo, and were resulted as follows:

Bantamweight—Shoichi Otsu (Kyokuto Club), 116 pounds, challenger, cap-

tured the title by outpointing Umio Gen (Imperial Club), 118 pounds, the champion.

Flyweight—Handa (Imperial Club), 111 pounds, defended his title by winning a decision over Hajime Sakamoto (Tokyo Club), 108 pounds.

Featherweight—Umio Gen (Imperial Club), 124 pounds, won the title by outpointing the defender Sanekatsu Koike (Dai-Nihon Club), 126 pounds.

The final tryout to select five members of the Japanese Olympic boxing team was held on April 8 at the Hibiya Public Hall participated by those who were qualified in the four districts eliminations, Kwanto, Kwansai, Chubu and Korea.

Winners were:

Flyweight: Chiyondo Nakano (Senshu U., Kwanto) defeated Teichu Kin (Korea) on points.

Bantamweight: Shumpei Hashioka (Kwanto) defeated Hikomasa Tajima (Kwansai) on points.

Featherweight: Sajiro Miyama (Chubu) defeated Katsuo Kameoka (Kwanto) on points.

Lightweight: Eikichi Nagamatsu (Meiji U., Kwanto) defeated Ryutoku Sai (Korea) on points.

Welterweight: Keikan Ri (Korea) knocked out Yasuo Nakada (Kwansai) in the second round.

The 11th national amateure boxing championship tournament was held at the Nihon Seinen Kan on November 27, 1938, under the auspices of the Japan Amateure Boxing Federation.

Results of the final round were as follows:

Flyweight: Jin Kin (Korea) defeated Mizutani (Kwanto) on judgement.

Bantamweight: Meishaku Kin (Korea) defeated K. Ri (Kwanto) on judgement.

Featherweight: Tei (Korea) defeated So Ri (Kwanto) on judgement.

Lightweight: Kō (Kwanto) won a knockout over Kan (Korea).

Welterweight: Sai (Kwanto) defeated Kyo Ri (Korea) on judgement.

Football

Rugby Imported from England, this winter sport has gained much popularity during the past decade. The leading universities in Tokyo have a league, and their matches draw large crowds. Japan and Canada have exchanged teams during the last few years. The all-Japan team which invaded Canada left a very impressive record, winning several matches and losing none.

Results of the Tōto Inter-Vasity Rugby League, 1938 were as follows:

	Meiji	Waseda	Keio	Imperial	Rikkyo	Hosei	Shodai
Meiji	×	0	0	0	0	0	0
Waseda	1	×	0	1	0	0	0
Keio	1	1	×	0	0	0	0
Imperial	1	0	1	×	0	0	0
Rikkyo	1	1	1	1	×	0	0
Hosei	1	1	1	1	1	×	0
Shodai	1	1	1	1	1	1	×
Won	6	4	4	4	2	1	0
Lost	0	2	2	2	4	5	6

Meiji won the championship.

Soccer Soccer is also fast gaining popularity here. The Football Association was organized in September, 1921, in Tokyo, and since then an annual national championship game has been held.

The Tokyo Collegiate Soccer League, formed in 1923, now boasts of 33 members which are divided into six divisions. Results of the first class matches of the League in 1938 were as follows:

	Keio	Imperial	Waseda	T. Agri.	Meiji	Bunri	Won	Draw
Keio	×	1	1	1	1	1	5	0
Imperial	0	×	1	1	1	1	4	0
Waseda	0	0	×	D.	1	1	2	1
Tokyo Agriculture	0	0	D.	×	1	D.	1	2
Meiji	0	0	0	0	×	1	1	0
Bunri	0	0	0	D.	0	×	0	0
Lost	0	1	2	2	4	4		

Keio won the pennant.

Rowing

This is one of the Western sports introduced to Japan early in the Meiji Era. The Tokyo Imperial University took it up first. Japan's rowing team did not fare well at the Tenth Olympic Games at Los Angeles. Lack of training and poor physical power were blamed for the defeat. The leading universities have races on the Sumida River each year.

Prior to its participation in the Berlin Olympic regatta, the Japanese Olympic crew, Tokyo Imperial University eight, caused a sensation in England when it defeated the Thames Rowing Club by a length and half in the finals of the Marlow Grand Challenge Cup race, held on the 1,540-yard course on River Thames on June 20, 1936. The Japanese crew's winning time was 4 minutes 9 seconds, a new course record. It eliminated the Cambridge Varsity crew by three-quarters of a length in the semi-finals on the same day. It was the first rowing victory by Japanese oarsmen abroad.

Later, the Tokyo Imperial University crew took part in the Henley Regatta, started on July 1, and lost to the Zurich crew in the semi-finals on July 3. The Japanese eight lose to Zurich by 6 lengths. Members of the Tokyo Imperial crew were:

Position	Names	Age	Height	Weight
Cox	Tadashi Kirishima	23	5.1 feet	96 pounds
Stroke	Tadashi Negishi	23	5.6	129
7	Katsu Kashiwabara	21	5.6	137
6	Mondo Sekigawa	22	5.9	160
5	Isamu Mita	22	5.9	140
4	Osamu Kitamura	23	5.6	143
3	Haruyoshi Nakagawa	23	5.7	143
2	Takeo Hori	22	5.6	132
Bow	Yoshiteru Suzuki	24	5.5	130

Average height	5.6 feet
Average weight	134 pounds
Coach	Mr. Shuhei Seta

The national eight-oared championship meet (2,000 metres) was held on the Ogu course on the River Ara, near Tokyo, on September 24, 1938, the Waseda University, the Tokyo Imperial University, the Dōshisha Commercial College, the Tokyo Commercial College and the Keio University crews taking part. The Tokyo Commercial College team in 6 minutes 10 seconds won the championship, beating the Keio University eight by a half length.

The winners in this annual championship meet follow.

1934 Keio University
1935 Waseda University
1936 Tokyo University of Commerce
1937 Tokyo Imperial University
1938 Tokyo Commercial College

Horsemanship

Japan's horsemanship won international recognition at the Tenth Olympiad at Los Angeles when Lieutenant Baron Takeichi Nishi, of the Japanese Army, won the Prix des Nations and had the flag of the Rising Sun hoisted. Horsemanship was widely practised by the warriors of the feudal period as a military art. The Japanese army attaches importance to horsemanship and takes great pains in training officers and men. Horsemanship is also gaining popularity among college students and even women. There are at present about 15 clubs in large cities, and many universities and colleges have their own riding societies. Horse racing regained popularity with the use of pari-mutual tickets under strict restrictions in 1923. The Government encourages racing by granting aids. There are more than a score of race clubs throughout the country, most of the races being held semi-annually, that is in the spring and autumn.

Golf

Once a pastime of the wealthy, golf is beginning to become popular with the opening of public courses. Clubs are to be found in practically all large cities and their environs. A group of Japanese golfers visited the United States in 1932 and participated in national and State tournaments. Although they failed to win any title, they made impressive records. The list of golf links follow:

Name	System	Number of Courses	Prefecture
Tama	Club	18	Tokyo
Komazawa	Public	18	"
Akabané	Club	9	"
Fujigawa	"	18	Chiba
Mutsumi	"	18	"
Abiko	Club	18	"
Kashiwa	Public	9	"
Takanodai	Club	18	"
Sagami	"	18	Kanagawa
Fujisawa	"	18	"
Fujisawa Merry Golf	Club(ladies)	9	"
Hodogaya	Club	18	"
Sengoku-hara	Public	9	"
Asaka	Club	18	Saitama
Kasumigaseki	"	38	"
Kawaguchi	Public	9	"
Kawana Ohsima course	"	18	Shizuoka
Fuji course	Club	18	"
Karuizawa	"	18	Nagano
"	Public	9	"
Ibaragi	Club	18	Osaka
Inagawa	"	18	"
Hirono	Semi-public	18	Hyogo
Takarazuka	Club	18	"
Beppu	Semi-public	9	Oita
Unzen	"	18	Nagasaki
Nagoya	Club	18	Aichi
Zenibako	Club	9	Hokkaido
Hakodaté	"	6	"
Tsukisappu	"	9	"
Doyako	Public	6	"
Asahigawa	Club	6	"
Muroran	"	6	"

The following list shows the winners in the annual National Open Golf Championship tournament :

1927	Rokuro Akaboshi
1928	Rokuzo Asami
1929	Tomekichi Miyamoto
1930	Tomekichi Miyamoto
1931	Rokuzo Asami
1932	Tomekichi Miyamoto
1933	Kamekichi Nakamura
1934	Abandoned by storm
1935	Tomekichi Miyamoto
1936	Tomekichi Miyamoto
1937	Seisui Chin
1938	Mampuku Rin

National Amateur Championship tournament

1921	Zenzaburo Tanaka
1922	Komei Otani
1923	Abandoned by the great earthquake
1924	Hajime Kawasaki
1925	Hajime Kawasaki
1926	Shiro Akaboshi
1927	Shunkichi Nomura
1928	Shiro Akaboshi
1929	Brown
1930	Rokuro Akaboshi
1931	Kyoichi Nitta
1932	Kihei Narimiya
1933	Naoyasu Nabeshima
1934	Naoyasu Nabeshima
1935	Naoyasu Nabeshima
1936	Giichi Sato
1937	Giichi Sato

National Professional Championship tournament

1932	Montess
1933	Montess
1934	Tomekichi Miyamoto
1935	Toichiro Toda
(National professional)	
1936	Tomekichi Miyamoto
1937	Iwakichi Ueno
1938	Toichiro Toda

Toda beat Inoue on the Takarazuka course on September 15.

Skiing and Skating

Introduced here only a decade or so ago, skiing has become extremely popular. Japan abounds in good grounds in the northern districts, which accounts for the rapid strides skiing has made. Numerous women are taking to it of recent years. In 1929, Hannes Schneider, prominent Austrian skiier, visited Japan and exhibited his technique at various skiing slopes at Akakura, Myoko, etc., making a great impression among Japan's ski lovers.

Skating is an older game than skiing in this country. As a sport for the general public, an exhibition was first given about 1907 on Lake Suwa, in Nagano prefecture. The All-Japan Skating Championship Meet for speed skating, figure skating and ice hockey is held there yearly. At Nikko, a rink of tremendous size was laid in the winter of 1932 to permit the public to enjoy the pastime. In 1934, Japan invited Miss Bruger, the figure skater and the Canadian Ice Hockey Team. She sent 11 skiiers, 7 speed skaters, 3 figure skaters, 15 ice hockey players, and 13 officials who all participated actively in the 11th Olympiad at Gürmisch. A list of important ski grounds follows :

Name	Prefecture
(Joetsu line)	
Akagiyama	Gumma
Iwano-hara	"
Mizukami	"
Uzawa-onsen	Niigata
Ojiya	"
Doai	"
(Shin-etsu line)	
Kusatsu	Gumma
Kazawa	"
Sugadaira	Nagano
Kanbayashi	"
Hoppo	"
Kumanoyu	"
Iiyama	"
Nozawa	"
Akakura	"
Ikenodaira	"
Seki	Niigata
Tsubamé-onsen	"
(Chuo line)	
Kirigamine	Nagano
(Hokuriku line)	
Foot of Tateyama	Toyama
Unazuki	"
(Nikko line)	
Nikko	Tochigi
Senjoga-hara	"
(Ban-etsu line)	
Numajiri	Fukushima
(Oh-u line)	
Goshiki-onsen	Yamagata
Ohwani-onsen	Aomori
(Tohoku line)	
Za-osan	Miyagi
(Rikuu line)	
Naruko-onsen	Miyagi
(Tokaido line)	
Foot of Mt. Fuji	Shizuoka
Ibukiyama	Shiga
Rokko	Hyogo
(Hokkaido line)	
Aoyama	Hokkaido
Ezofuji	"
Sankakuyama(Sapporo)	"
Teiné (Sapporo)	"
Midorigaoka (Otaru)	"
Foot of Tokachidaké	"
(Karafuto line)	
Toyohara	Karafuto
Asahidaké	"
Ohdomari	"
Ochiai	"
Maoka	"

ALPINE SKII GROUNDS

Shirouma	Nagano
Norikura	"
Kamikochi	"

Most of skii grounds have shanze, and such grounds as have complete equipments are as follows:

Akagi, Sankakuyama, Nozawa, Iiyama, Numajiri and Toyohara

The 17th national skiing championship meet, (held on February 9-12, 1939);

Distance: Tadayoshi Sato, 1h, 21m. 17s.
Jumping: Fumio Asaki (66, 67.50)
The 10th national skating championship meet, (held in January, 1939);
Speed: Saburo Takabayashi, 44s.
Miss Kiyo Nakagawa, 51.9s.
Ice hockey: Rikkyo University
Figure: Hiroshi Kanda (313.880)
Miss Etsuko Inada (358.660)

Hunting

Hunting is a traditional sport of the Japanese. In old feudal days hunting in a great scale was performed by feudal lords in the fields and mountains. Especially, hunting at the foot of Mt. Fuji in the period of the Kamakura Shogunate was most famous.

At present there are many hunting grounds throughout the country. The hunting season opens on October 15 and closes on April 15 every year. For the geographical position, rich in mountains and forests and extending from the frigid zone to the tropical, Japan is favoured with many migratory birds and small animals, and Japanese hunters mostly go hunting on foot.

The number of hunters in these ten years follows:

Year	Number of Hunters	Licence Fee (in yen)
1927	114,005	1,867,745
1928	115,807	1,878,545
1929	117,394	1,897,160
1930	82,261	1,347,520
1931	74,679	1,206,680
1932	76,176	1,221,950
1933	84,526	1,356,510
1934	88,201	1,417,560
1935	87,810	1,418,460
1936	88,806	1,442,835
1937	84,545	1,372,670

Other Sports

Basketball Basketball is very popular not only among boys but girls in secondary and higher schools. The Meiji University basketball team invaded the United States in the winter of 1932 and 1933, but it made an insignificant showing.

At the joint invitation of the Japan Basketball Association and the Hochi Shimbun, an American all-star basketball squad of eight men headed by Mr.

Clarence Anderson, assistant basketball coach of the University of Southern California, arrived in Yokohama May 5, 1935. The Americans stayed in this country for a month during which they played eight games and one exhibition match with the leading Japanese teams, winning all. Their visit benefited the basketball circle of Japan a great deal, mastering American's excellent tactics in both defence and charge.

Results of the games were:

Americans 33-25 Tokyo Imperial University team (Tokyo); Americans 38-23 Japan's pick-up student team (Tokyo); Americans 34-14 All Japan (Tokyo); Americans 36-23 All Japan (Osaka); Americans 64-32 Kyoto Imperial University team (Kyoto); Americans 22-15 All Japan (Tokyo); Americans 52-24 All Japan (Tokyo); and Americans 74-29 All Niigata (Niigata).

Members of the American team were: William Pierce (U.S.C.), Richard Linthicum (University of California), Donald Piper (U.C.), George Brotlemarkle (U.C.), Kenneth Fagans (Oregon State College), George Curtner (University of Pittsburgh), Duane Swanson (University of Iowa) and Victor Larkin (U.C.).

The winners in 1939 of the annual national championship games were Fusei Semmon team (men's seat) and Kyoto 1st Girls' High School team (women's seat).

The 1st Far Eastern Basketball championship game was held at the Meiji Shrine ground in May, 1938. The Japanese team won the championship beating the Philippine and Manchoukuo teams.

Volley-ball This sport came to Japan with basketball and is now quite popular among school girls. National championship games are held annually. The championships of 1938 were as follows:

Men's Events	
Middle school	Hiroshima Daini
In general	Kwansai Gakuin
Women's Events	
Girls' high school	Hiroshima municipal
In general	Amagasaki works of Nippon Bōseki

Hockey Hockey is more or less a novelty in Japan. It was in November, 1920, that the first national tournament was held, when the Waseda University team captured the honours. At the Tenth Olympiad at Los Angeles, the Japanese team beat the United States squad and finished second behind the Indians.

The winner in 1938 of the 16th national championship game was the Keio University team.

American Football The American football game was introduced by the picked Japanese student team (formed mostly with the American-born Japanese boys, studying in Tokyo) and the Y. C. and A. C. eleven (foreigners' athletic club in Yokohama) on the Thanksgiving Day, November 29, 1934, at the Meiji Shrine stadium. The game ended in a victory of the Japanese students who shut out the foreigners 26 to 0. The Tokyo Collegiate American Football League was formed among Meiji, Waseda, Rikkyo, Hosei and Keio in December of the some year.

In March, 1935, the Asahi Shimbun invited 35 leading football players from the United States, selected from several universities in the Pacific Coast, who gave a series of exhibition games in Tokyo, Osaka, Nagoya and Fukuoka. The American football players were led by Mr. Albert L. Maloney star quarterback of the University of Southern California eleven.

Tokyo Intercollegiate American Football Conference.

1936	Waseda
1937	Waseda
1938	Meiji

Wrestling Wrestling in Japan has not shown sufficient progress but this country has sent representatives to both the Olympiad in Paris and Los Angeles and they have left excellent records. In 1934, with the establishment of the Japan Amateur Wrestling Association, this sport has been taken up by many universities and Japan sent 2 wrestlers in the bantam weight, 3 in the feather weight, 2 in the light weight, 1 in the welter weight, and one substitute each for the bantam and the welter weight respectively to the 12th Olympiad in Berlin. The championships of 1938 were as follows: Bantamweight Kurihara (Meiji), Featherweight Ishiguro (Senshu), Lightweight Yoshioka (Meiji), Welterweight Kazama (Waseda), Middleweight Reimann (Germany).

Fencing This sport is still in the elementary stage in Japan. With Hosei University taking the lead, teams have been formed in other universities and women fencers are increasing in number. The first national fencing championship was won by Shindō (Hōsei) on November 14, 1937.

ATHLETIC PLACE OF COLLEGIAN SCHOOLS IN TOKYO DISTRICT IN 1938

	1.	2.	3.
Baseball	Meiji	Keio	Waseda
Rugby	Meiji	Waseda, Keio, Imperial	
Skating	Meiji	Waseda	Keio
Boxing	Meiji	Waseda	Keio
Wrestling	Meiji	Waseda	Senshū
Horsemanship	Meiji	Imperial	Waseda
Handball	Meiji	Nippon Athletic	Keio
Golf	Meiji	Imperial	Keio
American Football	Meiji	Waseda	Keio
Tennis	Keio	Waseda	Imperial
Soccer	Keio	Imperial	Waseda
Swimming	Keio	Nihon	Waseda
Water-polo	Keio	Waseda	Nihon
Fencing	Keio	Tokyo Higher Normal	
Bicycle race	Keio	Hosei	Meiji
Hockey	Keio	Waseda	Meiji
Yacht	Keio	Waseda	Kwanto Gakuin
Diving	Waseda	Nihon	Keio
Skiing	Waseda	Meiji	Hokkaido Imp.
Volley-ball	Waseda	Bunri, Keio	
Archery	Waseda	Agricultural C., Keio	
Shooting	Waseda	Imperial	Meiji
Ice Hockey	Rikkyo	Waseda	Meiji
Basketball	Rikkyo	Waseda	Imperial
Ping-pong	Rikkyo	Waseda	Keio
Sumō (Japanese wrestling)	Takushoku	Meiji	Waseda
Track and field	Bunri	Nihon	
Boat race	Commercial	Keio, Waseda	

CHAPTER XXXVII

AMUSEMENTS AND CALENDAR OF ANNUAL EVENTS

Amusements

The Drama

Japan has a drama all her own. The popular stage is the "kabuki", essentially a product of past ages, which, with its enchanting beauty and gorgeous colour, often captivates the fancy of foreign visitors. The kabuki drama is not old as age goes in Japan. It sprang spontaneously from the people, the tradesmen, the artisans and others who were excluded from the pleasures enjoyed by the aristocrats and samurai in olden days; but its forbears may be recognized in the stage art of Japan prior to its birth.

The Origin The religious dance that was the precursor of drama goes back through centuries to the mythological age of the gods, when the great Sun Goddess, offended by her brother, retired to a deep cavern, casting the world into darkness. After trying in vain to entice her from her retreat, the other gods finally hit upon the scheme of flashing a metal mirror into the cave and of jumping and shrieking before its mouth, whereupon the Sun Goddess came forth, the mouth of the cave was sealed, light was restored to the world and the dance was added to civilization.

For centuries the dance remained, as in other countries, a religious rite, being performed in Shinto shrines by virgins. With the incoming of Chinese culture Chinese music came into favour and was introduced into the Imperial Court. At the time of the establishment of the first Shogunate, that at Kamakura in the 13th century, the Buddhist semi-dances and semi-drama made a great appeal to the warrior class, and from them was evolved the "no" drama, in which both actor and playwright are subservient to interpretation. The No is a combination of music, posturing and dialogue, severely bound by conventions, with but little action, appealing to the ear and intellect rather than to the eye. The No found warm patronage among the warriors and feudal lords, continuing to hold its own with them until the Meiji Restoration, when it was identified with the then unpopular Shogunate and suffered a decline which has only recently been mitigated.

But the common people had no part in either the religious or the No dances, not even appearing as spectators. These were the exclusive prerogative of the upper classes.

Popular Stage Appears It was during the early part of the long Tokugawa Shogunate that the popular stage in Japan came to birth, flowered and bore fruit. An era of peace was ushered in, and the Empire began to prosper in a material way. Not only the kabuki, but the ukiyoyé, or woodblock colour print, and other genre date from this period. The people had leisure, money and the inclination for pleasure. It was but natural that forms for providing that pleasure should follow.

The germs of the popular drama may be found in society prior to this period, but they had not attained much development. About 370 years before, one of the Shinto shrine dancers, O-Kuni, performed on a public street in the capital city of Kyoto, after which she wandered from place to place for the entertainment of the people. Others followed her lead, until the government decreed that thereafter only men might give public entertainments, owing to the moral laxity which had ensued. The name kabuki was first applied to this pioneer form of dancing. Although the Chinese ideographs forming the word mean literally "singing and dancing art," Japanese scholars say that its true derivation is from an obsolete Japanese verb meaning "to be playful."

The Kabuki The early kabuki actors were social outcasts, or kawara-mono (river-bed folks), but as the aristocracy learned of the new art and its charms they secretly slipped away from their palaces and homes to enjoy it. Gradually, as in other nations, the moral and social level of the stage was raised, until today there is no more social prejudice against the actor in Japan than in America or Europe. The late Emperor Meiji's attendance of a performance by a troupe of kabuki actors at the home of the late Marquis K. Inoué improved

their status immeasurably.

The introduction of the samisen, or three-stringed guitar, into Japan from the Loochoo Islands constitutes another high-water mark for the drama, for in time the musical compositions for the No were adapted to this instrument of the streets, and there followed the puppet show, which has survived to this day. These marionette theatres called to their aid some of the best talent in the country, musicians, playwrights and puppet manipulators collaborating in the work. The kabuki emerged from the street dancing and the puppet show and yet as a separate and distinct art of a high order.

The kabuki is found to embrace four general classifications: historical dramas, plays of everyday life, fantastic, imaginative improvisations, and music-posture plays or dances. It is often difficult, however, to assign any particular drama to one of these four classifications, for the play with historical characters may also be a play dealing with their very human emotions.

The Technique The drama is primarily a picture for the eye, although dialogue is carried on and an orchestra-chorus seated on the stage plays very much the same rôle as was played by the chorus in classical Greek drama, aiding the action with explanations to the audience. The life and thought, costumes and manners of all classes of feudal society are well illustrated on the kabuki stage, while skilful colour combinations in costumes, stage architecture and furniture tend to carry the spectators into a land of imagination and romance. In dramatic ability it takes rank with that of any country. In stage settings and mechanics it has much to teach the rest of the world. Its gorgeousness of costuming and pageantry finds no equal. One of the features of the Japanese theatre is the hana michi, or flowery way, which usually consists of two long narrow platforms on the same level which stretch through the audience from the stage to the rear of the auditorium. They are chosen by the actors for their best entrances and exists and are extremely effective when processions are used.

The Kabuki Actors The profession of kabuki actors is in most cases hereditary. Sons of actors succeed their fathers in the profession, and actors without sons usually adopt the sons of other actors or their best disciples and give them the stage names of their families. Kikugoro Onoyé, one of the most accomplished actors, is the sixth Kikugoro Onoyé, while the late Danjuro Ichikawa represented the ninth generation of the Ichikawa family. Kabuki actors are trained from childhood and because of the difficult conventions to which they must conform few men can become actors after the age of 20.

In kabuki proper, all rôles are taken by men. The onnagata, or woman impersonators, devote years of study to femininity, and in most cases they are more consistently feminine than women.

In comparison with screen actors, kabuki actors are very well paid. Though the matter of salaries is kept a strict secret, it is well known that a high-class kabuki actor is given more than ¥10,000 a month, but in cinema circles very few actors obtain as much as ¥1,000. Stage actors are also held in much higher esteem by the general public than screen actors. They still live and work according to the family system. A high-class actor has a troupe, all the members of which are his disciples. Only the head of the troupe receives wages directly from the theatre, and he in turn divides the money among his disciples. Other feudal customs also survive among them.

Tokyo is the dramatic centre of the country. Practically all first-class kabuki actors live here, though there are a few in Osaka. They travel all over the country from time to time. The more noted ones in Tokyo are Utayémon Nakamura, Uzayémon Ichimura, Kikugoro Onoyé, Sadanji Ichikawa, Koshiro Matsumoto, Kichiyémon Nakamura, Sojuro Sawamura, Ennosuké Ichikawa and Mitsugoro Bando. The noted Osaka actors include Enjaku Jitsukawa, Fukusuké Nakamura and Kaisha Nakamura.

On the business side, kabuki is controlled entirely by a single commercial organization, the Shochiku Theatrical Company. This company not only has all the first-class actors under contract but owns or leases all of the principal playhouses throughout the country. The largest and most famous theatre is the Kabuki Theatre, commonly known as the Kabuki-za, situated back of the Ginza, Tokyo. Other well-known theatres in the capital are the Tokyo Theatre, Meiji-za, Shin Kabuki-za and Shimbashi Embujo. The Imperial Theatre, which once earned fame as a modern playhouse, has been converted into a cinema house. Osaka has the Naka-za and Naniwa-za, where Kabuki programmes are given practically throughout the year. The theatres change programmes once a month, and very sel-

dom, if ever, are long runs given, no matter how popular a particular programme may prove, although the pieces which prove popular are repeated from time to time as long as they hold public interest.

The Typical Programme A typical kabuki programme has three to five offerings of different types and lasts six hours, beginning at 4 o'clock in the afternoon and ending at 10 o'clock. The majority of the spectators take dinner in restaurants in the theatre during intervals. Tickets cost from 50 sen to as much as ¥7 or ¥8 a seat. All the playhouses are of Western style, at least inside, with chairs provided. Seats may be reserved 10 days in advance.

It is wrong to assume that Japanese actors specialize in producing classics alone. From time to time they insert modern plays between those of bygone generations on the programmes. In the past they have even staged plays from Shakespeare with marked success. Some actors specialize in modern plays, such as Masao Inouyé, Takéo Kawai, Rokuro Kitamura and they appear with actresses, such as Yaéko Mizutani, as the latter are essential for the realistic type of plays, plays which are true to life and without the incongruity and exaggeration which characterize the kabuki.

A "little theatre" movement in Japan was started about 15 years ago, led by the late Kaoru Osanai, prominent dramatist and stage director. The group which performed at the Tsukiji Little Theatre, Tokyo, produced hundreds of Western plays in Japanese translation, but their performances aroused the interest of only a limited section of the intellectuals. The unexpected death of Mr. Osanai and the business depression that followed dealt a crushing blow to the movement and the company split up into small and unimportant groups.

The Revue The revue, a product of the West, is quite in vogue at present in Japan. Imported only a few years ago, it appealed to modern-minded youth, and several revue organizations sprang up. The largest troupe is that of the Shochiku Theatrical Company, with several hundred girls. Another influential organization is the Takarazuka Girls' Opera Troupe, with headquarters at Takarazuka, a hot-spring resort between Osaka and Kobé. It enjoys the distinction of being the oldest in Japan, having been organized nearly two decades ago. The performances of the latter group include operas and revues and are generally more refined than those of the Shochiku Troupe, and they find warm patronage among young girls. Costumes and scenery in the revues are both Japanese and foreign. The Shochiku group gives occasional performances in Tokyo and Osaka, and the Takarazuka organization set up a new Tokyo Takarazuka Theatre in 1933 at Hibiya, Tokyo.

The Odori Differing entirely from this type of foreign-style performances is the "odori", or Japanese dance, as given by the geisha, the native dancing girls. Kyoto, the ancient capital, boasts the best organization, which gives the "Miyako Odori" each April, better known to foreigners as the Cherry Dance of Kyoto. In Tokyo, the "Azuma Odori" (dance of eastern capital) is given at cherry-blossom time by the geisha of the Shimbashi district of the city, who also perform in the autumn, always in their own theatre, the Shimbashi Embujo, which is of Western style. Geisha dances can be enjoyed at private parties at any time of the year.

No Drama

The No drama was as aristocratic as the kabuki drama was plebeian, and even now its performance and enjoyment are practically restricted to the upper classes. There are very few theatres or private houses, if any, where strangers are allowed to view No upon payment of admission. Most No enthusiasts form clubs, and members and their friends see the productions. In feudal Japan, the No was the principal form of entertainment among the aristocrats and the warrior class. It was often given in the presence of the Emperor, and at one time it was the custom to invite the common people to performances given in commemoration of some happy event by the Tokugawa Shoguns, who used the No on all ceremonial occasions.

The Origin and Stage The origin of the No dates back to the early part of the 15th century. Two men, Kiyotsugu Kan-nami and his son, Motokiyo Séami, revolutionized the "Saru-gaku", an ancient form of dance, consisting of juggling feats and comic remarks with actions to suit, with the result that the No in its present form was developed. Not only did these two men build on what was best in their own saru-gaku, but they drew freely from the "den-gaku", ancient music, which had much in common with the saru-gaku. What was graceful in them was ennobled to profundity in the No, while their comic elements developed into the "kyogen", comic performances, usually given on the same programme with No pieces.

Unlike any other form of drama, the No is performed on a wooden stage of regulation size, built above the ground, 18 feet square, open on three sides, with a narrow extension on one side for the singers and another at the back of the stage for the musicians and attendants. To that rear extension is attached aslant a passage called a bridge. The players appear from under the curtain, to one end of which the passage slightly slopes down. The stage, too, is very slightly tilted to the front.

The No pieces, numbering more than 250, are repeated over and over again, but the interest of the spectators apparently never wanes. The pieces are classified into five groups for convenience: (1) "wakino", which generally deal with Shinto or Buddhist deities; (2) "shuramono", which commonly deal with ghosts of warriors; (3) "kazuramono", with noble ladies acting the main parts; (4) "genzaimono", or present-day pieces, dealing with various manifestations of human nature; (5) pieces dealing with demons or goblins as subjects, or those of congratulatory nature with gay and joyous elements.

For each programme of the No, which generally lasts a good part of a day, one from each of the above five classes is given in the order mentioned, with a "kyogen" between each and generally a dance in ordinary dress in addition. The whole programme is preceded by a piece called "okina", which is held in special reverence; the person acting its chief character is the okina, an old man.

The Construction The construction of the No piece is by no means uniform, but very often it is as follows: A "waki," who plays the secondary rôle, generally a monk or a Minister of State, first appears and tells who he is. Then he walks about the stage a while, singing, to suggest that he is travelling. Coming to a standstill, he announces his arrival at a certain famous spot and takes his place by the post at the front righthand corner facing the stage. Then the "mayé jité" (shité), the principal character in the first appearance, comes in the form of a farmer, fisherman or priest, describing the scenery of the place and telling of heroes connected with it, or relating the origin of the temple or shrine as the case may require, thus furnishing the audience with a necessary background to the play. The "mayé jité" then suddenly retires from view. He was in reality a Shinto or Buddhist deity, or the ghost of a warrior, in disguise. While the "waki" is startled by this sudden disappearance, there come on the stage common farmers or wood-choppers who give in plain language, spoken more or less in the ordinary way, all detailed information concerning the place, generally reiterating what has alreary been chanted or intoned by the "mayé jité," and then retire. This allows necessary time for the principal character to change for his reappearance. While waiting, the "waki sings," indicating a lapse of time. The song ended, the "nochi jité," the principal character in the latter appearance, in proper form and attire as a Shinto or Buddhist deity or the spirit of a hero, comes to the stage and dances as though wandering at night, revealing some spiritual attributes. In words and in action he recounts his bravery, his death struggle, or his suffering in the underworld, asking for the prayer of the "waki" for the peaceful repose of his soul. The "shité" tells his story as he performs, or he merely dances without any chanting. Generally there is a chorus who intone some verses either alone or with the performers. In the No drama, the action is symbolic, stately and ennobling.

Generally several persons sitting on the side extension sing either in chorus, by themselves, or together with the performer. On the rear extension there are usually four musicians who play on the "fué" or flute, the tsuzumi, which is a small drum struck with the tips of the fingers and resting on the shoulder, the ohkawa, a slightly larger drum struck on the knee also with the tips of the fingers, and the drum beaten with two sticks.

The accessories used on the stage in connection with the play are very simple. A fan is much in evidence in the dance, the studied use of which is very effective with the manipulation of the dancer's big sleeves. The costumes used in the No are marvels of textile fabrics, refined taste being revealed in bold yet harmonious designs and colours. Above all, the mask to be worn by the principal character and the assistant is a very important part of the No performance. There have been great masters among carvers of No masks in his feudal Japan many of whose works still remain.

Six Schools Ever since the great reformation at the beginning of the 15th century, the No has had four main acknowledged schools or houses: Kwanzé, Komparu, Hosho and Kongo, all of which are still thriving. Later, another school, Kita, won official recognition, while still another, Umévaka, also has

many followers, the variation practiced by each school being but slight. On the whole, the No performance may well be compared to a masterful Oriental picture in monochrome, both being guided by highly idealistic aims and artistic aspirations with many points in common, possessing alike great impelling qualities that thrill the devotee but sometimes weary the uninitiated.

The Doll Theatre and Joruri

Japan's doll theatre, the precursor of the kabuki drama, has suffered so much decadence that now the Bunraku-za in Osaka is the only doll troupe of its kind in the country. The plays are kabuki in miniature. Each doll, slightly smaller than life-size, is held by a manipulator on the stage and made to act. The manipulators, who appear in ceremonial robes, put life and spirit into the wooden figures, and they have world fame for their dexterity.

The "joruri (Gidayu)", a dramatic recitation, is not only inseparable from the doll show, but enhances its effect. The joruri reciter usually sits on a raised platform at the right corner of the stage and there sings and recites to the accompaniment of the samisen, the player of which sits beside him. Not seldom several reciters and samisen players perform in unison, the reciters speaking their lines for the dolls. Both manipulators and singers are trained from childhood. The joruri recital often accompanies the kabuki performance. The joruri or Gidayu is also sometimes recited independently of the doll show or the kabuki.

Yosé, or Story-Telling

Professional story-telling is a distinct Japanese art, which, defying the advent of the movies, still survives in Tokyo and elsewhere. When there were no movies, story-telling was one of the few common forms of amusement. The houses where the story-tellers perform are called yosé, and are a sort of variety hall, where singing, juggling, dancing and other entertainments are offered in addition to story-telling.

Today a score of story-tellers' halls can still be found in Tokyo. Unlike theatres for the drama and the cinema, they are usually Japanese-style frame houses, with quite modest advertisements covering their fronts. Inside, a yosé consists of one large mat-floored room, with a small mat-floored stage attached. All the guests sit on cushions spread on the matting, and the performers sit on the matting of the stage. Usually the house has a balcony with more expensive seats.

The majority of the story-tellers, who are called hanashika, specialize in comic monologue. Those who specialize in stories of heroism and adventure are called koshakushi, or romance readers, and regarded as of a different class. The hanashika use a lot of punning, irony and sarcasm, and each story has a twist at the end. Translated into English, their talk loses almost all meaning, for it is the manner of telling that is important.

Cha-no-Yu

Japanese people drink tea during and after each meal and it is customary to serve a cup of tea to callers at any time of the day. Cha-no-yu or tea-ceremony is, however, a peculiarly artistic way of serving tea as an entertainment for guests according to strictly-formulated rules of etiquette. A fine powder of choice green tea is used for it. The powdered tea is put in a bowl much larger than an ordinary tea cup and hot water is poured over it, and the mixture is beaten by means of a bamboo whisk. A party of guests are invited to enjoy this drink. They assemble in the "yoritsuki," a special waiting room for the tea party. The host appears and conducts them to the tea-room. They walk along a garden path to the tea-room, which is about 20 feet away. At a basin filled with fresh water they wash their hands before entering the tea-room. This is usually four and a half mats in area, about three metres square, and is provided with a stationary hearth or portable firebrazier for the kettle. The entrance to the tea-room is so small that the guests have to stoop to enter.

On entering the room each guest kneels in front of the tokonoma or alcove, and admires the kakémono or hanging picture or inscription on the wall of the alcove, and the tiny incense-holder on a side shelf. Then a meal is served as soon as the guests are properly seated. It is called "kaiséki" and is of the simplest dishes. The host waits on them himself not eating with the guests. After the "kaiséki" sweets are served, the first part of the ceremony is concluded.

Then at the host's suggestion the guests retire to the waiting-room or to another place where a bench is provided. A gong announces that the host is ready to serve the tea above mentioned. The formality of purification at the basin is repeated and the guests enter the room. The hanging scroll is gone and a flower arranged in a vase is in the alcove. The receptacles for fresh water and the tea-caddy are placed in position before the host enters with the tea-bowl. The tea-whisk, tea-cloth and teaspoon are also brought in. The host retires once more to the adjoining room but soon reappears, this time with the receptacle for waste water, the dipper and a stand for the cover of the kettle or the dipper. All these articles are valued treasures which the host is proud of, and the guests are supposed to pass compliments on them in a proper way.

The host puts three spoonfuls of powdered tea in the bowl, then he puts the dipper deep into the kettle and takes it out brimful of hot water. About one-third of the hot water is poured over the tea-powder in the bowl, two-thirds being returned to the kettle. The mixture is vigorously stirred or beaten with the bamboo whisk until it becomes frothy. The host places the bowl of tea thus prepared in front of the principal guest. The guest makes a bow to his fellow-guest and puts the bowl on the palm of his left hand. Supporting one side of the bowl with the right hand he takes one sip, complimenting the host on the excellent flavour, right consistency and so on. After he has taken two or more sips the bowl is passed on to the second guest, thence to the third, and so on until all have partaken. When the bowl comes to the last one, he takes it to the principal guest who then returns it to the host. Then the chief articles of cha-no-yu, the bowl, caddy and spoon, are inspected and their workmanship admired by the guests, and when they are finally returned to the host in the prescribed fashion the cha-no-yu entertainment is over. When the party breaks up and the guests are gone the serious-minded host returns to the tea-room and sits alone in front of the kettle which is now his sole companion and listens to the sound of the boiling water. The whole procedure will take about four hours.

In Japan, tea had been used for centuries, the tea plant growing wild in the western islands. The earliest written record of tea drinking, which is called "Okugi-sho", tells of a tea-party given by the Emperor Shōmu in 729 A.D. to one hundred Buddhist monks. At that time an Imperial gift of tea was made, as a precious drug, to the monks. The use of tea as a common drink seems to have begun with the Age of the Emperor Kammu, when, in 805, the monk Saicho brought seeds of the tea-plant back from China, where he had spent some years in the study of Buddhism; and the cultivation of tea-plants gradually spread over the provinces west of Shizuoka.

Cha-no-yu or tea-ceremony began with Shukō in 1483. In the north-eastern end of Kyoto there is the famous villa where Yoshimasa, 8th Shogun of the Ashikaga line, indulged in aesthetic pursuits. The historic tea-room built as specified by Shukō, father of the tea ceremony, is still preserved in sound condition in the villa which is called Ginkakuji, better known to foreign tourists as the Silver Pavilion.

The principles of tea-ceremony taught by Shukō were more concretely set forth by Jōwō (1503–1555), and then his mantle fell on Sen-no-Soyéki (1521–1591) who is better known by his court name, Rikyū, granted through the influence of his patron Hidéyoshi Toyotomi. The formula and etiquette instituted by Rikyū still remain the basic practices as taught by the various schools of cha-no-yu that have sprung up since his death in 1591. Many utensils bearing the stamp of his genius have come down to the present day, and those who lay out tea-rooms and gardens still adhere to the canons left by him. There are many schools of tea-ceremony represented by various tea-masters, but one is little different from another in their essentials. Harmony prevails, therefore, when persons of different schools meet at a cha-no-yu party.

Cha-no-yu was a pastime for warlords, monks and courtiers, but now it is enjoyed by all classes of people and taught to young ladies in schools and by private tutors as one of the best means for training them in Japanese etiquette, because it enables them to cultivate poise, grace, tranquillity and urbanity, all qualities making for refinement in manners.

The power to find true beauty in simplicity and enjoy peace and satisfaction of mind in a life of small means may be considered a racial trait of the Japanese as it is seen in the Japanese cult of Shintoism. Social conditions in Japan in the 15th century and Buddhist philosophy, especially that of the Zen sect, which had been introduced from the neighbouring continental countries, prepared the Japanese mind for instituting such a ceremony as cha-no-yu in unison with this racial trait. The love of chaste and refined simplicity which is the keynote of the Japanese cult of ceremonial tea has exercised a wholesome influence upon architecture, pottery, and landscape gardening. Especially the ceramic art of Japan is great-

ly indebted to tea-masters and devotees for its high taste.

Flower Arrangement

Japanese flower arrangement is the art of arranging flowers and leaves in different kinds of vases so as to meet the requirements of Japanese taste in decorating their sitting rooms and parlours. The raison d'être of this Japanese floral art is the satisfaction of their instinctive love of naure by a scheme of decoration best fitted for Japanese interval architecture. The beginning and development of Japanese flower arrangement, therefore naturally corresponds to the history of Japanese architecture and way of living.

The Japanese style of architecture which had completely emerged from the Chinese influence in the 14th century, and the comparatively peaceful life of the people in the 14th century under the Ashikaga régime, prepared favourable conditions for the development of flower arrangement which played an important part in enriching the tasteful life of the upper classes of people such as Court nobles, warrior lords and monks.

The Ginkakuji Temple or Silver Pavilion, which was built in the latter half of the 15th century, in the outskirts of Kyoto, is said to have been the birthplace of Japanese flower arrangement as an art, as well as that of the tea ceremony. The Ashikaga Shogun Yoshimasa who lived at the Ginkakuji had several attendants, "chabōzu" or "tea-priests" who looked after the tea ceremony and flower arrangement for him. Among these attendants of Yoshimasa the one who was best versed in the art of flower arrangement was Sōami. One of the oldest documents on the floral art "Gojō Shikimoku" is attributed to his authorship, and it is most likely that the primitive flower arrangement which had been already in vogue took a definite shape with Sōami and schools of the art began to be established. After Sōami came Ikénobō priest of a temple called Rokkakudo, also located in Kyoto, who later so distinguished himself as priest and master of flower arrangement that he became the founder of the priesthood at Rokkakudō and the school of floral art, both bearing his name. The Ikénobō school of floral art has existed for more than four hundred years and is proud of having the longest tradition and probably the largest number of students throughout the country.

During the 17th century the Emperor Gomizunowo took great interest in the floral art and courtiers, nobles and high officials gathered together at court for the study and occasional exhibitions of flower arrangement. A hall was provided in the court for the tea ceremony to which guests were invited and an exhibition of flowers arranged in vases by different hands was often held for them in a building which was temporarily built for that purpose in the palace garden. Such exhibitions of flower arrangement were held frequently during the following centuries.

There have developed many schools of flower arrangement in Japan during the past four centuries, but they may be roughly grouped into two; one is the "rikkwa" group which is more formal in style and the other is the "nagétré" group which is more natural. The former was in the past regarded as the orthodox style whereas the latter was considered heretic or auxiliary. But to-day both styles have equal standing among the students of the art, each having characteristic merits and uses of its own.

In Japan girls are taught the floral art in schools and under private tutors as one of the accomplishments for ladies and carefully keep their certificates of the art in the "tansu" or Japanese chest-of-drawers for keeping kimono, one of the indispensable pieces of furniture which they take to their new home at their wedding. Japanese ladies find occasions for escaping from their household duties and chatting with their friends in attending flower arrangement parties, for as a rule they rarely go out for picnics or to dances. Men, young and old, occasionally take up the study of the floral art, and though they are much fewer in number than the other sex they occupy the position of leadership in almost all schools of the art. It is no longer a monopoly of the aristocracy, and visitors to Japanese homes are charmed with the sight of flowers and leaves artificially yet most naturally arranged in vases put on the "tokonoma" or alcove shelves. On festival days passers-by are entertained by exhibitions of flowers most skilfully arranged and set in rows in the front rooms of houses facing the street. Modern department stores attract customers with special flower arrangement exhibitions.

The Cinema

Cinema theatres are to be found in all parts of Japan, both in cities or hamlets, accommodating from 400 to 3,000 persons. According to the statistics taken on July 22, 1938, the number of cinema theatres in Japan was as follows:

Presentation of Japanese films	1,257
" " foreign films	50
" " newsreels	32
" " mixed films	213
Total	1,552

In 1937 paid audiences at the permanent picture theatres in Japan numbered more than 200,000,000 and this number is on the increase. The government institutions, schools, newspaper companies, and the like, are giving free shows for purposes of propaganda, education and entertainment. Thus, the utilization of movies has been increasing year by year; 50 thousand free shows were given in 1937. Of the permanent theatres those showing cultural and news films in February, 1938, represented something like 60 per cent of the total; and they are also constantly increasing in numbber.

Home and Imported Films According to the report of the Police Bureau, Home Ministry, the number of new films inspected by the Bureau in 1937 was 41,560 with an aggregate length of 25,684,000 metres.

HOME AND IMPORTED FILMS INSPECTED in 1937

	No. of New films	Aggregate Length (In metres)
Japanese films	37,303	21,779,000
American films	3,288	2,881,000
European films	969	1,018,000
Total	41,560	25,684,000

The largest and most influential motion picture producing and distributing companies in Japan are the Shochiku Cinematograph Company, Ltd., Shinko Eiga Company, Ltd., and Japan Motion Picture Company, Ltd., the last being better known as Nikkatsu for short. Shochiku manages or supplies with pictures about 600 theatres, or nearly half of the total in Japan, and all the rest are either managed or supplied with pictures by the other two and by foreign, especially American, companies. Japanese pictures in general are produced by distributing companies.

With regard to imported films, the number of those distributed in 1937 were approximately 800, of which long fiction films were about 300. However, in consequence of the restrictions put upon imports following the outbreak of the present Affair, the number decreased to 144 in 1938. Of these, films from America were 103, from France 10, from Germany 13, from England 12, from Italy 3, from Poland 1, from Spain 1, and from other countries 1.

The distribution of the American films is made directly by American companies through their branches in Japan. The number of American films distributed in 1938 classified according to the producers was as follows; the Paramount 10, the Metropolitan 16, the Universal 6, the R.K.O. 18, the Columbia 20, the United 8, Warner 7, and the Fox 9. The distribution of European films is made by Japanese agents, such as the Towa Commercial and the Sanei Companies. As compared with those from America, pictures from Europe are insignificant in number. Owing, however, to the Japanese German and Japanese-Italian Cultural Agreements and to the Commercial Agreement between Germany and Manchoukuo, it is quite likely that in the future a considerable number of German and Italian films will be imported to Japan.

Cinema in 1937-38 Increased importance of the cinema. With the increased importance of Japan's position in international political affairs with the conclusion of the German-Japanese Anti-Comintern pact as its turning point, the need has been felt of introducing anew to overseas countries life as it really is in Japan. This is due not only to a desire on the part of Japan to make herself better understood abroad, but is also attributable to the increasing desire among oversea peoples to acquire a sounder knowledge of present-day Japan. The first picture produced to fill this need was Dr. Arnold Fanck's "New Earth", of which an English and a German version were made and exported to America and Europe. This was followed by "Picturesque Japan", produced with the aid of Tsuguji Fujita, the noted painter, and "Glimpses of New Japan" by Shigéyoshi Suzuki. The former was a highly artistic production, but because it was unconventional both in technique and the subjects treated, the picture was criticized as conveying an inadequate impression of Japan. It was, nevertheless, passed unanimously by the examining committee and exported as a valuable artistic contribution. It may be said that the exportation of artistic Japanese films such as "Picturesque Japan" is significant of the general

recognition of the importance of the cinema.

Recent progress in Japanese motion picture enterprises, particularly in the production of pictures is shown by the fact that of the raw films consumed in 1937, negatives totalled approximately 6,000,000 metres and positives 24,000,000 metres and that the number of major studios is 18 with more than 5,000 regular employees, including actors and actresses.

The enterprises are mostly in the hands of the Shochiku, Nippon Katsudo, Shinko Cinema and other five major motion pictures companies, capitalized totally at ¥63,471,250, and they are engaged mainly in producing so-called show-pictures, such as fiction and dramatic pictures. The recently enacted Motion Picture Law will further stimulate activities along this line.

What has made enormous strides during these two years of the China Affair, however, is the production of newsreels, which is exclusively undertaken by the Asahi, Nichinichi and Yomiuri, leading Japanese dailies, and the Domei, the most important news agency in Japan. The number of reels produced in this field during 1938 amounted to 554, of which 386 were talkies, 127 explanatory films (so-called neo-super talkies), 16 sound films (recording of music only), and 25 non-talking films.

1938 Amusement in Tokyo The year 1938 showed a golden age in the amusement field. According to the statistics recently taken by the Metropolitan Police Board of Tokyo, the total entrance to the movie houses, yosé houses and other amusement places in Tokyo numbered 86,598,627. This number showed a surprising increase of 31,079,440 or 60% as compared with 1937.

Above all the entrance to cinema houses numbered 71,304,484, a sudden increase of 66 per cent as compared with 42,913,055 in 1937. The next was the entrance to yosé houses which numbered 4,534,690, an increase of 50 per cent over the previous year.

This is due no doubt to the attraction of news pictures on the China Affair. But contrary to the general prosperity in the amusement field, the number of Kamishibai or illustrated story-tellers on the street only greatly decreased, numbering about 1,000 against 5,000 in 1937. This is because that the story-tellers of Kamishibai have changed their business to factory workers which promised them a greater income.

Radio

Introduced in 1925, the radio has become one of the two most popular means of amusement in Japan, the other being the cinema. In February, 1938 more than 3,503,000 families in Japan proper had already become radio subscribers which means that one home in every 5 has a receiving set. Programmes broadcasted by the 25 broadcasting stations scattered throughout the country are diverse, including weather reports, market reports, news and lectures. Entertainment is naturally the most popular.

Complex Programmes It is said that Japanese radio programmes are more complex than those anywhere else in the world. Japan does not have a single and uniform culture; the old and the modern exist side by side, the indigenous and the foreign. Programmes, in consequence, must be arranged to meet divergent tastes, though ingenuity is sometimes taxed to satisfy everyone daily. The principal cleavage is in music. Japanese music, both instrumental and vocal, has developed in many varieties through many centuries. Just as in foreign countries different listeners have preferences for classical songs, or violin solos, or orchestral music, or popular songs, or dance music, or chamber music, so in Japan there are preferences for particular kinds of Japanese music. On the other hand, the music introduced from Europe and America is fast becoming popular. Young people who understand it generally prefer Western music, and old people, who do not understand it, would rather hear the music they have known since childhood. The ideal programme, therefore, must combine them. If 30 minutes are given to music by the New Symphony Orchestra of Tokyo, 30 minutes must also be given to music that is purely Japanese. Statistics show that station JOAK in Tokyo broadcast a total of 227 items from April to December, 1933, classified as: orchestral music, 56; vocal solos and chorus, 50; brass music, 30; chamber music, 13; violin solos, 9; piano solos, 20; jazz music, 9; foreign and Japanese music combined, 15; 'cello music, 3; flute solos, 3; pipe organ music, 2; guitar solos, 1; trumpet solo, 1; trombone solo, 1; xylophone solo, 1; and opera, 5.

Japanese Entertainment Purely Japanese entertainment is very varied. It includes singing of all kinds, from the nagauta, kiyomoto, naniwa-bushi and tokiwazu to all sorts of folk-songs, radio drama, story-telling, romance reading and descriptive accounts of athletic events.

Very little amusement is given in the daytime. The first radio entertainment of the day starts at 12:05 o'clock in the afternoon. It is usually in a lighter vein and may be Japanese or foreign music or a drama. If there is a major athletic event in the afternoon, a descriptive account usually goes on the air. After this there will be no entertainment of any kind, except on Sundays, until 8 o'clock, when the principal amusement programme begins. Frequently, however, the children's programme, given at 6:30 o'clock for 30 minutes, has fairly good entertainment. From 8 to 9:30 o'clock entertainment of all sorts is offered. Very rarely does the programme extend beyond 10 o'clock.

Programme and Listeners The Japan Radio Broadcasting Association distributed 1,233,908 sheets of enquiries to its subscribers all over Japan in 1932, out of which 358,039 answers came, and a résumé of the investigation was given out in April, 1934. In the questionnaire there was a column in which the listeners were requested to state what item or items of the programme they most liked and the answers given in percentage were as follows:

Item of Programme	Percentage of Listeners
News and reports	
General news	91.2
Time signal	77.5
Weather forecast	75.8
Radio gymnastics	46.0
Public announcements	42.3
Daily menues	31.0
Industrial news	30.8
Commodity prices	27.8
Stock-market news	23.2
Employment agency	11.0
New cocoon price	8.2
Exposition of current topics	29.4
Educational	
General and moral	28.1
Literature, arts, etc.	22.3
Physical education and hygiene	22.0
The home and women	20.7
Science	13.0
Foreign languages	9.9
Amusements	
Comic stories	57.6
Naniwa-bushi (mostly tragic stories)	57.5
Radio dramas	51.2
Movie picture dramas and stories	49.3
Samurai stories	48.0
Kabuki	43.4
Biwa (Story chanted with biwa music)	39.6
Gidayu	33.4
Foreign and Japanese music combined	33.4
Japanese harp, bamboo flute, and samisen	30.0
Nagauta (long chanting)	28.3
Modern Japanese music	24.4
Opera	24.2
Brass music	22.6
Orchestra	22.6
Vocal solos	22.0
Short songs (utazawa and kouta)	22.0
Shinnai (a kind of jōruri)	20.2
Kiyomoto	19.0
Piano, violin solos and duets	18.7
Tokiwazu (a branch of joruri)	18.6
Chorus	17.6
Jazz	17.3
Yokyoku, kyogen (the No)	14.5
Old Yedo music	8.5
Young folk's hours	
Nursery rhymes	60.1
Short songs	57.0
Dramas for the young folks	52.5
Music	51.5
Stories	49.0

(For the latest development of broadcasting see Chapter XXIV Communications, Radio.)

Horse Racing

It was after the Russo-Japanese War that the import of thoroughbred stud-horses and horse racing began to be encouraged for the improvement of horses in Japan. As the result a craze for horse racing suddenly set in. At that time pari-mutuel tickets were sold at ¥5, and unlimited dividends and sweeps were allowed. The result was that many people became bankrupt and abuses were too apparent, so that in 1909 horse races at which pari-mutuel tickets were sold were prohibited. But it soon became evident again that the decline of horse racing had an adverse effect on the improvement and propagation of horses in the country. Ten years later, the Horse Race Bill passed through Parliament and became law in 1923. The law fixed the price of pari-mutuel ticket at ¥20 a sheet, payment being made on wins only, not on places. The number of pari-mutuel tickets a person may buy was limited to one

sheet. The dividend was also limited to ten times the cost of the ticket. The race courses permitted under the law are eleven in all, the names and locations of which are as follows:

Name	Location
Sapporo Race Club	Sapporo, Hokkaido
Hakodaté " "	Suburb of Hakodaté, Hokkaido
Fukushima " "	Fukushima City, Fukushima Prefecture
Niigata " "	Niigata City, Niigata Prefecture
Nakayama " "	Katsushika-machi, Chiba Prefecture
Tokyo " "	Fuchu-machi, Tokyo Prefecture
Nippon " "	Yokohama City, Kanagawa Prefecture
Hanshin " "	Naruo-mura, Hyogo Prefecture
Kyoto " "	Yodo-machi, Kyoto Prefecture
Kokura " "	Suburb of Kokura City, Fukuoka Prefecture
Miyazaki " "	Miyazaki City, Miyazaki Prefecture

All of these clubs are corporate judicial persons. These eleven race clubs hold race-meetings twice a year, in spring and autumn, each of which lasts from six to eight days. The money paid to the Government, the commission on sales, and the surplus of money are all used for the improvement and propagation of horses in the country as well as for the importation of the thoroughbred, Anglo-Norman and Arab horses. Since the losses of the betters were large with "win" alone, "place" payments were allowed by a change in the Horse Race Law, and horse-racing has been carried on now on that basis since 1931. In all horse races in Japan, clubs themselves undertake the sales of pari-mutuel tickets by the totalizator and do not allow bookmakers. Horse-racing is operated under the complete control of the Department of Agriculture and Forestry.

The above are the so-called officially-recognized horse-races, or horse-races operated under the Horse Race Law. In addition to these, there are local horse-races operated under the local horse-race regulations.

There are 113 local horse-races permitted in the country. A pari-mutuel ticket costs ¥1. per sheet. Some of these are being operated on the combined basis of "win" and "place". Each person is permitted to purchase one each of "Win" and "place" tickets

The number of horses that ran in the officially-recognized horse-races in 1934 was 1,733.

The Derby in Japan The Great Tokyo Derby, which was established in 1932 by the Tokyo Race Club, is modelled after the Derby in Great Britain. The time set for it is the latter part of April. The race course covers 2,400 metres, the horses entered being both males and females of four years old. The prizes offered are the highest in Japan. The regular prizes are ¥10,000 for the first horse, ¥3,500 for the second, and ¥2,000 for the third. In addition to this there are paid about ¥10,000 for the first, ¥4,000 for the second, and ¥2,500 for the third horse in stakes.

In the horse racing in Japan, flat races, steeple-chases, and trotting-races behind sulkies are held at each meeting. There is a distinction between non-subscription and subscription horses. Subscription horses are those horses which are distributed to those members of the clubs by lot, each member paying comparatively a small fixed sum for it. This was a system established in Japan at the time when the interest of the people in horse racing was not as keen as it is now, with a view to increasing the number of the people who own horses.

As to weights, the system is to fix it according to the amount of the prize. One kilogramme is added to each non-subscription horse in a flat race for every ¥3,000, while for a subscription horse one kilogramme is added for every ¥2,000. In each instance, the horse is withdrawn from the meeting if the weight exceeds 77 kilogrammes.

For a trotter a handicap of from 30 to 40 metres is placed for every ¥1,500.

Other Pastimes

Hyakunin Isshu There is a popular game of cards, in which stanzas from what are known as the "hundred poems", or hyakunin isshu, take the place of flowers. At this game no gambling is ever indulged in. It is rather an amusement for family parties, who at New Year time often sit up over it all night. Some of these diversions are shared in by the ladies.

Children's Sports The sports of Japanese children include kite-flying, top-spinning, battledoor and shuttlecock, making snow-men, playing with dolls, etc. The large, grotesquely coloured papier-mâché dogs given to babies owe their origin to some idea of the dog as a faithful protector, especially against onslaughts by evil spirits.

Shogi Japanese chess (shogi) was introduced from China centuries ago; and though it has diverged to some extent from its prototype, the two games still have a feature in common distinguishing them from all other varieties. It is this. The rank on which the pawns are usually posted is occupied by only two pieces, called hisha and kaku by the Japanese. Also, on either side of the king are two pieces, called kin in Japanese. These perform the duty imposed on th ferz or visir of the Persian Shatranj, which was the equivalent of the modern queen. Therefore, no queen or piece of similar attributes appears eiher in Japanese or Chinese chess. There are eighty-one squares on the Japanese board, and the game is played with twenty pieces on each side, distinguished, not by shape or colour, but by the ideographs upon them. Though the movements of the pieces resemble in most respects those followed in the European game, there are certain ramifications unknown to the latter. The most important of these are the employment of the pieces captured from the adversary to strengthen one's own game, and the comparative facility with which the minor pieces can attain to higher ranks.

Chess is understood by all classes in Japan. The very coolies at the corners of the streets improvise out of almost anything around them materials with which to play, and thus while away the tedium of waiting for employment. But it is comparatively little patronized by the educated classes, who hold its rival "go" in much higher esteem. O is the king, keima the knight, hisha the rook, and kaku the bishop—or pieces having movements like them. Fu is the pawn. The movements of the yari also resemble those of the rook, but are confined to the single rank on which it stands. Gin (silver) and kin (gold) are not found in Western chess. Gin moves one square diagonally only. The kin, besides having similar movements, has also the power of moving one square on each side of itself, but it cannot return diagonally. The fu advances one square forward, and captures as it moves. When any piece moves into the adversary's third row, it may become a kin. This is indicated by turning the piece over. Every piece so promoted loses its original character, except the hisha and kaku to which the movements of the kin are added. As already indicated, a captured piece may be employed at any time for either attack or defence. To checkmate with the fu is a thing vetoed—or at least considered "bad form"—in this non-democratic game, neither is stalemate permissible in Japanese chess. You wait until the adversary makes a move which admits of a free action on your part. The object of the game is to check-mate the king.

Go Go, often with little appropriateness termed "checkers" by European writers, is the most popular of the indoor pastimes of the Japanese,—a very different affair from the simple game known to Europeans as Goban or Go-bang, properly the name of the board on which the go is played. Clubs and professors of the art are found in all the larger cities, where, too, blind players may occasionally be met with. Go may with justice be considered more difficult than chess, its wider field affording more numerous ramifications. The game was introduced into Japan from China by Kibino-Mabi, commonly known as Kibi Daijin, who lived in the reign of the Emperor Shomu (A.D. 724–756). In the middle of the seventeenth century, a noted player, called Hon-imbo, was summoned from Kyoto to entertain the Chinese ambassador then at the court of the Shogun, from which time forward special go players were always retained by the Shoguns.

Go is played on a square wooden board. Nineteen straight lines lengthwise and the same number of lines cross ways, crossing each other at right angles, make three hundred and sixty-one mé, or crosses, at the point of intersection. These may be occupied by a hundred and eighty white and a hundred and eighty-one black ishi or stones. The object of the game is to obtain possession of the largest number of mé. This is done by securing such positions as can be most easily defended from the adversary's onslaughts. There are nine spots on the board, called sémoku, supposed to represent the chief celestial bodies, while the white and black stones represent day and night, and the number of crosses the three hundred and sixty degrees of latitude, exclusive of the central one, which is called taikyoku, that is, the primordial principle of the universe. There are nine degrees or classes of

proficiency in the game, beginning with number one degree as the lowest, and ending with number nine as the highest point of excellence attainable. In playing, if the combatants are equally matched, they take the white stones alternately; if unequal, the weaker always takes the black, and odds are also given by allowing him to occupy several or all of the nine spots or vantage points on the board,—that is, to place stones upon them at the outset. A description of how the game proceeds would be of little utility here, it being so complicated as to make the personal instruction of a teacher indispensable. The easy Japanese game, called gomoku-narabé, which was introduced into foreign countries, is played on the go board and with the go-ishi. The object of this game is to be the first in getting five stones in a row in any direction.

Hanagaruta (Japanese Playing Card) The Japanese flower-cards developed from the classical "flower contests" which were originated far back in the 9th or 10th century A.D. by the elegance-loving ladies and gentlemen of the Kyoto Imperial court. At first the game was played by each contestant choosing a spray of some flower and writing a thirty-one syllable poem on a piece of coloured paper in praise of this flower and tying it to the twig. Then the flowers were collected and judged from the artistic, literary and various other points of view of the flower, poem and general colour effect.

These sprays of flowers came later to be represented in pictures, and probably under the influence of the Western card games introduced to Japan by the Portuguese of the 16th century, our flower-cards came into being. They present sprays of various flowers in the simplest but the prettiest design and colouring so characteristic of the art of the Tokugawa period, but at the same time they preserve all the poetic sentiments and associations of the courtly game of the flower contests.

A pack of the flower-cards consists of 48, and every four of them make a set presenting a flower. That is, there are 12 sets of fours presenting 12 different flowers or plants, as follows: young pine, plum blossoms, cherry blossoms, wistaria,iris, tree peony, lespedeza, grass hill, chrysanthemum, maple leaves, willow, and paulownia, one for each month of the year in the order given.

Among the 48 cards, there are 5 'glory cards,', each counting 20 points, and 9 10-point cards. These high-valued ones are at once distinguished by the various objects of classical associations presented together with the flowers. Each set,except the Grass Hill and the Paulownia, has a card with a poem strip on it, either of a red colour with letters written on, or of a red or blue colour in blank. These cards always count 5 points. The rest, 24 in number, are simple chips and each counts one point. To sum up, there are 48 cards in a pack and in all these cards count 264 points.

There are several ways of playing games with Hanagaruta: solitaire, hachi-hachi or "Game of Eighty-eight," "Six hundred," Sudaoshi, Mushi, and Kabu. But, the most popular and the most interesting of these is hachi-hachi. As in the case with bridge, the game may be played according to quite simple or elaborate rules.

Theoretically, a party of from two to six can play the game, it is most enjoyable when between three and half a dozen players are at the table.

The winner in the last round shuffles and deals the card. He deals 7 cards to each member and places 8 cards in the 'pool' face up. The remaining cards are placed in the centre of the pool in a pile, face downward. Each player then inspects his hand and declares if he will play or drop out. The hands of those who have dropped out are mixed in the cards in the pile. The player who dealt the cards has the first option to declare and the others in turn. In case three players declare to go, the remaining players are obliged to drop out, for not more than 3 can play each round. In case all but two drop out, the two play against each other, and should all but one drop out, the last remaining is the winner and so he shuffles and deals the cards for the next round.

The leader first plays one of the cards in hand the flower of which matches with that of one of the six cards in the pool, taking care to score the highest count possible. He then takes the topmost card in the pile and turns it over. In case the card so taken does not match with any in the pool he leaves it in the pool, but if the card matches with one in the pool, he scores that pair too. All cards thus matched are kept separate by the player who made the tricks. His next player is the one sitting on his right. Thus, in Japanese card playing, we go "against the sun" always.

Each player plays seven times and then all the cards will have been matched and taken. Then the scores are counted. There being 264 points in all, as explained before, one who scores 88 is at par. Hence the name, the "Game of Eighty-eight."

Besides the scores, honours are awarded according to an arrangement agreed on at the beginning of the game.

First of these is the "Four Glories": namely, the "glory cards" Pine, Cherry, Moon and Paulownia, which in one hand count 144 points. The "Three Good Reds"—the 5-point cards of Pine, Plum and Cherry—in one hand as also the "Three Blues"—the 5 point cards of Peony, Chrysanthemum and Maple—in one hand are another honour of the same value, namely, 84 points. Any seven of the 5-point cards in one hand makes another honour and scores 144 points, and also sixteen or more of single-point cards in one hand is an honour worth 144.

In case there are two cards of the same flower in the pool, the player may take only one of them if matched with a card from his hand or with one turn up. But should there be three such cards, the player either matching it from hand or by the turnup takes the whole batch.

When only two players are in the game, the turnup after playing of the last card from hand ends that game and the cards that remain in the pool and the pile are discarded.

In case a player either plays a card from his hand or turns up a card that matches with any in the pool, it is compulsory for him to take that pair. In case a player who has his turn finds no card in the pool with which he can make a match, he is obliged to play blank. It is also permissible to play blank even where a match is possible.

Twelve rounds complete one set and each round is sometimes referred to by the name of the month following the natural order. Twelve months or one year can be played in twenty minutes or less.

Whenever a player finds a prospect of making an honour, he should make his tricks of the honour cards before anything else. In turn, should any player be noticed to be trying to make an honour, his opponents should do their best to prevent his making the tricks he wants.

The rules described above are those for the simplest possible way of playing this most absorbing and pretty game of Eighty-eight. Those enticed by the lure of Japanese card-playing are recommended to refer to a regular handbook of Eighty-eight and learn about sundry other honours, handicaps and penalties which have not been pointed out in the foregoing brief explanation of the game.

Landscape Gardening Japanese landscape-gardening is one of the fine arts. Ever since the middle of the fifteenth century, generations of artists have been busy perfecting it, elaborating and refining over and over again the principles handed down by their predecessors, until it has come to be a mystery as well as an art, and is furnished—not to say encumbered—with a vocabulary more complicated and recondite than any one who has not persued some of the native treatises on the subject can well imagine. What the Japanese call 'hakoniwa' or 'bonkéi' is a whole landscape-garden compressed into the microscopic limits of a single dish or flower-pot,—paths, bridges, mountains, stone lanterns, etc., all complete,—a fanciful little toy.

Cormorant Fishing Cormorant-fishing always takes place at night and by torch-light. The method pursued is as follows: There are four men in each of several boats, one of whom, at the stern, has no duty but that of managing his craft. In the bow stands the master called ujo, distinguished by the peculiar hat of his rank, and handling no fewer than twelve trained birds with the surpassing skill and coolness that have earned for the sportsmen of the Nagara River in Gifu prefecture their unrivalled pre-eminence. Amidships is another fisher, of the second grade, who handles four birds only. Between them is the fourth man, called kako, from the bamboo striking instrument of that name, with which he makes the clatter necessary for keeping the birds up to their work; he also encourages them by shouts and cries, looks after spare apparatus, etc., and is ready to give aid if required. Each cormorant wears at the base of its neck a metal ring, drawn tight enough to prevent marketable fish from passing below it, but at the same time loose enough—for it is never removed—to admit the smaller prey, which serves as food: Round the body is a cord, having attached to it at the middle of the back a short strip of stiffish whale-bone, by which the great awkward bird may be conveniently lowered into the water or lifted out when at work; and to this whalebone is looped a thin rein of spruce fibre, twelve feet long, and so far wanting in pliancy as to minimize the chance of entanglement. When the fishing-ground is reached, the master lowers his twelve birds one by one into the stream and gathers their reins into his left hand, manipulating the latter thereafter with his right as occasion requires. No. 2 does the same with his four birds;

the kako starts in with his volleys of noise; and forthwith the cormorants set to at their work in the heartiest and jolliest way, diving and ducking with wonderful swiftness as the astonished fish come flocking towards the blaze of light. The master must handle his twelve strings so deftly that, let the birds dash hither and thither as they will, there shall be no impediment or fouling. He must have his eyes everywhere and his hands following his eyes. Specially must he watch for the moment when any of his flock is gorged,—a fact generally made known by the bird itself, which then swims about in a foolish, helpless way, with its head and swollen neck erect. Thereupon, the master, shortening in on that bird, lifts it aboard, forces its bill open with his left hand, which still holds the rest of the line, squeezes out the fish with his right, and starts the creature off on a fresh foray,—all this with such admirable dexterity and quickness that the eleven birds still bustling about have scarce time to get things into a tangle, and in another moment the whole team is again perfectly in hand.

Calendar of Annual Events

Few countries, if any, possess more ceremonies and more festivities than Japan. Some of these ceremonies at first sight may look absurd to the foreign eye, but familiarity with them and especially their origin will reveal most of them to be delightful. Rural people are more conservative than city folk in adhering to observance of ancient customs. Indeed, modern life has robbed the busy citizens of that quiet and poetical mood in which people of bygone days observed ancient customs, such, for instance, as moon viewing. But none the less it is true that despite the modern garb Japan wears today, the life of the present-day Japan is still associated with many picturesque customs and poetical sentiments of Old Japan, which afford a glimpse into the days of feudalism, and the people continue to observe many of the customs handed down from time immemorial.

Below is given in chronological order a list of annual events in Japan, including ceremonies, festivals and other national customary observances.

January

January 1st New Year's Day—New Year's Day means as much to the Japanese as Christmas means to Western peoples, or probably more. It marks the beginning of new life in an atmosphere of quiet and gaiety, leisure and pleasure. It is a time to forget the cares of the past year and enjoy feasts and indulge in all sorts of amusement in celebration of the coming good and lucky year. The homes are decorated, both inside and outside; the people are clad in their best clothes, and they all look very happy.

The Imperial Household observes a religious ceremony called Shihohai (worshipping in four directions) at the Imperial Sanctuary according to Shinto rites. The Emperor usually officiates in person, offering prayers to the gods for the peace and prosperity of the Empire. New Year's Day is one of the four most important National Holidays of Japan, the others being the Imperial Birthday celebration, the celebration commemorating the anniversary of the accession of the Emperor Jimmu, the first Emperor of Japan, in 660 B. C., and the celebration of the Emperor Meiji's Birthday on November 3.

The time-honoured custom of worshipping the sun-rise at shrine compounds situated in the "lucky direction" of the year is widely observed from the traditional belief that so doing will bring luck. Many, of course, observe this custom without sharing the belief. The compound of the Meiji Shrine in Tokyo, for instance, is always filled with worshippers at dawn on New Year's Day. Ceremonies celebrating the New Year are also observed at all Shinto shrines throughout the country. On this day and the following two days people call on their relatives and friends and exchange New Year greetings.

2nd Beginning of Work—This day is known as 'shigoto hajimé,' or beginning of work and is marked with cremonies for the beginning of all sorts of activities which are to be executed properly and well in the right spirit, in the hope that everything will go on in the same happy way for the rest of the year. Young school children study calligraphy for the first time in the year. Carpenters begin the day by using their professional tools. Geisha tune up their samisen and practise a piece or two of music. The first delivery of goods is undertaken by all wholesale stores in a spirit of celebration. The last named is called hatsu-ni, or first merchandise. Cars on which goods are to be delivered on this day are fully decorated, and the carriers and delivery men, usually drunk, enter into the spirit of the thing, although this custom is observed in recent years with less ostentation than formerly.

On the night of the second day, people were supposed, in ancient times, to dream the first lucky dream of the year. To inspire such a dream, pictures representing the Seven Gods of Fortune were sold in the streets, to be placed under the pillow so that the sleeper might dream a desired dream.

3rd Genshi-sai, a national holiday, celebrating the auspicious origin of the Imperial Throne at the beginning of the year, is observed on the third day before the Imperial Sanctuary in the Imperial Palace. The ceremony is attended by the Emperor, members of the Imperial family, Princes and Princesses of the Blood, high officials of the Government and members of the peerage. In the morning the front of the Nijubashi, the bridge at the main entrance to the Imperial Palace, presents a glittering scene as the dignitaries of the nation arrive at the palace in their State uniforms to participate in the court function. The New Year holidays come to an end on this day.

4th Beginning of Politics—All normal functions of the State are resumed on this day and government and private offices re-open. The Ministers of State make various important reports to the Emperor, and the Minister of the Imperial Household also gives an account of the ceremonies performed at the Grand Shrine of Isé and the other government-protected shrines on the occasion of the New Year.

5th The Shinnen Enkai, or New Year Party, is held at the Homéi Hall of the Imperial Palace, where the Emperor and Empress give a banquet to the Princes and Princesses of the Blood, Ministers of State, foreign diplomatic representatives and a large number of other dignitaries. The people in general also hold New Year parties and many persons are seen till a late hour on their way home from celebrations in a hilarious mood.

One of the most interesting features of Tokyo life on this day is the festival of the Suitengu shrine at Ningyo-cho. Here, right in the heart of the modern capital, a glimpse of old Japan reveals itself.

6th Tokyo fire-brigades assemble in an open space in front of the Nijubashi for the New Year parade and give acrobatic performances on fireladders to show their agility. There was a time in the old days when fires were so frequent in Yedo (Tokyo) as to be called "the flowers of Yedo." The life of the fireman was envied by many as inspiring. The performance of acrobatics was initiated in those days to reassure the public by demonstrating the efficiency of firemen when confronted with danger.

Cold Season begins—The so-called 'kan,' or cold season, begins its conventional period of four weeks. The cold season is divided into two stages, the period of 'shokan,' or lesser cold, and the period of 'daikan,' or greater cold. During the period many male apprentices and artisans devoted to their work go out thinly clad in the evening to worship at their favourite temples, having the traditional belief that divine power invoked by their enthusiasm will make them proficient in their callings. They go to the well in the temple compounds and pour cold water over their bodies to purify themselves before worshipping at the temples. The rite is practised for the whole period every evening without a break, irrespective of weather conditions. Such enthusiasts, dressed in white clothes and usually with tinkling bells hanging over their loins, can be seen in the streets during the cold season, running from temple to temple.

Decorations removed—All New Year decorations should be removed from the house fronts before nightfall, as the main New Year celebrations come to an end.

7th The Seven Herbs—On this day, known as 'nanakusa' (seven herbs), people eat rice gruel mixed with seven kinds of herb. This custom originated in the days of the threatened Mongolian invasions under Kublai Khan. The herbs were deemed to give strength to the Japanese soldiers, and they are now supposed to give strength to all consumers against the nation's enemies.

8th Military Review—The Emperor reviews the troops of the Imperial Bodyguard at the Yoyogi parade ground. The public can witness the review.

10th The Kompira Shrine holds its festival on this day. The shrine is located at Toranomon in Shiba, Tokyo. A feature of the festival is a fair at which many talismans are sold.

11th The Kodokwan, the celebrated judo training institution in Koishikawa, observes the ceremony of beginning judo practice for the year. The greatest experts in the art of self-defence participate in the ceremony, at which the finest matches of the year are seen.

12th Sumo (Japanese wrestling)—The semi-annual tournaments of the

Japan Wrestling Association are held at the Kokugi-kan amphitheatre at Ryogoku, Tokyo, in January and May. Each tournament lasts for 13 days. (See Chapter XXXVI.)

15th and 16th Extra holidays for apprentices and servants—in old days apprentices and servants were given only two day's holidays a year, January 15 or 16 and July 15 or 16. Nowadays they are given at least one holiday a month in many cases, but in addition the old holiday-dates are still adhered to.

February

February 1st Country people, who still go by the lunar calendar, celebrate the New Year on this day.

3rd or 4th The Bean-throwing ceremony—This day is called 'Sétsubun,' or change of season, on which winter comes to an official end and spring begins according to the lunar calendar. 'Mamémaki,' or the bean-throwing ceremony, is widely practised throughout the country. People scatter beans in an attempt to drive out all the evil spirits in the house and call in good luck. The priests of leading shrines and temples observe this custom in the presence of thousands of worshippers. Usually popular actors and wrestlers are employed as bean-throwers.

11th Commemoration of the Accession of the Emperor Jimmu—This national holiday, Kigensetsu, commemorating the accession in 660 B.C. of the first Emperor of Japan to the Throne, is one of the most important in the Japanese calendar. The Emperor observes elaborate ceremonies in front of the Imperial Sanctuary, attended by the Empress, Princes and Princesses of the Blood, court functionaries and high officials of the Government, and peers. An Imperial luncheon is given at the Homét Hall of the Palace, to which are invited the Princes and Princesses of the Blood, State Ministers, members of the foreign diplomatic corps, etc.

March

March 3rd Girls' Doll Festival—This is sometimes known as the peach festival, because it is associated with the peach blossoms which begin to open about this time. This day is a great day for the girls of Japan. All families, except the poorest, place decorated doll shelves in the guest rooms or alcoves with a set of dolls and accessories on them. Very often the dolls are taken out from the closets and displayed for the enjoyment of the young girls of the family. The set of dolls is supposed to represent a miniature Court of ancient days with the Emperor, Empress, and their retainers. Some of the sets in wealthy families are very valuable, costing several hundred yen each. Dolls are displayed for sale at department stores and stalls for some weeks before the arrival of this festival. Considerable religious significance was originally attached to the doll festival, but later it became a mere pastime for children. It is said by some that the custom encourages happy family life, and by others that it encourages the spirit of filial piety and loyalty. Scholars declare that the custom originated during the reign of the Emperor Tsuchimikado (1199–1207).

6th The Empress's Birthday—This day is known in Japanese as Chikyu-sétsu, and is a holiday for girls' schools.

18th Higan, the Week of the Equinox, is a busy time for Buddhist families. Usually, all members of the family visit the family graveyard during the week, attend to the tombs and offer prayers to the spirits of their ancestors. Higan, literally translated, means "yonder shore," or Nirvana. Various vegetable foods specially prepared for the purpose, are offered to the dead and sent as presents to friends and relatives. All Buddhist temples in the country hold special services during the period. Tokyo old-fashioned Buddhist believers make special pilgrimages to the images of the six-faced Amida Buddha at 18 temples situated in the hilly sections of the city and suburbs.

21st Vernal Equinox Festival—On this national holiday, which is called Shunki Korei-sai, all schools and public buildings are closed. A Shinto festival in memory of the Imperial ancestors and ancestresses is performed at the Imperial Sanctuary.

April

April 3rd Anniversary of the demise of the Emperor Jimmu, national holiday—This day is the anniversary of the demise of the first Emperor Jimmu, who reigned over the country for 76 years. The Emperor performs an appropriate ceremony in front of the Imperial Sanctuary.

8th Birthday of Gautama Buddha—This day, kept as the anniversary of the birth of Gautama Buddha, is celebrated by all Buddhist temples throughout Japan. Leading temples arrange parades of young girls who are daughters of Buddhist believers, and hold memorial services in honour of the founder of their religion. Amacha, sweet tea, is freely given at the temples to all visitors.

18th Festival of the Tokugawa Shogunate Shrine—a festival is held at the Toshogu Shrines at Uéno park and Shiba park, which are dedicated to the Tokugawa Shoguns.

29th Emperor's Birthday—One of the three greatest national holidays, commemorating the birthday of the Emperor Hirohito, the 124th ruler of Japan. A service is held at all elementary and second grade schools in Japan. At the Imperial Court the Emperor and Empress hold special ceremonies in front of the Imperial Sanctuary, offering prayers to the spirits of the Imperial ancestors for the peace and prosperity of the Empire. After the function, the Emperor reviews the army at the Yoyogi Parade-ground. An Imperial banquet is held, to which high officials of the Government and foreign diplomats are invited.

30th Semi-Annual Festival of the Yasukuni Shrine—The semi-annual festival of the Yasukuni Shrine, on Kudan hill, Tokyo, dedicated to the spirits of the officers and men of the army and navy and others who died fighting for their country in the wars since the Meiji Restoration, lasts for 3 days, beginning on April 30.

May

May 1st May Day—This imported festival for labourers is observed usually with a labour mass meeting at Shiba park, followed by a huge parade throughout Tokyo. Similar celebrations are held in other leading cities.

5th Boys' Festivals—Just as March 3 is for girls to celebrate their doll festival, so this day is dedicated to the boys of Japan. All Japanese families having sons observe this classic festival. Appropriate dolls are on display in the alcoves of the guest rooms of the families, the festival being intended to bring health, success and prosperity to the boys. The sets of dolls displayed represent popular heroes of the Empire. The custom is of several centuries' standing and originated in a desire to encourage a martial spirit in boys. Large paper or cloth carp, often several yards long, are hoisted above the houses, symbolizing the idea that the sons of the families will be as strong as the spirited carp trying to swim up a waterfall.

June

June 1st Ayu fishing season—The seasonal ban on Ayu fishing is formally lifted on this day and anglers in Tokyo flock to the Tama and Sagami rivers to catch ayu, or sweet trout, a fish noted for its fragrance and delicious taste. A feature of the season is the picturesque cormorant fishing on the Nagara near Nagoya.

14th and 15th Annual Festival at Hiyé Shrine, Tokyo—Representative of many shrine festivals which take place in Tokyo and elsewhere in Japan is the annual festival of the Hiyé Shrine, known as Sanno-sama, which takes place on top of the Sanno Hill in Akasaka ward. The 'mikoshi,' or portable shrine, is carried on the shoulders of shrine hands through Kyobashi, Shiba, Kojimachi and other wards over which the deity presides.

17th Annual Festival of the Great Shrine of Isé, Miyé prefecture, and the Itsukushima Shrine at Miyajima, Inland Sea.

21st Annual Festival of the Atsuta Shrine at Atsuta, Nagoya.

July

July 1st Season for climbing Mount Fuji—The season for climbing Mount Fuji opens. A service is held at the Sengen Shrine on top of the sacred peak.

7th Feast of Tanabata—This evening the Weaver or the Star Vega meets her lover the Cow-herd or the Star Altair on the other side of the Heavenly River (Milky Way) on the only occasion in the whole year, according to tradition. This festival of the seventh eve of the seventh month is celebrated by some although the custom has of recent years been more or less neglected in Tokyo and other cities.

13th—15th O-Bon Festival—During the 'o-bon,' or feast of lanterns, tradition says that the spirits of the family ancestors and other dead members of the family visit the family, and due welcome is given them according to Buddhist rites. The family tombs are visited and vegetable sacrifices are offered. People make small bonfires of stripped hemp stalks and light lanterns to guide the spirits of their ancestors into their homes.

Bon Odori, or dance of the 'bon' season, is a simple folk dance which is given in the compounds of temples or elsewhere by common people, especially in the rural districts, under the light of lanterns.

15th and 16th Extra holidays for apprentices and servants—Semi-annual holidays are given apprentices and servants on either of these two days, as on January 15 and 16.

17th Annual fête of Gion Shrine in Kyoto—This picturesque shrine festival in the ancient capital of Japan lasts for

a week.

21st Hottest season—The doyo, the hottest period of summer, begins on or about this day, to last for about three weeks.

August

August 4th Annual festival of the Kitano Shrine in Kyoto.

6th Annual festival of the Sumiyoshi shrine in Tsukudashima, Kyobashi, Tokyo.

16th Annual Bon-fire Fête on Mount Nyoi in Kyoto.

19th Lantern Fête on Mount Atago in Kyoto.

September

September 1st Memorial Service for the Earthquake Dead—to comfort the spirits of those who were killed in the great earthquake and fire of 1923 services are held at the Earthquake Memorial Hall in Honjo on the banks of the Sumida River, Tokyo.

5th Suitengu Shrine Festival in Tokyo.

13th Festivals of Kanda Myojin and Hikawa Shrines in Tokyo.

17th and 18th Festival of the Great Shrine of Isé and the Hokoku Shrine in Kyoto.

20th Week of the equinox begins —the autumn 'higan' begins on September 20. As during the spring equinoctial week, Buddhist temples present busy scenes.

23rd Festival of the Autumnal Equinox—A Shinto festival in memory of the Imperial ancestors is performed at the Imperial Palace, the day being a national holiday.

26th Moon-viewing Festival—The custom of moon-viewing is no longer observed so generally as in the past, but it still delights the poetically minded in the cities, and people in general in the rural districts. Before twilight sets in, the house wife will bring a table to the veranda where it can catch the moon beams and spread upon it a feast in honour of the moon. A vase containing autumnal flowers will be placed on the left side of the table. As the moon rises, the members of the family sit around the table in the moonlight and spend the evening in merry-making.

October

October 10th Annual fête of the Kotohira Shrine at Kotohira, Kagawa prefecture and also of similar shrines in Tokyo and elsewhere.

13th Anniversary of the death of St. Nichiren—One of the most elaborate Buddhist demonstrations in Japan is held on the evening of the 12th, and the following day at the Hommonji temple at Ikégami, Tokyo, to commemorate the anniversary of the death of St. Nichiren, founder of the Nichiren sect of Buddhism. Thousands of believers and others march in groups to the temple, many beating drums so as to keep time, shouting all the time the Buddhist sutra, "Namu-Myoho-Renge-kyo." Large paper lanterns, all lighted, are carried at the head of those processions.

15th Hunting season—The ban on hunting in all districts is lifted.

17th Kannamésai (first Harvest festival) on this national holiday the Emperor makes an offering of the new grain harvested to the Sun Goddess enshrined in the Great Shrine of Isé and to the Imperial ancestors. A special service is held at the Imperial Sanctuary, while the Emperor despatches a messenger to the Great Shrine to offer prayers on his behalf.

22nd Festival of Yasukuni Shrine—The Yasukuni shrine begins its second semi-annual celebration, lasting for three days.

November

November 1-12 Festival of Oh-tori shrines—the annual shrine festival known as 'tori-no-ichi,' is observed on the "Tori no Hi", or the day of birds, that may fall on one of the first 12 days according to the old calendar which counts days by the names of 12 animals, at various shrines of Oh-tori, a winged god of fortune and wealth in Tokyo and elsewhere. There are the second and third 'tori-no-ichi' in the month.

3rd Celebration of the Emperor Meiji's Birthday—This is a national holiday and all schools and public buildings are closed in honour of the great Emperor during whose reign Japan became a world Power, and the week is celebrated as a national athletic week.

8th Festival of Bellows—This is celebrated in the household of every metal-smith, silver-smith, iron-smith, and the like. On this day also takes place the annual bonfire fête of the Fushimi Inari Shrine in Kyoto and elsewhere.

15th Celebration for children of 3, 5 and 7 years of age—This is known as "shichigosan (7, 5, 3) festival". On this day boys who have attained the age of 5 years and girls who have attained 3 or 7 years of age are taken to the shrines of their tutelary deities, in their best clothes, and worship is offered at the shrines by way of expressing their gratitude for the protection of the guardian deities and their safe growth throughout the period of early childhood, at the same time beseeching future protection and happiness.

23rd Festival of Niinamé-sai—The Emperor observes Niinamé-sai, a national holiday, with the ancient Court ceremony of offering new grain to the Sun Goddess and the Imperial ancestors, and partaking of it himself. The occasion is one of thanksgiving, when the Emperor and his subjects return thanks for the harvest.

28th Anniversary of the death of St. Shinran—A religious fête in commemoration of the death of St. Shinran, founder of the Shin sect of Buddhism, is celebrated at the Honganji temples in Kyoto and Tokyo.

December

December 22nd Winter Solstice—On this day people take baths in hot water in which 'yuzu' or limes have been placed, according to the time-honoured custom.

25th Anniversary of the death of the Emperor Taisho, father of the present Emperor, a national holiday.

25th Christmas—Christmas has become an important affair for many Japanese living in cities. Although at first it was regarded by the general public as an event entirely foreign to Japan, it has now become a season of rejoicing for children in large cities, and the day is a regular annual feature, included in the Japanese calendar as such.

29th Close of official business—All government and public offices close for the year-end and New Year holidays.

31st Eating of noodles on the last day of the year—It being the last day of December, many businessmen eat noodles at their evening meal to bring the year to a happy conclusion. The noodle is regarded as a symbol of long life and continued prosperity.

CHAPTER XXXVIII

TOKYO

Historical Sketch

In 1192 Yoritomo Minamoto (See Chapter III, Kamakura Age) established a military régime at Kamakura, 56.33 kilometres south-west of the present Tokyo, and it was at this period that the name of Yedo was recorded in the report of a local war in which a son of Lord Shiro Kanetsugu Yedo took part, and the name seems to have been given before he became the lord of the district. Yedo literally means "entrance to the gulf."

After the fall of the Yedo family the district was occupied by a feudal lord called Sadamasa Uyesugi; and Dokan Ohta, one of his retainers, discovering the strategic importance of Yedo constructed the Yedo castle which was completed in 1457. After changing hands a few times, it fell, in 1590, into the possession of Iyéyasu Tokugawa, who settled down there to be the over-lord of the eight provinces of Kanto. From that time it gradually expanded until it became not only the capital of Kanto but the seat of the Tokugawa Shogunate during 15 generations. During the 268 years of the Tokugawa Shogunate the obscure village of Yedo became a thriving town and it is said that 2 million people lived there in the height of its prosperity in the Bunsei (1818-1830) and Tempo (1830-1844) eras.

In 1869 the Emperor Meiji transferred the Imperial capital to Yedo and renamed it Tokyo, or Eastern Capital. Then came still further growth and prosperity. Contact had just been made with Western countries and as Tokyo was serving as the gateway for Western civilization much attention was given to building the city on modern lines.

The fifty years of Tokyo culture met with a terrible catastrophe in September, 1923, when earthquake and fire, unprecedented in history, dealt the city an almost fatal blow. Nearly one-half of the entire city was completely reduced to ashes. But with hard work and the enthusiastic support of the whole country and the citizens of Tokyo, as well as the sympathy of the world, a new and better Tokyo has arisen from the ashes in but a decade.

Location and Climate

Tokyo is situated at the south-east corner of Kanto plain in 35° 31' 59"-48' 50" N. latitude, 139° 33' 56"-55' 22" E. longitude. The climate of the city is generally mild; the annual mean temperature is 13° 9' C (57° F); the mean temparature in July is 24° 2' C (75° 5' F), in January 3° 1' C (37° 5' F); the annual average precipitation is 1,555 mm.

Population and Area

Growth of Population According to the 1935 census the population of Tokyo was 5,875,667 at the time when the census was taken, with male numbering 3,076,217 and female 2,799,450. Households then numbered 1,191,939. The estimated population of the city was 6,457,600, including 3,360,800 men and 3,096,800 women, on October 1, 1938, or nearly 9.0% of the total population in Japan proper lived in the city.

Year	Population	Household
1878	813,400	235,943
1888	1,298,661	287,833
1898	1,425,366	316,527
1908	1,626,103	376,428
1920 (census)	2,173,200	456,816
1923[1]	1,527,489	340,278
1924	1,926,310	417,833
1925 (census)	1,995,567	429,852
1930 (census)	2,070,913	414,710
1931	2,103,880	421,620
1932	5,314,700	1,112,640
1933	5,495,460	1,138,470
1934	5,682,370	1,164,890
1935 (census)	5,875,667	1,191,939
1936	6,085,800	1,236,500
1937	6,274,000	1,275,800
1938	6,457,600	—

1 Earthquake year.

It increased 183,600 as compared with the previous year, including a gain of 39,155 from the excess of births over deaths and 144,445 from the excess of the incoming people over the outgoing.

Buildings and Dwelling Houses At the end of 1936 there were 1,005,260 buildings and dwelling houses in the city, of which 594,835 were one storeyed, 401,653 two-storeyed, and 8,772 three and more storeyed. Of the total, dwelling houses numbered 653,259. New

buildings in 1936 numbered 44,404.

Area The total area of the city of Tokyo in January, 1937, was 537,571,996 square kilometres. The classified ownership in January, 1937 follows:

Ownership	Area (In square metre)
Total	535,571,996
Imperial household	6,481,434
State	76,880,668
Tokyo prefecture	996,320
City	14,097,807
Private persons	434,115,767

Tokyo Enlarged

The development of modern Tokyo is best endorsed by the giant growth of the adjoining towns and villages.

Socially and economically the towns outside the city area have been closely connected with the city itself. The position regarding Tokyo during the 10 years ending 1930 was that the 82 adjoining towns and villages increased in population by 1,720,000, while the city of Tokyo lost 100,000 within the same period. In road construction, extension of communication facilities and in the execution of various municipal regulations the city experienced enormous difficulties due to the existence of over 80 different self-governing bodies surrounding the city area.

As is generally the case with great cities, a large number of people living in adjoining towns enter the city to earn their living. They are placed on exactly the same footing with the citizens in so far as the utilization of metropolitan facilities is concerned. Besides, as most of them are salaried men belonging to middle or intelligent class, to let them stand aloof from city government means an enormous loss to both.

It was after taking into careful consideration all these practical phases of administration that on October, 1932, new Tokyo was founded by amalgamating 20 more wards. The newly annexed suburban towns then had 3,211,580 inhabitants and 469.029 sq. km., a density of 9,034 persons to the square kilometre.

The enlarged Tokyo now covers 570.-337 square kilometres divided into 35 wards.

Commerce and Industry

Retail Business At the end of July, 1936, the number of retail shops in the city was 164,438. Sweetmeats shops numbered 18,225, rice shops 8,054 and vegetables and fruits shops 6,853. Retail price index numbers based on the prices of December 16, 1929, as 100 follow:

RETAIL PRICE INDEX NUMBER IN TOKYO

(Of 100 Kinds of Commodities)

(The average retail price on Dec. 16, 1929 taken as 100)

	Foodstuffs	Clothing, etc.	Fuel	Building materials	Miscellaneous	Gross Average for Tokyo	Average for 13 cities
1933	85.6	85.0	91.3	104.1	92.2	87.8	87.1
1934	86.9	87.9	91.9	104.9	90.6	89.1	88.8
1935	90.0	87.7	92.3	100.7	89.7	90.4	90.5
1936	96.2	89.5	93.4	103.9	89.2	94.5	94.8
1937	98.1	105.8	108.6	147.7	105.4	104.7	104.2
1938	110.3	135.5	124.6	179.1	125.2	122.9	121.6

Wholesale Price The whole-sale average price index number for 100 kinds of commodities in 1938 was 130.9 against 100 of the average wholesale price index of December, 1929. Below are given detailed figures:

WHOLESALE PRICE INDEX NUMBER

	Foodstuffs	Textile goods	Metals	Building materials	Chemicals	Fertilizers	Fuel	Miscellaneous	Aggregate average in Tokyo	Average in 13 cities
1933	92	93	125	98	87	87	93	112	96.7	95.4
1934	90	93	120	101	81	83	97	103	95.2	96.3
1935	96	88	109	98	67	93	100	100	95.7	97.4
1936	103	90	107	97	50	97	104	98	98.0	101.2
1937	109	108	168	118	68	114	118	120	114.1	123.8
1938	114	141	185	140	85	124	134	144	130.9	140.2

Banks At the end of 1936 there were 24 banks domiciled in Tokyo and 327 branch offices. Three were special banks, i. e. semi-governmental banks. The number of ordinary commercial banks was 16, with 175 branches in the city. Savings banks numbered 5 with 57 branches. The aggregate capital of the special banks was ¥225,275,000 of which the amount paid up was ¥186,-151,062. The aggregate of deposits was ¥762,646,485 and the aggregate amount of advances and discounts was ¥2,457,-916,853. The aggregate capital of the ordinary banks was ¥510,486,500, the amount paid up was ¥341,147,000, deposits ¥4,762,690,179 and advances and discounts totalled ¥2,720,116,917. The aggregate capital of savings banks was ¥15,535,000 of which ¥11,922,500 was the total sum paid up, deposits ¥661,523,601 and advances ¥160,214,962. There were 93 branches of banks domiciled in other cities, and the total number of banks and branches in the city was 351, with an aggregate deposits of ¥3,954,923,444 and advances of ¥3,009,138,140.

Industry At the end of 1936 there were, in Tokyo, 29,544 small working shops, where less than 5 operatives were employed, with 47,279 workers, and 13,-326 factories, where more than 5 operatives were employed, with 329,439 workers.

FACTORIES IN TOKYO

(At the end of 1936)

Kind of Industry	Factories	Operatives	Production (In yen)
Textile	2,460	39,007	174,370,075
Metallic	5,555	61,044	343,252,277
Machine and Tool	7,360	131,160	464,977,851
Ceramics	720	9,828	19,983,780
Chemical	2,263	40,438	377,581,735
Sawing and Wood-work	2,873	12,770	34,356,265
Printing and Book-binding	3,346	29,456	120,199,054
Foodstuff	14,234	24,118	180,630,498
Gas and Electric	7	858	32,233,354
Others	4,052	28,039	82,632,565
Total	42,870	376,718	1,830,217,454

Companies At the end of 1936 there were 16,904 companies in Tokyo, with an aggregate capital of ¥10,734,735,959 of which ¥6,023,539,609 was paid-up, and their net profits in 1935 amounted to ¥625,336,385.

COMPANIES IN TOKYO CLASSIFIED BY INDUSTRIES

(At the end of 1936)

Industry	Number	Paid-up-Capital (In Yen)
Agriculture	113	78,991,222
Aquatic	30	102,153,000
Mining	304	788,940,462
Manufacturing	6,376	3,689,576,851
Commercial and Banking	9,589	2,905,058,794
Traffic	492	458,819,280
Total	16,904	8,023,539,609

Transportation

Roads At the end of 1936 the total mileage of public roads in the city was 8,414,676 metres covering an area of 48,-005,106 square metres or 8 per cent of the total city area.

Railway Service In the fiscal year ending March 31, 1937 there were in aggregate 420,627,220 boarding passengers and 419,349,144 alighting passengers at 65 different governmental railway stations in the city, and the earnings in these 65 stations totalled ¥59,823,498 which was ¥3,300,000 more than in the previous year. The business results of 15 private railway companies in the year under review, exclusive of their bus services, were: the aggregate number of passengers, 288,014,194 and the aggregate amount of earnings ¥19,116,-547, and the total length of lines in operation 239 kilometres.

TRAFFIC SERVICE OF STATE RAILWAYS FOR TOKYO

Year	Stations	Passengers Who Got in	Passengers Who Got off	Earnings (In Yen)
1930	63	343,997,611	339,973,445	50,119,289
1931	64	333,885,569	332,022,462	48,242,225
1932	63	335,659,845	334,105,799	47,353,680
1933	66	359,549,090	357,644,525	51,364,964
1934	65	374,591,543	373,084,109	54,050,989
1935	65	394,021,234	393,414,451	56,503,686
1936	65	420,627,220	419,349,144	59,823,498

Tramway Service The business results of municipal tramways in the fiscal year ending March 31, 1937 over the average daily mileage of 280,328 kilometres were: the total number of passengers, 309,841,146 or 15,651,388 more than in the previous year and the aggregate amount of earnings ¥19,079,-203, a gain of ¥603,386 as compared with the previous year.

TRAFFIC SERVICE OF THE MUNICIPAL TRAMWAYS

Year	Passengers	Daily Average	Fees	Daily Average (In Yen)
1931	320,496,563	875,674	21,115,404	57,692
1932	287,829,840	788,574	18,810,840	51,537
1933	283,307,515	776,185	18,483,203	50,639
1934	287,459,000	789,000	18,024,000	49,381
1935	294,189,758	803,000	18,475,817	50,479
1936	309,841,146	848,880	19,079,203	52,272

Motor Bus Motor bus service in the city is being rendered by 36 firms beside the Municipal Bus Service and Tokyo Bus Company.

BUS SERVICE IN TOKYO

(1936-37)

	Mileage in K.M.	No. of Buses	Passengers	Fees (In Yen)
Municipal	179.3	1,035	93,667,990	6,196,696
Tokyo Bus	67.0	544	71,178,482	4,288,539
Others	953.8	—	132,172,819	7,867,137
Total	1,200.1	—	297,019,291	18,352,372

Underground Railway The urgent need of a high speed underground communications to relieve the congestion and pressure of surface traffic has long been felt necessary. A private company opened its first section of an underground railway, from Asakusa to Ueno, in the latter part of 1927, and is pushing forward its line under the very centre of the city to Shinagawa. It completed the construction of the line to Shimbashi in June, 1934, and the distance in operation now is 8 kilometres. In 1935 it carried 27,986,367 passengers. The construction of the underground railway between Shibuya and Shimbashi was completed in the spring of 1939 by the hand of the Tokyo High Speed Railway Company and the traffic was opened on April 1, the mileage of the new tube is over 6 kilometres.

Bridges The city of Tokyo has a network of rivers and canals and the beauty of the city is greatly enhanced by the bridges of manifold designs which traverse them. Before the earthquake the bridges under municipal management numbered 668, of which 426 were of wood. At the earthquake 289 bridges collapsed or were reduced to ashes. By the co-operation of the Reconstruction Bureau of the Government and the Municipality new bridges were built in their place. At the end of March, 1937, there were 5,207 bridges in Tokyo, 1,-141 of which were of stone, 457 concrete, 1,060 reinforced concrete, 537 iron, 5 iron and wood, and 2,002 wood.

Rivers and Canals The city is served with a veritable network of canals and rivers many of which are used for transportation purposes. Dredging has to be carried out continuously to keep them navigable. In 1935 there were 59 rivers with the total length of 88 kilometres.

Harbour At the time of the great earthquake in 1923 the city of Tokyo keenly felt the necessity of better facilities for maritime transportation, and when rebuilding of the city took place it was decided to construct a pier, sheds and warehouses at Shibaura, Tokyo. A sum of ¥18,000,000 was appropriated for the work and construction was completed in April, 1935. The length of the reinforced concrete Hinode-cho pier is 564 metres and six steamers of 1,000 to 3,000 tons can be moored alongside at a time. Another pier of Shibaura has a length of 910 metres and can moor 7 steamers of 6,000 tons. Furthermore, there are 12 mooring buoys and 8 sheds. The total area of the harbour is 8,591 square kilometres. Steamers outgoing from and incoming to Tokyo and goods carried out from and into Tokyo follow:

ly indebted to tea-masters and devotees for its high taste.

Flower Arrangement

Japanese flower arrangement is the art of arranging flowers and leaves in different kinds of vases so as to meet the requirements of Japanese taste in decorating their sitting rooms and parlours. The raison d'être of this Japanese floral art is the satisfaction of their instinctive love of naure by a scheme of decoration best fitted for Japanese interval architecture. The beginning and development of Japanese flower arrangement, therefore naturally corresponds to the history of Japanese architecture and way of living.

The Japanese style of architecture which had completely emerged from the Chinese influence in the 14th century, and the comparatively peaceful life of the people in the 14th century under the Ashikaga régime, prepared favourable conditions for the development of flower arrangement which played an important part in enriching the tasteful life of the upper classes of people such as Court nobles, warrior lords and monks.

The Ginkakuji Temple or Silver Pavilion, which was built in the latter half of the 15th century, in the outskirts of Kyoto, is said to have been the birthplace of Japanese flower arrangement as an art, as well as that of the tea ceremony. The Ashikaga Shogun Yoshimasa who lived at the Ginkakuji had several attendants, "chabōzu" or "tea-priests" who looked after the tea ceremony and flower arrangement for him. Among these attendants of Yoshimasa the one who was best versed in the art of flower arrangement was Sōami. One of the oldest documents on the floral art "Gojō Shikimoku" is attributed to his authorship, and it is most likely that the primitive flower arrangement which had been already in vogue took a definite shape with Sōami and schools of the art began to be established. After Sōami came Ikénobō priest of a temple called Rokkakudo, also located in Kyoto, who later so distinguished himself as priest and master of flower arrangement that he became the founder of the priesthood at Rokkakudō and the school of floral art, both bearing his name. The Ikenobō school of floral art has existed for more than four hundred years and is proud of having the longest tradition and probably the largest number of students throughout the country.

During the 17th century the Emperor Gomizunowo took great interest in the floral art and courtiers, nobles and high officials gathered together at court for the study and occasional exhibitions of flower arrangement. A hall was provided in the court for the tea ceremony to which guests were invited and an exhibition of flowers arranged in vases by different hands was often held for them in a building which was temporarily built for that purpose in the palace garden. Such exhibitions of flower arrangement were held frequently during the following centuries.

There have developed many schools of flower arrangement in Japan during the past four centuries, but they may be roughly grouped into two; one is the "rikkwa" group which is more formal in style and the other is the "nagéiré" group which is more natural. The former was in the past regarded as the orthodox style whereas the latter was considered heretic or auxiliary. But to-day both styles have equal standing among the students of the art, each having characteristic merits and uses of its own.

In Japan girls are taught the floral art in schools and under private tutors as one of the accomplishments for ladies and carefully keep their certificates of the art in the "tansu" or Japanese chest-of-drawers for keeping kimono, one of the indispensable pieces of furniture which they take to their new home at their wedding. Japanese ladies find occasions for escaping from their household duties and chatting with their friends in attending flower arrangement parties, for as a rule they rarely go out for picnics or to dances. Men, young and old, occasionally take up the study of the floral art, and though they are much fewer in number than the other sex they occupy the position of leadership in almost all schools of the art. It is no longer a monopoly of the aristocracy, and visitors to Japanese homes are charmed with the sight of flowers and leaves artificially yet most naturally arranged in vases put on the "tokonoma" or alcove shelves. On festival days passers-by are entertained by exhibitions of flowers most skilfully arranged and set in rows in the front rooms of houses facing the street. Modern department stores attract customers with special flower arrangement exhibitions.

The Cinema

Cinema theatres are to be found in all parts of Japan, both in cities or hamlets, accommodating from 400 to 3,000 persons. According to the statistics taken on July 22, 1938, the number of cinema theatres in Japan was as follows:

Presentation of Japanese films	1,257
" " foreign films	50
" " newsreels	32
" " mixed films	213
Total	1,552

In 1937 paid audiences at the permanent picture theatres in Japan numbered more than 200,000,000 and this number is on the increase. The government institutions, schools, newspaper companies, and the like, are giving free shows for purposes of propaganda, education and entertainment. Thus, the utilization of movies has been increasing year by year; 50 thousand free shows were given in 1937. Of the permanent theatres those showing cultural and news films in February, 1938, represented something like 60 per cent of the total; and they are also constantly increasing in numbber.

Home and Imported Films According to the report of the Police Bureau, Home Ministry, the number of new films inspected by the Bureau in 1937 was 41,560 with an aggregate length of 25,684,000 metres.

HOME AND IMPORTED FILMS INSPECTED in 1937

	No. of New films	Aggregate Length (In metres)
Japanese films	37,303	21,779,000
American films	3,288	2,881,000
European films	969	1,018,000
Total	41,560	25,684,000

The largest and most influential motion picture producing and distributing companies in Japan are the Shochiku Cinematograph Company, Ltd., Shinko Eiga Company, Ltd., and Japan Motion Picture Company, Ltd., the last being better known as Nikkatsu for short. Shochiku manages or supplies with pictures about 600 theatres, or nearly half of the total in Japan, and all the rest are either managed or supplied with pictures by the other two and by foreign, especially American, companies. Japanese pictures in general are produced by distributing companies.

With regard to imported films, the number of those distributed in 1937 were approximately 800, of which long fiction films were about 300. However, in consequence of the restrictions put upon imports following the outbreak of the present Affair, the number decreased to 144 in 1938. Of these, films from America were 103, from France 10, from Germany 13, from England 12, from Italy 3, from Poland 1, from Spain 1, and from other countries 1.

The distribution of the American films is made directly by American companies through their branches in Japan. The number of American films distributed in 1938 classified according to the producers was as follows; the Paramount 10, the Metropolitan 16, the Universal 6, the R.K.O. 18, the Columbia 20, the United 8, Warner 7, and the Fox 9. The distribution of European films is made by Japanese agents, such as the Towa Commercial and the Sanei Companies. As compared with those from America, pictures from Europe are insignificant in number. Owing, however, to the Japanese German and Japanese-Italian Cultural Agreements and to the Commercial Agreement between Germany and Manchoukuo, it is quite likely that in the future a considerable number of German and Italian films will be imported to Japan.

Cinema in 1937-38 Increased importance of the cinema. With the increased importance of Japan's position in international political affairs with the conclusion of the German-Japanese Anti-Comintern pact as its turning point, the need has been felt of introducing anew to overseas countries life as it really is in Japan. This is due not only to a desire on the part of Japan to make herself better understood abroad, but is also attributable to the increasing desire among overseas peoples to acquire a sounder knowledge of present-day Japan. The first picture produced to fill this need was Dr. Arnold Fanck's "New Earth", of which an English and a German version were made and exported to America and Europe. This was followed by "Picturesque Japan", produced with the aid of Tsuguji Fujita, the noted painter, and "Glimpses of New Japan" by Shigéyoshi Suzuki. The former was a highly artistic production, but because it was unconventional both in technique and the subjects treated, the picture was criticized as conveying an inadequate impression of Japan. It was, nevertheless, passed unanimously by the examining committee and exported as a valuable artistic contribution. It may be said that the exportation of artistic Japanese films such as "Picturesque Japan" is significant of the general

recognition of the importance of the cinema.

Recent progress in Japanese motion picture enterprises, particularly in the production of pictures is shown by the fact that of the raw films consumed in 1937, negatives totalled approximately 6,000,000 metres and positives 24,000,000 metres and that the number of major studios is 18 with more than 5,000 regular employees, including actors and actresses.

The enterprises are mostly in the hands of the Shochiku, Nippon Katsudo, Shinko Cinema and other five major motion pictures companies, capitalized totally at ¥63,471,250, and they are engaged mainly in producing so-called show-pictures, such as fiction and dramatic pictures. The recently enacted Motion Picture Law will further stimulate activities along this line.

What has made enormous strides during these two years of the China Affair, however, is the production of newsreels, which is exclusively undertaken by the Asahi, Nichinichi and Yomiuri, leading Japanese dailies, and the Domei, the most important news agency in Japan. The number of reels produced in this field during 1938 amounted to 554, of which 386 were talkies, 127 explanatory films (so-called neo-super talkies), 16 sound films (recording of music only), and 25 non-talking films.

1938 Amusement in Tokyo The year 1938 showed a golden age in the amusement field. According to the statistics recently taken by the Metropolitan Police Board of Tokyo, the total entrance to the movie houses, yosé houses and other amusement places in Tokyo numbered 86,596,627. This number showed a surprising increase of 31,079,440 or 60% as compared with 1937.

Above all the entrance to cinema houses numbered 71,304,484, a sudden increase of 66 per cent as compared with 42,913,055 in 1937. The next was the entrance to yosé houses which numbered 4,534,690, an increase of 50 per cent over the previous year.

This is due no doubt to the attraction of news pictures on the China Affair. But contrary to the general prosperity in the amusement field, the number of Kamishibai or illustrated story-tellers on the street only greatly decreased, numbering about 1,000 against 5,000 in 1937. This is because that the story-tellers of Kamishibai have changed their business to factory workers which promised them a greater income.

Radio

Introduced in 1925, the radio has become one of the two most popular means of amusement in Japan, the other being the cinema. In February, 1938 more than 3,503,000 families in Japan proper had already become radio subscribers which means that one home in every 5 has a receiving set. Programmes broadcasted by the 25 broadcasting stations scattered throughout the country are diverse, including weather reports, market reports, news and lectures. Entertainment is naturally the most popular.

Complex Programmes It is said that Japanese radio programmes are more complex than those anywhere else in the world. Japan does not have a single and uniform culture; the old and the modern exist side by side, the indigenous and the foreign. Programmes, in consequence, must be arranged to meet divergent tastes, though ingenuity is sometimes taxed to satisfy everyone daily. The principal cleavage is in music. Japanese music, both instrumental and vocal, has developed in many varieties through many centuries. Just as in foreign countries different listeners have preferences for classical songs, or violin solos, or orchestral music, or popular songs, or dance music, or chamber music, so in Japan there are preferences for particular kinds of Japanese music. On the other hand, the music introduced from Europe and America is fast becoming popular. Young people who understand it generally prefer Western music, and old people, who do not understand it, would rather hear the music they have known since childhood. The ideal programme, therefore, must combine them. If 30 minutes are given to music by the New Symphony Orchestra of Tokyo, 30 minutes must also be given to music that is purely Japanese. Statistics show that station JOAK in Tokyo broadcast a total of 227 items from April to December, 1933, classified as: orchestral music, 56; vocal solos and chorus, 50; brass music, 30; chamber music, 13; violin solos, 9; piano solos, 20; jazz music, 9; foreign and Japanese music combined, 15; 'cello music, 3; flute solos, 3; pipe organ music, 2; guitar solos, 1; trumpet solo, 1; trombone solo, 1; xylophone solo, 1; and opera, 5.

Japanese Entertainment Purely Japanese entertainment is very varied. It includes singing of all kinds, from the nagauta, kiyomoto, naniwa-bushi and tokiwazu to all sorts of folk-songs, radio drama, story-telling, romance reading and descriptive accounts of athletic events.

Very little amusement is given in the daytime. The first radio entertainment of the day starts at 12:05 o'clock in the afternoon. It is usually in a lighter vein and may be Japanese or foreign music or a drama. If there is a major athletic event in the afternoon, a descriptive account usually goes on the air. After this there will be no entertainment of any kind, except on Sundays, until 8 o'clock, when the principal amusement programme begins. Frequently, however, the children's programme, given at 6:30 o'clock for 30 minutes, has fairly good entertainment. From 8 to 9:30 o'clock entertainment of all sorts is offered. Very rarely does the programme extend beyond 10 o'clock.

Programme and Listeners The Japan Radio Broadcasting Association distributed 1,233,908 sheets of enquiries to its subscribers all over Japan in 1932, out of which 358,039 answers came, and a résumé of the investigation was given out in April, 1934. In the questionnaire there was a column in which the listeners were requested to state what item or items of the programme they most liked and the answers given in percentage were as follows:

Item of Programme	Percentage of Listeners
News and reports	
General news	91.2
Time signal	77.5
Weather forecast	75.8
Radio gymnastics	48.0
Public announcements	42.3
Daily menues	31.0
Industrial news	30.8
Commodity prices	27.8
Stock-market news	23.2
Employment agency	11.0
New cocoon price	8.2
Exposition of current topics	29.4
Educational	
General and moral	28.1
Literature, arts, etc.	22.3
Physical education and hygiene	22.0
The home and women	20.7
Science	13.0
Foreign languages	9.9
Amusements	
Comic stories	57.6
Naniwa-bushi (mostly tragic stories)	57.5
Radio dramas	51.2
Movie picture dramas and stories	49.3
Samurai stories	48.0
Kabuki	43.4
Biwa (Story chanted with biwa music)	39.6
Gidayu	33.4
Foreign and Japanese music combined	33.4
Japanese harp, bamboo flute, and samisen	30.0
Nagauta (long chanting)	28.3
Modern Japanese music	24.4
Opera	24.2
Brass music	22.6
Orchestra	22.6
Vocal solos	22.0
Short songs (utazawa and kouta)	22.0
Shinnai (a kind of jōruri)	20.2
Kiyomoto	19.0
Piano, violin solos and duets	18.7
Tokiwazu (a branch of joruri)	18.6
Chorus	17.6
Jazz	17.3
Yokyoku, kyogen (the No)	14.5
Old Yedo music	8.5
Young folk's hours	
Nursery rhymes	60.1
Short songs	57.0
Dramas for the young folks	52.5
Music	51.5
Stories	49.0

(For the latest development of broadcasting see Chapter XXIV Communications, Radio.)

Horse Racing

It was after the Russo-Japanese War that the import of thoroughbred stud-horses and horse racing began to be encouraged for the improvement of horses in Japan. As the result a craze for horse racing suddenly set in. At that time pari-mutuel tickets were sold at ¥5, and unlimited dividends and sweeps were allowed. The result was that many people became bankrupt and abuses were too apparent, so that in 1909 horse races at which pari-mutuel tickets were sold were prohibited. But it soon became evident again that the decline of horse racing had an adverse effect on the improvement and propagation of horses in the country. Ten years later, the Horse Race Bill passed through Parliament and became law in 1923. The law fixed the price of pari-mutuel ticket at ¥20 a sheet, payment being made on wins only, not on places. The number of pari-mutuel tickets a person may buy was limited to one

sheet. The dividend was also limited to ten times the cost of the ticket. The race courses permitted under the law are eleven in all, the names and locations of which are as follows:

Name	Location
Sapporo Race Club	Sapporo, Hokkaido
Hakodaté " "	Suburb of Hakodaté, Hokkaido
Fukushima " "	Fukushima City, Fukushima Prefecture
Niigata " "	Niigata City, Niigata Prefecture
Nakayama " "	Katsushika-machi, Chiba Prefecture
Tokyo " "	Fuchu-machi, Tokyo Prefecture
Nippon " "	Yokohama City, Kanagawa Prefecture
Hanshin " "	Naruo-mura, Hyogo Prefecture
Kyoto " "	Yodo-machi, Kyoto Prefecture
Kokura " "	Suburb of Kokura City, Fukuoka Prefecture
Miyazaki " "	Miyazaki City, Miyazaki Prefecture

All of these clubs are corporate judicial persons. These eleven race clubs hold race-meetings twice a year, in spring and autumn, each of which lasts from six to eight days. The money paid to the Government, the commission on sales, and the surplus of money are all used for the improvement and propagation of horses in the country as well as for the importation of the thoroughbred, Anglo-Norman and Arab horses. Since the losses of the betters were large with "win" alone, "place" payments were allowed by a change in the Horse Race Law, and horse-racing has been carried on now on that basis since 1931. In all horse races in Japan, clubs themselves undertake the sales of pari-mutuel tickets by the totalizator and do not allow bookmakers. Horse-racing is operated under the complete control of the Department of Agriculture and Forestry.

The above are the so-called officially-recognized horse-races, or horse-races operated under the Horse Race Law. In addition to these, there are local horse-races operated under the local horse-race regulations.

There are 113 local horse-races permitted in the country. A pari-mutuel ticket costs ¥1. per sheet. Some of these are being operated on the combined basis of "win" and "place". Each person is permitted to purchase one each of "Win" and "place" tickets

The number of horses that ran in the officially-recognized horse-races in 1934 was 1,733.

The Derby in Japan The Great Tokyo Derby, which was established in 1932 by the Tokyo Race Club, is modelled after the Derby in Great Britain. The time set for it is the latter part of April. The race course covers 2,400 metres, the horses entered being both males and females of four years old. The prizes offered are the highest in Japan. The regular prizes are ¥10,000 for the first horse, ¥3,500 for the second, and ¥2,000 for the third. In addition to this there are paid about ¥10,000 for the first, ¥4,000 for the second, and ¥2,500 for the third horse in stakes.

In the horse racing in Japan, flat races, steeple-chases, and trotting-races behind sulkies are held at each meeting. There is a distinction between non-subscription and subscription horses. Subscription horses are those horses which are distributed to those members of the clubs by lot, each member paying comparatively a small fixed sum for it. This was a system established in Japan at the time when the interest of the people in horse racing was not as keen as it is now, with a view to increasing the number of the people who own horses.

As to weights, the system is to fix it according to the amount of the prize. One kilogramme is added to each non-subscription horse in a flat race for every ¥3,000, while for a subscription horse one kilogramme is added for every ¥2,000. In each instance, the horse is withdrawn from the meeting if the weight exceeds 77 kilogrammes.

For a trotter a handicap of from 30 to 40 metres is placed for every ¥1,500.

Other Pastimes

Hyakunin Isshu There is a popular game of cards, in which stanzas from what are known as the "hundred poems", or hyakunin isshu, take the place of flowers. At this game no gambling is ever indulged in. It is rather an amusement for family parties, who at New Year time often sit up over it all night. Some of these diversions are shared in by the ladies.

Children's Sports The sports of Japanese children include kite-flying, top-spinning, battledoor and shuttlecock, making snow-men, playing with dolls, etc. The large, grotesquely coloured papier-mâché dogs given to babies owe their origin to some idea of the dog as a faithful protector, especially against onslaughts by evil spirits.

Shogi Japanese chess (shogi) was introduced from China centuries ago; and though it has diverged to some extent from its prototype, the two games still have a feature in common distinguishing them from all other varieties. It is this: The rank on which the pawns are usually posted is occupied by only two pieces, called hisha and kaku by the Japanese. Also, on either side of the king are two pieces, called kin in Japanese. These perform the duty imposed on th ferz or visir of the Persian Shatranj, which was the equivalent of the modern queen. Therefore, no queen or piece of similar attributes appears eiher in Japanese or Chinese chess. There are eighty-one squares on the Japanese board, and the game is played with twenty pieces on each side, distinguished, not by shape or colour, but by the ideographs upon them. Though the movements of the pieces resemble in most respects those followed in the European game, there are certain ramifications unknown to the latter. The most important of these are the employment of the pieces captured from the adversary to strengthen one's own game, and the comparative facility with which the minor pieces can attain to higher ranks.

Chess is understood by all classes in Japan. The very coolies at the corners of the streets improvise out of almost anything around them materials with which to play, and thus while away the tedium of waiting for employment. But it is comparatively little patronized by the educated classes, who hold its rival "go" in much higher esteem. O is the king, keima the knight, hisha the rook, and kaku the bishop—or pieces having movements like them. Fu is the pawn. The movements of the yari also resemble those of the rook, but are confined to the single rank on which it stands. Gin (silver) and kin (gold) are not found in Western chess. Gin moves one square diagonally only. The kin, besides having similar movements, has also the power of moving one square on each side of itself, but it cannot return diagonally. The fu advances one square forward, and captures as it moves. When any piece moves into the adversary's third row, it may become a kin. This is indicated by turning the piece over. Every piece so promoted loses its original character, except the hisha and kaku to which the movements of the kin are added. As already indicated, a captured piece may be employed at any time for either attack or defence. To checkmate with the fu is a thing vetoed—or at least considered "bad form"—in this non-democratic game, neither is stalemate permissible in Japanese chess. You wait until the adversary makes a move which admits of a free action on your part. The object of the game is to check-mate the king.

Go Go, often with little appropriateness termed "checkers" by European writers, is the most popular of the indoor pastimes of the Japanese,—a very different affair from the simple game known to Europeans as Goban or Go-bang, properly the name of the board on which the go is played. Clubs and professors of the art are found in all the larger cities, where, too, blind players may occasionally be met with. Go may with justice be considered more difficult than chess, its wider field affording more numerous ramifications. The game was introduced into Japan from China by Kibino-Mabi, commonly known as Kibi Daijin, who lived in the reign of the Emperor Shomu (A.D. 724-756). In the middle of the seventeenth century, a noted player, called Hon-imbo, was summoned from Kyoto to entertain the Chinese ambassador then at the court of the Shogun, from which time forward special go players were always retained by the Shoguns.

Go is played on a square wooden board. Nineteen straight lines lengthwise and the same number of lines cross ways, crossing each other at right angles, make three hundred and sixty-one mé, or crosses, at the point of intersection. These may be occupied by a hundred and eighty white and a hundred and eighty-one black ishi or stones. The object of the game is to obtain possession of the largest number of mé. This is done by securing such positions as can be most easily defended from the adversary's onslaughts. There are nine spots on the board, called sémoku, supposed to represent the chief celestial bodies, while the white and black stones represent day and night, and the number of crosses the three hundred and sixty degrees of latitude, exclusive of the central one, which is called taikyoku, that is, the primordial principle of the universe. There are nine degrees or classes of

proficiency in the game, beginning with number one degree as the lowest, and ending with number nine as the highest point of excellence attainable. In playing, if the combatants are equally matched, they take the white stones alternately; if unequal, the weaker always takes the black, and odds are also given by allowing him to occupy several or all of the nine spots or vantage points on the board,—that is, to place stones upon them at the outset. A description of how the game proceeds would be of little utility here, it being so complicated as to make the personal instruction of a teacher indispensable. The easy Japanese game, called gomoku-narabé, which was introduced into foreign countries, is played on the go board and with the go-isht. The object of this game is to be the first in getting five stones in a row in any direction.

Hanagaruta (Japanese Playing Card) The Japanese flower-cards developed from the classical "flower contests" which were originated far back in the 9th or 10th century A.D. by the elegance-loving ladies and gentlemen of the Kyoto Imperial court. At first the game was played by each contestant choosing a spray of some flower and writing a thirty-one syllable poem on a piece of coloured paper in praise of this flower and tying it to the twig. Then the flowers were collected and judged from the artistic, literary and various other points of view of the flower, poem and general colour effect.

These sprays of flowers came later to be represented in pictures, and probably under the influence of the Western card games introduced to Japan by the Portuguese of the 16th century, our flower-cards came into being. They present sprays of various flowers in the simplest but the prettiest design and colouring so characteristic of the art of the Tokugawa period, but at the same time they preserve all the poetic sentiments and associations of the courtly game of the flower contests.

A pack of the flower-cards consists of 48, and every four of them make a set presenting a flower. That is, there are 12 sets of fours presenting 12 different flowers or plants, as follows: young pine, plum blossoms, cherry blossoms, wistaria, iris, tree peony, lespedeza, grass hill, chrysanthemum, maple leaves, willow, and paulownia, one for each month of the year in the order given.

Among the 48 cards, there are 5 'glory cards,', each counting 20 points, and 9 10-point cards. These high-valued ones are at once distinguished by the various objects of classical associations presented together with the flowers. Each set, except the Grass Hill and the Paulownia, has a card with a poem strip on it, either of a red colour with letters written on, or of a red or blue colour in blank. These cards always count 5 points. The rest, 24 in number, are simple chips and each counts one point. To sum up, there are 48 cards in a pack and in all these cards count 264 points.

There are several ways of playing games with Hanagaruta: solitaire, hachi-hachi or "Game of Eighty-eight," "Six hundred," Sudaoshi, Mushi, and Kabu. But, the most popular and the most interesting of these is hachi-hachi. As in the case with bridge, the game may be played according to quite simple or elaborate rules.

Theoretically, a party of from two to six can play the game, it is most enjoyable when between three and half a dozen players are at the table.

The winner in the last round shuffles and deals the card. He deals 7 cards to each member and places 6 cards in the 'pool' face up. The remaining cards are placed in the centre of the pool in a pile, face downward. Each player then inspects his hand and declares if he will play or drop out. The hands of those who have dropped out are mixed in the cards in the pile. The player who dealt the cards has the first option to declare and the others in turn. In case three players declare to go, the remaining players are obliged to drop out, for not more than 3 can play each round. In case all but two drop out, the two play against each other, and should all but one drop out, the last remaining is the winner and so he shuffles and deals the cards for the next round.

The leader first plays one of the cards in hand the flower of which matches with that of one of the six cards in the pool, taking care to score the highest count possible. He then takes the topmost card in the pile and turns it over. In case the card so taken does not match with any in the pool he leaves it in the pool, but if the card matches with one in the pool, he scores that pair too. All cards thus matched are kept separate by the player who made the tricks. His next player is the one sitting on his right. Thus, in Japanese card playing, we go "against the sun" always.

Each player plays seven times and then all the cards will have been matched and taken. Then the scores are counted. There being 264 points in all, as explained before, one who scores 88 is at par. Hence the name, the "Game of Eighty-eight."

Besides the scores, honours are awarded according to an arrangement agreed on at the beginning of the game.

First of these is the "Four Glories": namely, the "glory cards" Pine, Cherry, Moon and Paulownia, which in one hand count 144 points. The "Three Good Reds"—the 5-point cards of Pine, Plum and Cherry—in one hand as also the "Three Blues"—the 5 point cards of Peony, Chrysanthemum and Maple—in one hand are another honour of the same value, namely, 84 points. Any seven of the 5-point cards in one hand makes another honour and scores 144 points, and also sixteen or more of single-point cards in one hand is an honour worth 144.

In case there are two cards of the same flower in the pool, the player may take only one of them if matched with a card from his hand or with one turn up. But should there be three such cards, the player either matching it from hand or by the turnup takes the whole batch.

When only two players are in the game, the turnup after playing of the last card from hand ends that game and the cards that remain in the pool and the pile are discarded.

In case a player either plays a card from his hand or turns up a card that matches with any in the pool, it is compulsory for him to take that pair. In case a player who has his turn finds no card in the pool with which he can make a match, he is obliged to play blank. It is also permissible to play blank even where a match is possible.

Twelve rounds complete one set and each round is sometimes referred to by the name of the month following the natural order. Twelve months or one year can be played in twenty minutes or less.

Whenever a player finds a prospect of making an honour, he should make his tricks of the honour cards before anything else. In turn, should any player be noticed to be trying to make an honour, his opponents should do their best to prevent his making the tricks he wants.

The rules described above are those for the simplest possible way of playing this most absorbing and pretty game of Eighty-eight. Those enticed by the lure of Japanese card-playing are recommended to refer to a regular handbook of Eighty-eight and learn about sundry other honours, handicaps and penalties which have not been pointed out in the foregoing brief explanation of the game.

Landscape Gardening Japanese landscape-gardening is one of the fine arts. Ever since the middle of the fifteenth century, generations of artists have been busy perfecting it, elaborating and refining over and over again the principles handed down by their predecessors, until it has come to be a mystery as well as an art, and is furnished—not to say encumbered—with a vocabulary more complicated and recondite than any one who has not persued some of the native treatises on the subject can well imagine. What the Japanese call 'hakoniwa' or 'bonkéi' is a whole landscape-garden compressed into the microscopic limits of a single dish or flower-pot,—paths, bridges, mountains, stone lanterns, etc., all complete,—a fanciful little toy.

Cormorant Fishing Cormorant-fishing always takes place at night and by torch-light. The method pursued is as follows: There are four men in each of several boats, one of whom, at the stern, has no duty but that of managing his craft. In the bow stands the master called ujo, distinguished by the peculiar hat of his rank, and handling no fewer than twelve trained birds with the surpassing skill and coolness that have earned for the sportsmen of the Nagara River in Gifu prefecture their unrivalled pre-eminence. Amidships is another fisher, of the second grade, who handles four birds only. Between them is the fourth man, called kako, from the bamboo striking instrument of that name, with which he makes the clatter necessary for keeping the birds up to their work; he also encourages them by shouts and cries, looks after spare apparatus, etc., and is ready to give aid if required. Each cormorant wears at the base of its neck a metal ring, drawn tight enough to prevent marketable fish from passing below it, but at the same time loose enough—for it is never removed—to admit the smaller prey, which serves as food. Round the body is a cord, having attached to it at the middle of the back a short strip of stiffish whale-bone, by which the great awkward bird may be conveniently lowered into the water or lifted out when at work; and to this whalebone is looped a thin rein of spruce fibre, twelve feet long, and so far wanting in pliancy as to minimize the chance of entanglement. When the fishing-ground is reached, the master lowers his twelve birds one by one into the stream and gathers their reins into his left hand, manipulating the latter thereafter with his right as occasion requires. No. 2 does the same with his four birds;

the kako starts in with his volleys of noise; and forthwith the cormorants set to at their work in the heartiest and jolliest way, diving and ducking with wonderful swiftness as the astonished fish come flocking towards the blaze of light. The master must handle his twelve strings so deftly that, let the birds dash hither and thither as they will, there shall be no impediment or fouling. He must have his eyes everywhere and his hands following his eyes. Specially must he watch for the moment when any of his flock is gorged,—a fact generally made known by the bird itself, which then swims about in a foolish, helpless way, with its head and swollen neck erect. Thereupon, the master, shortening in on that bird, lifts it aboard, forces its bill open with his left hand, which still holds the rest of the line, squeezes out the fish with his right, and starts the creature off on a fresh foray,—all this with such admirable dexterity and quickness that the eleven birds still bustling about have scarce time to get things into a tangle, and in another moment the whole team is again perfectly in hand.

Calendar of Annual Events

Few countries, if any, possess more ceremonies and more festivities than Japan. Some of these ceremonies at first sight may look absurd to the foreign eye, but familiarity with them and especially their origin will reveal most of them to be delightful. Rural people are more conservative than city folk in adhering to observance of ancient customs. Indeed, modern life has robbed the busy citizens of that quiet and poetical mood in which people of bygone days observed ancient customs, such, for instance, as moon viewing. But none the less it is true that despite the modern garb Japan wears today, the life of the present-day Japan is still associated with many picturesque customs and poetical sentiments of Old Japan, which afford a glimpse into the days of feudalism, and the people continue to observe many of the customs handed down from time immemorial.

Below is given in chronological order a list of annual events in Japan, including ceremonies, festivals and other national customary observances.

January

January 1st New Year's Day—New Year's Day means as much to the Japanese as Christmas means to Western peoples, or probably more. It marks the beginning of new life in an atmosphere of quiet and gaiety, leisure and pleasure. It is a time to forget the cares of the past year and enjoy feasts and indulge in all sorts of amusement in celebration of the coming good and lucky year. The homes are decorated, both inside and outside; the people are clad in their best clothes, and they all look very happy.

The Imperial Household observes a religious ceremony called Shihohai (worshipping in four directions) at the Imperial Sanctuary according to Shinto rites. The Emperor usually officiates in person, offering prayers to the gods for the peace and prosperity of the Empire. New Year's Day is one of the four most important National Holidays of Japan, the others being the Imperial Birthday celebration, the celebration commemorating the anniversary of the accession of the Emperor Jimmu, the first Emperor of Japan, in 660 B. C., and the celebration of the Emperor Meiji's Birthday on November 3.

The time-honoured custom of worshipping the sun-rise at shrine compounds situated in the "lucky direction" of the year is widely observed from the traditional belief that so doing will bring luck. Many, of course, observe this custom without sharing the belief. The compound of the Meiji Shrine in Tokyo, for instance, is always filled with worshippers at dawn on New Year's Day. Ceremonies celebrating the New Year are also observed at all Shinto shrines throughout the country. On this day and the following two days people call on their relatives and friends and exchange New Year greetings.

2nd Beginning of Work—This day is known as 'shigoto hajimé,' or beginning of work and is marked with cremonies for the beginning of all sorts of activities which are to be executed properly and well in the right spirit, in the hope that everything will go on in the same happy way for the rest of the year. Young school children study calligraphy for the first time in the year. Carpenters begin the day by using their professional tools. Geisha tune up their samisen and practise a piece or two of music. The first delivery of goods is undertaken by all wholesale stores in a spirit of celebration. The last named is called hatsu-ni, or first merchandise. Cars on which goods are to be delivered on this day are fully decorated, and the carriers and delivery men, usually drunk, enter into the spirit of the thing, although this custom is observed in recent years with less ostentation than formerly.

On the night of the second day, people were supposed, in ancient times, to dream the first lucky dream of the year. To inspire such a dream, pictures representing the Seven Gods of Fortune were sold in the streets, to be placed under the pillow so that the sleeper might dream a desired dream.

3rd Genshi-sai, a national holiday, celebrating the auspicious origin of the Imperial Throne at the beginning of the year, is observed on the third day before the Imperial Sanctuary in the Imperial Palace. The ceremony is attended by the Emperor, members of the Imperial family, Princes and Princesses of the Blood, high officials of the Government and members of the peerage. In the morning the front of the Nijubashi, the bridge at the main entrance to the Imperial Palace, presents a glittering scene as the dignitaries of the nation arrive at the palace in their State uniforms to participate in the court function. The New Year holidays come to an end on this day.

4th Beginning of Politics—All normal functions of the State are resumed on this day and government and private offices re-open. The Ministers of State make various important reports to the Emperor, and the Minister of the Imperial Household also gives an account of the ceremonies performed at the Grand Shrine of Isé and the other government-protected shrines on the occasion of the New Year.

5th The Shinnen Enkai, or New Year Party, is held at the Homéi Hall of the Imperial Palace, where the Emperor and Empress give a banquet to the Princes and Princesses of the Blood, Ministers of State, foreign diplomatic representatives and a large number of other dignitaries. The people in general also hold New Year parties and many persons are seen till a late hour on their way home from celebrations in a hilarious mood.

One of the most interesting features of Tokyo life on this day is the festival of the Suitengu shrine at Ningyo-cho. Here, right in the heart of the modern capital, a glimpse of old Japan reveals itself.

6th Tokyo fire-brigades assemble in an open space in front of the Nijubashi for the New Year parade and give acrobatic performances on fireladders to show their agility. There was a time in the old days when fires were so frequent in Yedo (Tokyo) as to be called "the flowers of Yedo." The life of the fireman was envied by many as inspiring. The performance of acrobatics was initiated in those days to reassure the public by demonstrating the efficiency of firemen when confronted with danger.

Cold Season begins—The so-called 'kan,' or cold season, begins its conventional period of four weeks. The cold season is divided into two stages, the period of 'shokan,' or lesser cold, and the period of 'daikan,' or greater cold. During the period many male apprentices and artisans devoted to their work go out thinly clad in the evening to worship at their favourite temples, having the traditional belief that divine power invoked by their enthusiasm will make them proficient in their callings. They go to the well in the temple compounds and pour cold water over their bodies to purify themselves before worshipping at the temples. The rite is practised for the whole period every evening without a break, irrespective of weather conditions. Such enthusiasts, dressed in white clothes and usually with tinkling bells hanging over their loins, can be seen in the streets during the cold season, running from temple to temple.

Decorations removed—All New Year decorations should be removed from the house fronts before nightfall, as the main New Year celebrations come to an end.

7th The Seven Herbs—On this day, known as 'nanakusa' (seven herbs), people eat rice gruel mixed with seven kinds of herb. This custom originated in the days of the threatened Mongolian invasions under Kublai Khan. The herbs were deemed to give strength to the Japanese soldiers, and they are now supposed to give strength to all consumers against the nation's enemies.

8th Military Review—The Emperor reviews the troops of the Imperial Bodyguard at the Yoyogi parade ground. The public can witness the review.

10th The Kompira Shrine holds its festival on this day. The shrine is located at Toranomon in Shiba, Tokyo. A feature of the festival is a fair at which many talismans are sold.

11th The Kodokwan, the celebrated judo training institution in Koishikawa, observes the ceremony of beginning judo practice for the year. The greatest experts in the art of self-defence participate in the ceremony, at which the finest matches of the year are seen.

12th Sumo (Japanese wrestling)—The semi-annual tournaments of the

Japan Wrestling Association are held at the Kokugi-kan amphitheatre at Ryogoku, Tokyo, in January and May. Each tournament lasts for 13 days. (See Chapter XXXVI.)

15th and 16th Extra holidays for apprentices and servants—In old days apprentices and servants were given only two day's holidays a year, January 15 or 16 and July 15 or 16. Nowadays they are given at least one holiday a month in many cases, but in addition the old holiday-dates are still adhered to.

February

February 1st Country people, who still go by the lunar calendar, celebrate the New Year on this day.

3rd or 4th The Bean-throwing ceremony—This day is called 'Sétsubun,' or change of season, on which winter comes to an official end and spring begins according to the lunar calendar. 'Mamémaki,' or the bean-throwing ceremony, is widely practised throughout the country. People scatter beans in an attempt to drive out all the evil spirits in the house and call in good luck. The priests of leading shrines and temples observe this custom in the presence of thousands of worshippers. Usually popular actors and wrestlers are employed as bean-throwers.

11th Commemoration of the Accession of the Emperor Jimmu—This national holiday, Kigensetsu, commemorating the accession in 660 B.C. of the first Emperor of Japan to the Throne, is one of the most important in the Japanese calendar. The Emperor observes elaborate ceremonies in front of the Imperial Sanctuary, attended by the Empress, Princes and Princesses of the Blood, court functionaries and high officials of the Government, and peers. An Imperial luncheon is given at the Homéi Hall of the Palace, to which are invited the Princes and Princesses of the Blood, State Ministers, members of the foreign diplomatic corps, etc.

March

March 3rd Girls' Doll Festival—This is sometimes known as the peach festival, because it is associated with the peach blossoms which begin to open about this time. This day is a great day for the girls of Japan. All families, except the poorest, place decorated doll shelves in the guest rooms or alcoves with a set of dolls and accessories on them. Very often the dolls are taken out from the closets and displayed for the enjoyment of the young girls of the family. The set of dolls is supposed to represent a miniature Court of ancient days with the Emperor, Empress, and their retainers. Some of the sets in wealthy families are very valuable, costing several hundred yen each. Dolls are displayed for sale at department stores and stalls for some weeks before the arrival of this festival. Considerable religious significance was originally attached to the doll festival, but later it became a mere pastime for children. It is said by some that the custom encourages happy family life, and by others that it encourages the spirit of filial piety and loyalty. Scholars declare that the custom originated during the reign of the Emperor Tsuchimikado (1199-1207).

6th The Empress's Birthday—This day is known in Japanese as Chikyu-sétsu, and is a holiday for girls' schools.

18th Higan, the Week of the Equinox, is a busy time for Buddhist families. Usually, all members of the family visit the family graveyard during the week, attend to the tombs and offer prayers to the spirits of their ancestors. Higan, literally translated, means "yonder shore," or Nirvana. Various vegetable foods specially prepared for the purpose, are offered to the dead and sent as presents to friends and relatives. All Buddhist temples in the country hold special services during the period. Tokyo old-fashioned Buddhist believers make special pilgrimages to the images of the six-faced Amida Buddha at 18 temples situated in the hilly sections of the city and suburbs.

21st Vernal Equinox Festival—On this national holiday, which is called Shunki Koréi-sai, all schools and public buildings are closed. A Shinto festival in memory of the Imperial ancestors and ancestresses is performed at the Imperial Sanctuary.

April

April 3rd Anniversary of the demise of the Emperor Jimmu, national holiday—This day is the anniversary of the demise of the first Emperor Jimmu, who reigned over the country for 76 years. The Emperor performs an appropriate ceremony in front of the Imperial Sanctuary.

8th Birthday of Gautama Buddha—This day, kept as the anniversary of the birth of Gautama Buddha, is celebrated by all Buddhist temples throughout Japan. Leading temples arrange parades of young girls who are daughters of Buddhist believers, and hold memorial services in honour of the founder of their religion. Amacha, sweet tea, is freely given at the temples to all visitors.

18th Festival of the Tokugawa Shogunate Shrine—a festival is held at the Toshogu Shrines at Uéno park and Shiba park, which are dedicated to the Tokugawa Shoguns.

29th Emperor's Birthday—One of the three greatest national holidays, commemorating the birthday of the Emperor Hirohito, the 124th ruler of Japan. A service is held at all elementary and second grade schools in Japan. At the Imperial Court the Emperor and Empress hold special ceremonies in front of the Imperial Sanctuary, offering prayers to the spirits of the Imperial ancestors for the peace and prosperity of the Empire. After the function, the Emperor reviews the army at the Yoyogi Parade-ground. An Imperial banquet is held, to which high officials of the Government and foreign diplomats are invited.

30th Semi-Annual Festival of the Yasukuni Shrine—The semi-annual festival of the Yasukuni Shrine, on Kudan hill, Tokyo, dedicated to the spirits of the officers and men of the army and navy and others who died fighting for their country in the wars since the Meiji Restoration, lasts for 3 days, beginning on April 30.

May

May 1st May Day—This imported festival for labourers is observed usually with a labour mass meeting at Shiba park, followed by a huge parade throughout Tokyo. Similar celebrations are held in other leading cities.

5th Boys' Festivals—Just as March 3 is for girls to celebrate their doll festival, so this day is dedicated to the boys of Japan. All Japanese families having sons observe this classic festival. Appropriate dolls are on display in the alcoves of the guest rooms of the families, the festival being intended to bring health, success and prosperity to the boys. The sets of dolls displayed represent popular heroes of the Empire. The custom is of several centuries' standing and originated in a desire to encourage a martial spirit in boys. Large paper or cloth carp, often several yards long, are hoisted above the houses, symbolizing the idea that the sons of the families will be as strong as the spirited carp trying to swim up a waterfall.

June

June 1st Ayu fishing season—The seasonal ban on Ayu fishing is formally lifted on this day and anglers in Tokyo flock to the Tama and Sagami rivers to catch ayu, or sweet trout, a fish noted for its fragrance and delicious taste. A feature of the season is the picturesque cormorant fishing on the Nagara near Nagoya.

14th and 15th Annual Festival at Hiyé Shrine, Tokyo—Representative of many shrine festivals which take place in Tokyo and elsewhere in Japan is the annual festival of the Hiyé Shrine, known as Sanno-sama, which takes place on top of the Sanno Hill in Akasaka ward. The 'mikoshi,' or portable shrine, is carried on the shoulders of shrine hands through Kyobashi, Shiba, Kojimachi and other wards over which the deity presides.

17th Annual Festival of the Great Shrine of Isé, Miyé prefecture, and the Itsukushima Shrine at Miyajima, Inland Sea.

21st Annual Festival of the Atsuta Shrine at Atsuta, Nagoya.

July

July 1st Season for climbing Mount Fuji—The season for climbing Mount Fuji opens. A service is held at the Sengen Shrine on top of the sacred peak.

7th Feast of Tanabata—This evening the Weaver or the Star Vega meets her lover the Cow-herd or the Star Altair on the other side of the Heavenly River (Milky Way) on the only occasion in the whole year, according to tradition. This festival of the seventh eve of the seventh month is celebrated by some although the custom has of recent years been more or less neglected in Tokyo and other cities.

13th—15th O-Bon Festival—During the 'o-bon,' or feast of lanterns, tradition says that the spirits of the family ancestors and other dead members of the family visit the family, and due welcome is given them according to Buddhist rites. The family tombs are visited and vegetable sacrifices are offered. People make small bonfires of stripped hemp stalks and light lanterns to guide the spirits of their ancestors into their homes.

Bon Odori, or dance of the 'bon' season, is a simple folk dance which is given in the compounds of temples or elsewhere by common people, especially in the rural districts, under the light of lanterns.

15th and 16th Extra holidays for apprentices and servants—Semi-annual holidays are given apprentices and servants on either of these two days, as on January 15 and 16.

17th Annual fête of Gion Shrine in Kyoto—This picturesque shrine festival in the ancient capital of Japan lasts for

a week.

21st Hottest season—The doyo, the hottest period of summer, begins on or about this day, to last for about three weeks.

August

August 4th Annual festival of the Kitano Shrine in Kyoto.

6th Annual festival of the Sumiyoshi shrine in Tsukudashima, Kyobashi, Tokyo.

16th Annual Bon-fire Fête on Mount Nyoi in Kyoto.

19th Lantern Fête on Mount Atago in Kyoto.

September

September 1st Memorial Service for the Earthquake Dead—to comfort the spirits of those who were killed in the great earthquake and fire of 1923 services are held at the Earthquake Memorial Hall in Honjo on the banks of the Sumida River, Tokyo.

5th Suitengu Shrine Festival in Tokyo.

13th Festivals of Kanda Myojin and Hikawa Shrines in Tokyo.

17th and 18th Festival of the Great Shrine of Isé and the Hokoku Shrine in Kyoto.

20th Week of the equinox begins —the autumn 'higan' begins on September 20. As during the spring equinoctial week, Buddhist temples present busy scenes.

23rd Festival of the Autumnal Equinox—A Shinto festival in memory of the Imperial ancestors is performed at the Imperial Palace, the day being a national holiday.

26th Moon-viewing Festival—The custom of moon-viewing is no longer observed so generally as in the past, but it still delights the poetically minded in the cities, and people in general in the rural districts. Before twilight sets in, the house wife will bring a table to the veranda where it can catch the moon beams and spread upon it a feast in honour of the moon. A vase containing autumnal flowers will be placed on the left side of the table. As the moon rises, the members of the family sit around the table in the moonlight and spend the evening in merry-making.

October

October 10th Annual fête of the Kotohira Shrine at Kotohira, Kagawa prefecture and also of similar shrines in Tokyo and elsewhere.

13th Anniversary of the death of St. Nichiren—One of the most elaborate Buddhist demonstrations in Japan is held on the evening of the 12th, and the following day at the Hommonji temple at Ikégami, Tokyo, to commemorate the anniversary of the death of St. Nichiren, founder of the Nichiren sect of Buddhism. Thousands of believers and others march in groups to the temple, many beating drums so as to keep time, shouting all the time the Buddhist sutra, "Namu-Myoho-Renge-kyo." Large paper lanterns, all lighted, are carried at the head of those processions.

15th Hunting season—The ban on hunting in all districts is lifted.

17th Kannaméśai (first Harvest festival) on this national holiday the Emperor makes an offering of the new grain harvested to the Sun Goddess enshrined in the Great Shrine of Isé and to the Imperial ancestors. A special service is held at the Imperial Sanctuary, while the Emperor despatches a messenger to the Great Shrine to offer prayers on his behalf.

22nd Festival of Yasukuni Shrine—The Yasukuni shrine begins its second semi-annual celebration, lasting for three days.

November

November 1-12 Festival of Oh-tori shrines—the annual shrine festival known as 'tori-no-ichi,' is observed on the "Tori no Hi", or the day of birds, that may fall on one of the first 12 days according to the old calendar which counts days by the names of 12 animals, at various shrines of Oh-tori, a winged god of fortune and wealth in Tokyo and elsewhere. There are the second and third 'tori-no-ichi' in the month.

3rd Celebration of the Emperor Meiji's Birthday—This is a national holiday and all schools and public buildings are closed in honour of the great Emperor during whose reign Japan became a world Power, and the week is celebrated as a national athletic week.

8th Festival of Bellows—This is celebrated in the household of every metal-smith, silver-smith, iron-smith, and the like. On this day also takes place the annual bonfire fête of the Fushimi Inari Shrine in Kyoto and elsewhere.

15th Celebration for children of 3, 5 and 7 years of age—This is known as "shichigosan (7, 5, 3) festival". On this day boys who have attained the age of 5 years and girls who have attained 3 or 7 years of age are taken to the shrines of their tutelary deities, in their best clothes, and worship is offered at the shrines by way of expressing their gratitude for the protection of the guardian deities and their safe growth throughout the period of early childhood, at the same time beseeching future protection and happiness.

23rd Festival of Niinamé-sai—The Emperor observes Niinamé-sai, a national holiday, with the ancient Court ceremony of offering new grain to the Sun Goddess and the Imperial ancestors, and partaking of it himself. The occasion is one of thanksgiving, when the Emperor and his subjects return thanks for the harvest.

28th Anniversary of the death of St. Shinran—A religious fête in commemoration of the death of St. Shinran, founder of the Shin sect of Buddhism, is celebrated at the Honganji temples in Kyoto and Tokyo.

December

December 22nd Winter Solstice—On this day people take baths in hot water in which 'yuzu' or limes have been placed, according to the time-honoured custom.

25th Anniversary of the death of the Emperor Taisho, father of the present Emperor, a national holiday.

25th Christmas—Christmas has become an important affair for many Japanese living in cities. Although at first it was regarded by the general public as an event entirely foreign to Japan, it has now become a season of rejoicing for children in large cities, and the day is a regular annual feature, included in the Japanese calendar as such.

29th Close of official business—All government and public offices close for the year-end and New Year holidays.

31st Eating of noodles on the last day of the year—It being the last day of December, many businessmen eat noodles at their evening meal to bring the year to a happy conclusion. The noodle is regarded as a symbol of long life and continued prosperity.

CHAPTER XXXVIII

TOKYO

Historical Sketch

In 1192 Yoritomo Minamoto (See Chapter III, Kamakura Age) established a military régime at Kamakura, 56.33 kilometres south-west of the present Tokyo, and it was at this period that the name of Yedo was recorded in the report of a local war in which a son of Lord Shiro Kanetsugu Yedo took part, and the name seems to have been given before he became the lord of the district. Yedo literally means "entrance to the gulf."

After the fall of the Yedo family the district was occupied by a feudal lord called Sadamasa Uyesugi; and Dokan Ohta, one of his retainers, discovering the strategic importance of Yedo constructed the Yedo castle which was completed in 1457. After changing hands a few times, it fell, in 1590, into the possession of Iyéyasu Tokugawa, who settled down there to be the over-lord of the eight provinces of Kanto. From that time it gradually expanded until it became not only the capital of Kanto but the seat of the Tokugawa Shogunate during 15 generations. During the 268 years of the Tokugawa Shogunate the obscure village of Yedo became a thriving town and it is said that 2 million people lived there in the height of its prosperity in the Bunsei (1818-1830) and Tempo (1830-1844) eras.

In 1869 the Emperor Meiji transferred the Imperial capital to Yedo and renamed it Tokyo, or Eastern Capital. Then came still further growth and prosperity. Contact had just been made with Western countries and as Tokyo was serving as the gateway for Western civilization much attention was given to building the city on modern lines.

The fifty years of Tokyo culture met with a terrible catastrophe in September, 1923, when earthquake and fire, unprecedented in history, dealt the city an almost fatal blow. Nearly one-half of the entire city was completely reduced to ashes. But with hard work and the enthusiastic support of the whole country and the citizens of Tokyo, as well as the sympathy of the world, a new and better Tokyo has arisen from the ashes in but a decade.

Location and Climate

Tokyo is situated at the south-east corner of Kanto plain in 35° 31′ 59″-48′ 50″ N. latitude, 139° 33′ 56″-55′ 22″ E. longitude. The climate of the city is generally mild; the annual mean temperature is 13° 9′ C (57° F); the mean temparature in July is 24° 2′ C (75° 5′ F), in January 3° 1′ C (37° 5′ F); the annual average precipitation is 1,555 mm.

Population and Area

Growth of Population According to the 1935 census the population of Tokyo was 5,875,667 at the time when the census was taken, with male numbering 3,076,217 and female 2,799,450. Households then numbered 1,191,939. The estimated population of the city was 6,457,600, including 3,360,800 men and 3,096,800 women, on October 1, 1938, or nearly 9.0% of the total population in Japan proper lived in the city.

Year	Population	Household
1878	813,400	235,943
1888	1,298,661	287,833
1898	1,425,366	316,527
1908	1,626,103	376,428
1920 (census)	2,173,200	456,816
1923[1]	1,527,469	340,278
1924	1,926,310	417,833
1925 (census)	1,995,567	429,852
1930 (census)	2,070,913	414,710
1931	2,103,880	421,620
1932	5,314,700	1,112,640
1933	5,495,460	1,138,470
1934	5,662,370	1,164,890
1935 (census)	5,875,667	1,191,939
1936	6,085,600	1,236,500
1937	6,274,000	1,275,800
1938	6,457,600	—

1 Earthquake year.

It increased 183,600 as compared with the previous year, including a gain of 39,155 from the excess of births over deaths and 144,445 from the excess of the incoming people over the outgoing.

Buildings and Dwelling Houses At the end of 1936 there were 1,005,260 buildings and dwelling houses in the city, of which 594,835 were one storeyed, 401,653 two-storeyed, and 8,772 three and more storeyed. Of the total, dwelling houses numbered 653,259. New

buildings in 1936 numbered 44,404.

Area The total area of the city of Tokyo in January, 1937, was 537,571,996 square kilometres. The classified ownership in January, 1937 follows:

Ownership	Area (In square metre)
Total	535,571,996
Imperial household	6,481,434
State	76,880,668
Tokyo prefecture	996,320
City	14,097,807
Private persons	434,115,767

Tokyo Enlarged

The development of modern Tokyo is best endorsed by the giant growth of the adjoining towns and villages.

Socially and economically the towns outside the city area have been closely connected with the city itself. The position regarding Tokyo during the 10 years ending 1930 was that the 82 adjoining towns and villages increased in population by 1,720,000, while the city of Tokyo lost 100,000 within the same period. In road construction, extension of communication facilities and in the execution of various municipal regulations the city experienced enormous difficulties due to the existence of over 80 different self-governing bodies surrounding the city area.

As is generally the case with great cities, a large number of people living in adjoining towns enter the city to earn their living. They are placed on exactly the same footing with the citizens in so far as the utilization of metropolitan facilities is concerned. Besides, as most of them are salaried men belonging to middle or intelligent class, to let them stand aloof from city government means an enormous loss to both.

It was after taking into careful consideration all these practical phases of administration that on October, 1932, new Tokyo was founded by amalgamating 20 more wards. The newly annexed suburban towns then had 3,211,580 inhabitants and 469.029 sq. km., a density of 9,034 persons to the square kilometre.

The enlarged Tokyo now covers 570.-337 square kilometres divided into 35 wards.

Commerce and Industry

Retail Business At the end of July, 1936, the number of retail shops in the city was 164,438. Sweetmeats shops numbered 18,225, rice shops 8,054 and vegetables and fruits shops 6,853. Retail price index numbers based on the prices of December 16, 1929, as 100 follow:

RETAIL PRICE INDEX NUMBER IN TOKYO

(Of 100 Kinds of Commodities)

(The average retail price on Dec. 16, 1929 taken as 100)

	Foodstuffs	Clothing, etc.	Fuel	Building materials	Miscellaneous	Gross Average for Tokyo	Average for 13 cities
1933	85.6	85.0	91.3	104.1	92.2	87.8	87.1
1934	86.9	87.9	91.9	104.9	90.6	89.1	88.8
1935	90.0	87.7	92.3	100.7	89.7	90.4	90.5
1936	96.2	89.5	93.4	103.9	89.2	94.5	94.8
1937	98.1	105.8	108.6	147.7	105.4	104.7	104.2
1938	110.3	135.5	124.6	179.1	125.2	122.9	121.6

Wholesale Price The whole-sale average price index number for 100 kinds of commodities in 1938 was 130.9 against 100 of the average wholesale price index of December, 1929. Below are given detailed figures:

WHOLESALE PRICE INDEX NUMBER

	Foodstuffs	Textile goods	Metals	Building materials	Chemicals	Fertilizers	Fuel	Miscellaneous	Aggregate average in Tokyo	Average in 13 cities
1933	92	93	125	98	87	87	93	112	96.7	95.4
1934	90	93	120	101	81	83	97	103	95.2	96.3
1935	96	88	109	98	67	93	100	100	95.7	97.4
1936	103	90	107	97	50	97	104	98	98.0	101.2
1937	109	108	168	118	68	114	118	120	114.1	123.8
1938	114	141	185	140	85	124	134	144	130.9	140.2

Banks At the end of 1936 there were 24 banks domiciled in Tokyo and 327 branch offices. Three were special banks, i. e. semi-governmental banks. The number of ordinary commercial banks was 16, with 175 branches in the city. Savings banks numbered 5 with 57 branches. The aggregate capital of the special banks was ¥225,275,000 of which the amount paid up was ¥186,-151,062. The aggregate of deposits was ¥762,648,485 and the aggregate amount of advances and discounts was ¥2,457,-916,853. The aggregate capital of the ordinary banks was ¥510,488,500, the amount paid up was ¥341,147,000, deposits ¥4,762,690,179 and advances and discounts totalled ¥2,720,116,917. The aggregate capital of savings banks was ¥15,535,000 of which ¥11,922,500 was the total sum paid up, deposits ¥861,523,601 and advances ¥160,214,962. There were 93 branches of banks domiciled in other cities, and the total number of banks and branches in the city was 351, with an aggregate deposits of ¥3,954,923,444 and advances of ¥3,009,138,140.

Industry At the end of 1936 there were, in Tokyo, 29,544 small working shops, where less than 5 operatives were employed, with 47,279 workers, and 13,-326 factories, where more than 5 operatives were employed, with 329,439 workers.

FACTORIES IN TOKYO

(At the end of 1936)

Kind of Industry	Factories	Operatives	Production (In yen)
Textile	2,460	39,007	174,370,075
Metallic	5,555	61,044	343,252,277
Machine and Tool	7,360	131,160	464,977,851
Ceramics	720	9,828	19,983,780
Chemical	2,263	40,438	377,581,735
Sawing and Wood-work	2,873	12,770	34,356,265
Printing and Book-binding	3,346	29,456	120,199,054
Foodstuff	14,234	24,118	180,630,498
Gas and Electric	7	858	32,233,354
Others	4,052	28,039	82,632,565
Total	42,870	376,718	1,830,217,454

Companies At the end of 1936 there were 16,904 companies in Tokyo, with an aggregate capital of ¥10,734,735,959 of which ¥8,023,539,609 was paid-up, and their net profits in 1935 amounted to ¥825,336,385.

COMPANIES IN TOKYO CLASSIFIED BY INDUSTRIES

(At the end of 1936)

Industry	Number	Paid-up-Capital (In Yen)
Agriculture	113	78,991,222
Aquatic	30	102,153,000
Mining	304	788,940,462
Manufacturing	6,376	3,689,576,851
Commercial and Banking	9,589	2,905,058,794
Traffic	492	458,819,280
Total	16,904	8,023,539,609

Transportation

Roads At the end of 1936 the total mileage of public roads in the city was 8,414,676 metres covering an area of 48,-005,106 square metres or 8 per cent of the total city area.

Railway Service In the fiscal year ending March 31, 1937 there were in aggregate 420,627,220 boarding passengers and 419,349,144 alighting passengers at 65 different governmental railway stations in the city, and the earnings in these 65 stations totalled ¥59,823,498 which was ¥3,300,000 more than in the previous year. The business results of 15 private railway companies in the year under review, exclusive of their bus services, were: the aggregate number of passengers, 288,014,194 and the aggregate amount of earnings ¥19,116,-547, and the total length of lines in operation 239 kilometres.

TRAFFIC SERVICE OF STATE RAILWAYS FOR TOKYO

Year	Stations	Passengers Who Got in	Passengers Who Got off	Earnings (In Yen)
1930	63	343,997,611	339,973,445	50,119,289
1931	64	333,885,569	332,022,462	48,242,225
1932	63	335,659,845	334,105,799	47,353,680
1933	66	359,549,090	357,644,525	51,364,964
1934	65	374,591,543	373,084,109	54,050,989
1935	65	394,021,234	393,414,451	56,503,686
1936	65	420,627,220	419,349,144	59,823,498

Tramway Service The business results of municipal tramways in the fiscal year ending March 31, 1937 over the average daily mileage of 280,328 kilometres were: the total number of passengers, 309,841,146 or 15,651,388 more than in the previous year and the aggregate amount of earnings ¥19,079,-203, a gain of ¥603,386 as compared with the previous year.

TRAFFIC SERVICE OF THE MUNICIPAL TRAMWAYS

Year	Passengers	Daily Average	Fees	Daily Average (In Yen)
1931	320,496,563	875,674	21,115,404	57,692
1932	287,829,840	788,574	18,810,840	51,537
1933	283,307,515	776,185	18,483,203	50,639
1934	287,459,000	789,000	18,024,000	49,381
1935	294,189,758	803,000	18,475,817	50,479
1936	309,841,146	848,880	19,079,203	52,272

Motor Bus Motor bus service in the city is being rendered by 36 firms beside the Municipal Bus Service and Tokyo Bus Company.

BUS SERVICE IN TOKYO

(1936-37)

	Mileage in K.M.	No. of Buses	Passengers	Fees (In Yen)
Municipal	179.3	1,035	93,667,990	6,196,696
Tokyo Bus	67.0	544	71,178,482	4,288,539
Others	953.8	—	132,172,819	7,867,137
Total	1,200.1	—	297,019,291	18,352,372

Underground Railway The urgent need of a high speed underground communications to relieve the congestion and pressure of surface traffic has long been felt necessary. A private company opened its first section of an underground railway, from Asakusa to Ueno, in the latter part of 1927, and is pushing forward its line under the very centre of the city to Shinagawa. It completed the construction of the line to Shimbashi in June, 1934, and the distance in operation now is 8 kilometres. In 1935 it carried 27,986,367 passengers. The construction of the underground railway between Shibuya and Shimbashi was completed in the spring of 1939 by the hand of the Tokyo High Speed Railway Company and the traffic was opened on April 1, the mileage of the new tube is over 6 kilometres.

Bridges The city of Tokyo has a network of rivers and canals and the beauty of the city is greatly enhanced by the bridges of manifold designs which traverse them. Before the earthquake the bridges under municipal management numbered 668, of which 426 were of wood. At the earthquake 289 bridges collapsed or were reduced to ashes. By the co-operation of the Reconstruction Bureau of the Government and the Municipality new bridges were built in their place. At the end of March, 1937, there were 5,207 bridges in Tokyo, 1,-141 of which were of stone, 457 concrete, 1,060 reinforced concrete, 537 iron, 5 iron and wood, and 2,002 wood.

Rivers and Canals The city is served with a veritable network of canals and rivers many of which are used for transportation purposes. Dredging has to be carried out continuously to keep them navigable. In 1935 there were 59 rivers with the total length of 88 kilometres.

Harbour At the time of the great earthquake in 1923 the city of Tokyo keenly felt the necessity of better facilities for maritime transportation, and when rebuilding of the city took place it was decided to construct a pier, sheds and warehouses at Shibaura, Tokyo. A sum of ¥18,000,000 was appropriated for the work and construction was completed in April, 1935. The length of the reinforced concrete Hinodecho pier is 564 metres and six steamers of 1,000 to 3,000 tons can be moored alongside at a time. Another pier of Shibaura has a length of 910 metres and can moor 7 steamers of 6,000 tons. Furthermore, there are 12 mooring buoys and 8 sheds. The total area of the harbour is 8,591 square kilometres. Steamers outgoing from and incoming to Tokyo and goods carried out from and into Tokyo follow:

MOVEMENT OF VESSELS IN TOKYO HARBOUR

(in 1934 and 1935)

Kind		1934 Number	1934 Tonnage	1935 Number	1935 Tonnage
Steamers	In	22,430	8,353,542	22,412	9,159,265
	Out	22,439	8,375,241	22,415	9,159,984
Sailing Vessels with engines	In	8,982	486,562	8,843	453,462
	Out	8,991	487,522	8,851	454,046
Sailing Vessels	In	112	6,100	110	4,678
	Out	112	6,100	110	4,678
Total	In	31,524	8,846,204	31,365	9,617,405
	Out	31,542	8,868,863	31,376	9,618,708

GOODS CARRIED OUT FROM AND INTO TOKYO

(In metric tons)

Outgoing Goods

Year	By R'y	By Steamers	Through Rivers	Total
1933	2,647,049	102,415	61,960	2,811,424
1934	2,967,012	105,437	64,874	3,137,323
1935	3,385,452	62,773	69,002	3,517,227
1936	3,583,885	1,634,327	95,330	5,313,542

Incoming Goods

Year	By R'y	By Steamers	Through Rivers	Total
1933	6,342,816	58,675	57,306	6,458,797
1934	6,573,974	90,054	79,642	6,743,670
1935	6,614,397	55,619	81,844	6,751,860
1936	7,380,876	9,086,196	107,409	16,574,481

GOODS BY RAILWAYS IN 1936

(In metric tons)

	Outgoing goods	Incoming goods
Animals	1,755	54,049
Plants	—	—
Cereals & seeds	263,268	690,362
Comestibles & tobacco	385,549	760,884
Hides, horns, etc. and manufactures thereof	1,399	1,657
Oil tallow, wax, etc. and manufactures thereof	33,021	75,137
Chemicals and dyestuffs	60,975	57,379
Threads, cordages etc.	29,294	29,310
Piece goods & manufactures thereof	11,010	34,054
Cloth & Necessaries	—	—
Pulp & paper	64,839	179,422
Minerals & manufactures thereof	421,280	2,803,627
Metals & manufactures thereof	391,186	231,064
Pottery, and glasses and manufactures thereof	21,616	70,701
Vehicles, clocks & machinery	74,627	27,896
Fertilizers, etc.	548,299	72,577
Wood, bamboos, etc. and manufactures thereof	89,658	1,216,308
Miscellaneous	1,186,109	1,076,449
Total	3,583,885	7,380,876

Waterworks

The construction of modern water reservoirs was first commenced in 1890 and it was twenty years before the Yodobashi water reservoir was completed. But this proved inadequate to meet the ever growing water consumption and the Murayama water reservoir was constructed in 1916. It consists of two reservoirs, upper and lower, and the upper reservoir has a capacity of 3,576,000 cubic metres while the capacity of the lower one is 12,148,000 cubic metres. In 1934 another reservoir at Yamaguchimura was completed and it has a capacity of 18,824,000 cubic metres. The total volume of water which can actually be maintained by these reservoirs at any given moment reaches 30,056,000 cubic metres. The total number of hydrants in Tokyo in March, 1937, was 863,400, and the total quantity of water distributed during 1936-37 was 333,740,073 cu. m. In March, 1935, the city bought all rights of the Tamagawa Waterworks which had been supplying water to the six southern wards.

Sewerage Works

General Conditions Until half a century ago waste water used to be discharged into moats, navigable canals and rivers. In 1876, there was a violent outbreak of cholera which impressed upon the Government the urgent need of a general water and sewerage system, but it was not until between 1883 and 1885 that Tokyo prefecture laid the first sewers, with a government subsidy. The subject of sewage disposal was not undertaken in earnest until 1911, and it was not until ten years later that the modern Mikawajima Disposal Works were opened. Extensions and modernization are still going on. At present there are 7 sewage siphons at Sunamachi and Mikawajima.

Within the old city limits there are no longer any open street drains visible, the same, unfortunately, cannot be said of the new city area, though further development of the sewerage system is being planned.

In 1934 there were 428,155 square metres of undergrounds in use for the laying of iron pipes and the aggregate length of iron-pipes laid down was 1,402,674.57 metres in contrast to 1,146,428.24 metres in 1932. Moreover, 169,090,004 square metres of sewerages were the aggregate volume that were siphoned in the year under review and the water volume disposed of totalled 167,398,778 square metres.

SEWERAGE WORKS IN TOKYO

(For the fiscal years 1932-1935)

	1933	1934	1935
Area covered in sq. m.	427,955	530,296	586,504
Length of sewers in m.	1,265,477	1,402,624.57	1,556,371.56
Sewerage siphoned in cu. m.	155,907,470	169,090,004	
Sewerage disposed in cu. m.	148,969,959	167,398,778	
Sewerage washed out in cu. m.	6,491,972	25,227,310	

Parks

Parks The absolute necessity of parks is more keenly felt in Tokyo than in other cities in Japan because many lives were saved through the existence of parks on the occasion of the terrible earthquake of September, 1923.

At the end of 1935 Tokyo had 105 parks with an area of 2.747 square kilometres.

In the old city area there are three large parks :. Sumida, Kinshi and Hamacho and 89 others of about 2,682,136 sq. m., whereas before the earthquake the city had only Ueno, Hibiya and 32 other parks. Within the newly annexed quarters of the city there are two at Shinagawa covering an area of 3,900 tsubo.

Sumida park has an area of 174,400 sq. m., Hamacho park 36,000 sq. m. and Kinshi park 56,000 sq. m. All of the numerous small parks are laid out adjoining for the most part elementary schools. They serve as local parks, the largest being 4,700 sq. m. and the smallest 1,700 sq. m. in area.

Education

In the fiscal year 1935 there were 285 kindergartens in Tokyo of which 124 were in the old city limits. The number of elementary schools was 590, of which 217 were in the old city limits. Schools equivalent to elementary grade numbered 74, of which 44 were in the old city limits; blind, deaf, and dumb schools numbered 9; middle schools 51 and girls schools 74. Various schools of middle grade numbered 27; business and technical schools 137, normal schools 3, young people's schools 206 and various private schools 281. As for higher education there were 2 higher girls normal schools, 3 business teachers' institutes, 72 professional schools (colleges), 4 higher schools, and 22 universities.

KINDERGARTENS, AND ELEMENTARY AND SECONDARY SCHOOLS

March 1, 1936

	No.	Instructors	Pupils	Graduates
Kindergartens	285	865	16,692	10,231
Elementary schools	590	15,038	731,855	126,634

	No.	Instructors	Pupils	Graduates
Elementary evening schools	77	115	6,303	1,931
Blind, deaf and dumb schools	9	200	1,196	315
Middle schools	51	1,441	36,938	5,725
Girls' high schools	74	1,737	46,926	8,035
Other schools of middle school grade	27	610	14,238	2,176
Vocational, business and technical schools	137	2,369	9,537	12,791
Young people's schools	206	215	37,491	11,802
Normal schools	3	108	1,661	554
Various private schools	281	3,392	9,284	36,289
Total	1,733	26,090	912,121	216,483

SCHOOLS FOR HIGHER EDUCATION

March 1, 1935

Higher Normal schools	2	157	1,589	396
Temporary teachers, institutes	3	38	269	91
Professional schools	72	3,620	52,165	13,298
Higher schools	4	231	3,140	930
Universities	22	3,495	46,625	14,769
Total	103	7,541	103,788	29,484

Public Libraries There are 31 libraries in Tokyo, of which 6 are owned by the city, 1 by the Government and the rest by private persons. In the fiscal year 1935 the number of books held in all those libraries was 1,767,597, of which 823,269 were held by the Imperial Library at Ueno and 488,694 by the 26 municipal libraries.

LIBRARIES

At the end of the fiscal year	Total Number of Banks	Japanese & Chinese Books	Western Books
1931	1,438,456	1,236,853	201,603
1932	1,509,091	1,301,440	207,651
1933	1,574,691	1,362,023	212,668
1934	1,687,237	—	—
1935	1,767,597	—	—

Social Education The Social Education Bureau of Tokyo municipality, established in 1921, looks after the social education of the capital.

Adult education is effected through the medium of Commercial and Industrial Young Men's Cultural Schools and citizens' lecture courses, both of which give lectures to citizens for a term of half a year, at night or on Sundays and holidays. At other times short time lecture or training courses are arranged for citizens in general. Free use is made of music and the cinema.

The Tokyo Self-Government Hall, Hibiya park, is a permanent organ for social education with the object of fostering an autonomous spirit among the citizens, as its principal raison d'être.

Training of Young Men In July, 1934, there were 26 Young Men's Training Institutes with 15,599 students.

Young People's Schools In 1936 there were 175 municipal young people's schools and 29 similar institutes with 31,698 aggregate number of students.

Religion

At the end of 1934 there were 1,874 Buddhist temples of various sects, the total number of priests counting 4,301 and adhering families 200,779. The Jodo sect was strongest in point of the number of temples, which were 422. The next position was occupied by the Shingon Sect with 392. Below are given details of various sects of Buddhism.

SHINTOISM BUDDHISM AND CHRISTIANITY IN TOKYO

	No. of shrines, temples or churches	No. of preachers	No. of Individual Believers
Shrines	913	353	—
Shintoism	1,207	0,130	608,425
Temples	1,881	4,459	267,701
Buddhism	289	478	112,907
Christianity	242	524	59,076

TEMPLES, ACCORDING TO DIFFERENT SECTS

(at the end of 1935)

Sect	No. of Temples	Priests	No. of Believing Families
Tendai	145	320	11,126
Shingon	401	784	49,567
Jodo	423	895	50,829
Rinsai	99	244	10,256
Soto	215	611	26,807
Obaku	10	20	1,120
Shin	240	510	54,845
Nichiren	341	1,060	62,006
Ji	7	15	1,145
Total	1,881	4,459	267,701

Social Work

Child Welfare At the end of March, 1936 there were 26 maternity hospitals including three municipal-owned, and in 1935-36 there were 25,248 in-patients of expectant mothers, and 552 patients treated in travelling and the number of births given was 21,897 of which 1,022 were still births. In the same year there were 100 relief nurseries where working mothers and fathers can leave their children when going to their daily work. The total number of babies and children who were brought into these nurseries in the year was 7,593.

The total number of facilities for child protection was 310 which included 100 for baby protection, 11 nurseries, 17 for juvenile protection, 37 health consultation rooms, 104 for the education of the poor and deformed, 31 children's play grounds and libraries, and 10 for special protection of children.

Labour Exchanges Activities of municipal and private labour employment offices which number 49 in all can be seen from the following:

BUSINESS RESULT OF LABOUR EXCHANGE

(at the end of the fiscal year 1935)

Kinds	No. of exchange	Persons wanted		Applicants		Persons who secured work	
		Male	Female	Male	Female	Male	Female
Municipal:							
General	39	213,330	131,282	222,895	101,498	66,584	32,061
Private:							
General	10	98,980	69,212	95,794	72,133	21,920	20,036
Total	49	312,310	200,494	318,689	173,631	88,504	52,097

Administration and Government

History In July, 1868, the Emperor Meiji granted an Imperial message on the proposed removal of the capital to Tokyo. It was the beginning of the regeneration of Tokyo. At the same time the downfall of the Shogunate régime was announced and new Japan was born.

The Tokyo prefectural office was established soon after the issuing of the Imperial Rescript. In 1871, the city was divided into 6 large wards, but seven years later these wards were abolished and 15 smaller wards established. In 1879, as the governor of the prefecture saw that these 15 wards were firmly established, he issued a decree concerning the formation and functions of ward assemblies, and thus instituted the first representative government system in this country.

Legislative Body To control municipal business the city has a city council and board of aldermen with a mayor as the head. Further, there are several departments, bureaux, sections, etc., for the execution of municipal affairs and office work.

Membership of the city council is an honorary position, the term of service being 4 years. The membership at present is 144, but owing to resignation of and death of members, the actual membership at the end of 1934 was 139. The principal functions of the council are the enactment and reorganization of city regulations, decisions as to finance, approval of settled accounts, imposition and collection of city taxes; and the right of proposing any bill, except the budget for annual revenue and expenditure. The board of aldermen of Tokyo once was the executive body, but in 1911 it became a legislative body. It is composed of 15 honorary aldermen to whom the mayor is added as chairman. The functional powers include the right of proposing any bill or expressing opinions on other matters.

Executive From 1889 till 1898 the function of the mayor of Tokyo was entrusted to the governor of Tokyo pre-

fecture, but on October 1, 1898 the city became self-governing. The mayor is elected by the city council. Under the mayor there are three deputy mayors, a city counsellor, a treasurer, directors of departments, chiefs of bureaux, ward heads and other numerous offices. There are various kinds of committees as consultative bodies. The organization of the municipality is as follows :

THE DEPARTMENTAL ORGANIZATION OF THE TOKYO MUNICIPALITY

Sections	Functions
Private secretariat	Secret matters, keeping of seals, ceremonies and reward
Personnel	Personnel administration
General secretariat	General affairs, municipal research, elections, legal affairs, etc.
Bureaux	
Supervising	Supervision and inspection of municipal affairs
Finance	Budget, loans, public land, taxation, purchasing, etc.
Industrial	Industry, promotion of industry and commerce, agriculture, fisheries and stock raising
Education	Management of schools; education, libraries, museums, etc.
Social Work	Protection and correction. Management of lodging houses, housing, labour exchanges, commercial training, etc.
Public Health	Management of hospitals, social hygiene, refuse disposal, park and playgrounds, auditoriums, cemeteries, zoological gardens, etc.
Water Works	Water supply and extension
Public Works	Roads, bridges, harbours and rivers, sewage disposal, buildings, etc.
Electric	Supply of light and power: electric cars, motor buses, subways, etc.
Divisons	
Harbour	Care of Tokyo harbour
Municipal Office Building	Building the City Hall at Tsukishima
Miscellaneous	
Central wholesale Market	Wholesale of provisions
Poor Asylum	Protection of helpless persons aged or young
Hygiene Laboratory	Investigations on epidemics, bacteria, etc.
Electric Laboratory	Examination of meters and scientific research on electricity.

Finance

The 1937-38 municipal budget was ¥239,728,780 for revenue and ¥238,455,096 for expenditure. The following table shows the settled accounts for 1928-29 to 1935-36 and budgets for 1936-37 and 1937-38. Among the enterprises tramways, bus, gas, and water works are included.

REVENUE AND EXPENDITURE OF TOKYO

(In Yen)

Fiscal Year	Total		Ordinary Account	
	Revenue	Expenditure	Revenue	Expenditure
1928-29	228,247,949	239,845,562	131,272,239	140,067,289
1929-30	203,838,221	205,390,255	91,852,580	93,260,470
1930-31	194,198,827	200,962,772	69,432,528	61,167,598
1931-32	129,076,605	134,096,981	59,600,321	47,011,904
1932-33	152,745,263	159,343,763	81,277,116	66,237,673
1933-34	165,576,185	173,344,002	95,973,326	71,827,992
1934-35	210,754,644	215,615,254	108,255,864	70,971,473
1935-36	196,497,423	180,086,912	107,457,241	78,877,884
1936-37 (Budget)	224,763,566	225,873,009	112,387,843	79,143,596
1937-38 (Budget)	239,728,780	238,455,096	124,657,897	97,942,072
1938-39 (Budget)	367,072,000	367,072,000	131,988,000	131,988,000

Fiscal Year	Enterprises		Others	
	Revenue	Expenditure	Revenue	Expenditure
1928-29	75,821,286	67,833,706	21,154,424	31,944,567
1929-30	79,148,773	68,757,071	32,836,868	43,372,714
1930-31	65,797,406	56,846,693	58,968,693	82,948,481
1931-32	55,418,045	53,043,107	14,058,259	34,041,970
1932-33	62,676,471	57,482,765	8,761,676	35,623,325
1933-34	56,239,866	52,616,290	13,361,993	48,899,720
1934-35	94,383,118	89,649,688	8,115,662	54,994,093
1935-36	81,370,835	36,590,431	7,669,347	64,618,597
1936-37 (Budget)	95,511,388	59,356,975	16,864,335	87,372,438
1937-38 (Budget)	97,501,889	61,983,377	17,568,994	78,529,647

The International Exposition of Japan

Tokyo is actively engaged in making preparations for the International Exposition to be held in Japan in 1940. The actual work was begun early in 1938 by the sending abroad of special commissions for inviting foreign participation; and the first lot of admission tickets with lottery coupons amounting to ¥10,000,000 was issued for advance sale in March of this year.

The Exposition has the honour of having H.I.H. Prince Chichibu as Patron and Prince Fumimaro Konoé, Premier, as Vice-Patron. Hon. Shinji Yoshino, Minister of Commerce and Industry, and Baron Yoshiro Sakatani are its Honorary Presidents. Hon. Ginjiro Fujihara is the President, Hon. Sempachi Soejima is the Director-General, and Hon. Naokichi Matsunaga is the Assistant Director-General. The Exposition is to be held for 5 months from March to August, 1940, in commemoration of the 2,600th anniversary of the accession of Jimmu Tenno, Japan's first Emperor. The site is on the reclaimed grounds along the water-front of Tokyo Harbour, 10-minute drive from Ginza, the shopping centre of Tokyo, with the auxiliary site on Yamashita-cho along the water-front of Yokohama Harbour. The total area covers 900 acres including 400 acres for buildings and amusement grounds, 500 acres for aquatic sports. The construction motif of the Exposition will be the blending of the Eastern and Western modes of architecture. The exposition is estimated to cost ¥95,000,000, including ¥44,500,000 on items of direct expenditure and ¥50,500,000 for the reclamation of the grounds and civic improvements. All kinds of vehicles will be at hand for conveying guests with transportation facilities capable of handling 80,000 persons per hour and a parking accommodation for 6,000 automobiles. The total attendance is estimated at 45,000,000 with a daily average of 266,000 and a daily maximum of 532,000.

The Exposition hopes to exhibit the best products of the world with the sympathy and co-operation of all the nations of the world and to contribute to the cultural advancement of the Japanese people, and hopes, as the first international exposition to be held in Japan, to be instrumental in bringing the Oriental and Occidental civilizations closer together to give a stimulus to world industries, and to create a better understanding between Japan and other countries of the world.

The year of opening of the exposition has been postponed on account of the present international conflict, but it will be decided upon later.

CHAPTER XXXIX

FIVE BIG CITIES

Osaka

General

Geographical Position The city of Osaka is situated nearly in the centre of Japan proper, near the eastern entrance of the Inland Sea with easy access to the Pacific Ocean, while on the other sides extend the fertile plains of the provinces of Settsu, Kawachi and Izumi. The city of Kyoto, the ancient capital of Japan, is situated 43 kilometres to the north-east, and the city of Kobé lies 32 kilometres to the west. The river Yodo runs through the city, and with the numerous canals that connect with it affords excellent transportation facilities by water. The Yodo rises in Lake Biwa, the largest fresh water lake in Japan, and branches off into the Shin Yodogawa, Okawa, Dojimagawa, Tosaborigawa, Ajikawa, Kizugawa and the Shirinashigawa, which in turn connect with numerous canals, the most famous being the Dotombori Canal.

Area The area of the city of Osaka is 187.37 square kilometres which means it ranks third so far as the area is concerned exceeded by Tokyo and Kyoto, but in point of population it is the largest, next only to Tokyo. Its city limits were extended twice in its history, the first time in 1897 and the second in 1925. The city is divided into 15 ku (wards) which are: Kita, Nishi, Minami, Higashi, Konohana, Minato Taisho, Tennoji, Naniwa, Nishiyodogawa, Higashiyodogawa, Higashinari, Asahi, Sumiyoshi, and Nishinari.

Population The estimated population of Osaka was on Oct. 1, 1938, 3,321,200 men numbering 1,773,500 and women 1,547,700, according to the Cabinet Bureau of Statistics. The comparison of the last 4 years follow:

Population, 1934-1937.

	Men	Women	Total	Households
1934 (Oct. 1)	1,445,000	1,277,700	2,722,700	—
1935 (Oct. 1) (Census)	1,594,151	1,395,716	2,989,866	630,232
1936 (Oct. 1)	1,654,900	1,447,000	3,101,900	653,900
1937 (Oct. 1)	1,715,100	1,497,900	3,213,000	677,800
1938 (Oct. 1)	1,773,500	1,547,700	3,321,200	—

Each of the 15 ku (wards) is inhabited by a population of more than 100,000, with the Minato-ku 341,800 Higashinari-ku 343,000 and Sumiyoshi-ku, 319,300, according to the investigation of 1937.

The population of Japan could be dividable in 1935 between 22, 666,307 (32.7%) of urban districts and 46,587,841 (67.3%) of rural districts and the population Osaka was 13.2% of the entire urban population.

In 1937 births numbered 87,144 (27.1 per 1,000 of population) of which 44,946 were male and 42,197 female, increase of 1,815 (2%) and decrease of 0.4% in rate of birth in comparison with the previous year. In the same year deaths numbered 49,571 (15.4 per 1,000 of population) of which 26,486 were male and 23,085 female.

In the same year still-births totalled 5,600 (1.81 per 1,000 of population) of which male numbered 3,202 and female 2,471, and 30% of the still births were of the parents unmarried.

Deaths occured most numerously in December and the least in May. 10,190 (21%) of the deaths took place in the ages under 1.

As for the causes of deaths, 96.4% were illness and 1.2% suicide. Of the deseases 13.0% were pneumonia and 12.3% tuberculosis.

Residents from Overseas territories and Foreign Countries, Coreans residing in Osaka at the end of 1936 were 224,749 (133,806 being men and 90,943 women), an increase of 22,438 over 1935. Formosans numbered 175 (107 being men

and 68 women). Foreign nationals run as follows: Manchoukuo 85; China 2,947; British India 47; the United States 39; France 24; Great Britain 21; Russia 19; and others 32, totalling 3,214 and Chinese occupying 92%.

Industries

Osaka is an important industrial and commercial centre in Japan surpassed by none but Tokyo and excelling the latter in many respects. The aggregate 1936 production in the factories where more than 5 operatives are employed, was valued at ¥1,479,135,587. Further particulars follow:

FACTORIES IN OSAKA IN 1936

Principal Industries	No. of Factories	No. of Employees	Production (in ¥1,000)
Textile	1,436	44,824	181,157
Metallurgical	2,287	65,764	442,795
Machinery	2,661	76,532	313,428
Ceramics	362	15,724	47,976
Chemical	877	30,621	247,546
Milling and wood work	771	9,728	31,569
Printing and book binding	583	12,808	53,238
Foodstuffs	787	10,577	65,619
Gas and electric work	10	1,453	—
Miscellaneous	2,259	29,696	89,548
Total	12,033	297,727	1,473,290

Excluding those factories where less than 5 workers are employed which numbered 37,775 in all in 1935.

Commerce

Business Companies At the end of 1936 there were 10,300 business companies domiciled in Osaka, an increase of 726 over the previous year. The aggregate paid-up capital amounted to ¥3,016,749,000 against ¥2,793,486,000 of the previous year, an increase of ¥223,263,000. Of these companies 2,586 (23.4%) were joint stock companies of limited liability. The rest was in the co-operative basis either of names or funds.

Banks At the end of 1936 there were 7 banks domiciled in Osaka, and 95 banks domiciled in cities other than Osaka were found represented in the city by their branches. The aggregate paid-up capital of the 7 Osaka banks was ¥166,700,000, the aggregate deposits ¥2,202,249,000 and advances ¥1,653,849,000. Bills cleared at the Osaka Clearance House in 1936 amounted to ¥24,979,292,283, and increase of 10.2% over 1934.

Exchanges In Osaka there are 4 exchanges, viz., Osaka Stock Exchange, Osaka Dojima Rice Exchange, Osaka Sanpin Exchange and Osaka Sugar Excange. The Osaka Stock Exchange is a rival of the Tokyo Stock Eechange in the transaction of stocks. The Osaka Rice Exchange is the forerunner of rice exchange business in Japan. In the Osaka Saipan Exchange were cotton yarn and raw cotton only could be transacted, in February, 1933, artificial silk was admitted for the clearance transaction.

The Osaka Sugar Exchange is operated upon membership basis, but the other three are joint stock companies of limited liability. Transactions made at the Osaka Stock Exchange in 1936 were valued at ¥7,960,888,000. Rice was transacted up to 29,600,000 koku for ¥926,977,000. Cotton yarns were contracted up to 5,721,000 bales valued at ¥1,212,330,000. Rayon was transacted for 980,000 bundles against ¥60,169,000. Sugar dealings were booked for 6,402,000 sucks valued at ¥116,392,000. Transactions made at any of these Osaka Exchanges in 1936 exceeded those in any of the 5 other big cities.

Warehouses At the end of 1936 stocks in all the warehouses belonging to the 7 leading warehousing companies were found to be 5,035,671 units valued at ¥127,176,893, stocks brought in during the year being 24,892,880 units valued at ¥571,591,094 and those taken away 25,991,741 units valued at ¥565,262,646.

Commodity Movements The aggregate quantity of commodities taken away from Osaka in 1935 was 13,199,271 tons for ¥3,999,979,000 and those brought into 22,955,364 tons for ¥3,542,476,000. The net result was the excess

of influx in quantity by 9,766,093 tons but the excess of out-going movements by ¥457,503,000. The following table shows this trend in the 5 classified leading commodities :

PRINCIPAL INCOMING & OUTGOING COMMODITIES

1936

	Outgoing		Incoming	
	Quantity (1,000 tons)	Value (¥1,000,000)	Quantity (1,000 tons)	Value (¥1,000,000)
Foodstuffs	922	191	2,946	536
Raw materials	3,141	418	12,504	625
Manufactures as raw materials	3,493	628	5,885	936
Finished manufactures	6,556	3,139	3,418	1,696
Others	98	16	205	32
Total	14,210	4,392	24,958	3,824

Central Wholesale Market The aggregate amount of sales made at the Osaka wholesale market in 1937 was valued at ¥86,070,000, the average daily sales being ¥245,900. This market was inaugurated in 1931, and it deals only in daily necessaries of life such as fish, meat, eggs, vegetables and fruits, and there are six more central wholesale markets in the whole country.

Municipal Retail Markets There are 53 retail markets operated by the Municipality. Sales made at these municipal markets in the whole city of Osaka in 1937 totalled ¥23,350,000, an increase of ¥502,034 from 1936. The average monthly sales in 1937 resulted in ¥1,946,000 and the average daily sales showed ¥68,879.

Foreign Trade

The 1937 foreign trade returns of Osaka showed ¥853,105,000 in export and ¥835,183,000 in import, the excess of exports resulting in ¥17,922,000. In tonnage, however, the result was adverse up to 3,513,776 tons, a strong evidence that Osaka is an efficient manufacturing centre. Against the aforesaid export valued at ¥853,105,000 was an increase of ¥180,872,021 (26.9%) in export, and ¥241,919,217 (40.8%) in import.

EXPORTS AND IMPORTS BY KINDS AND COUNTRIES

(In ¥1,000,000)

Exports

Kinds	Amount	Countries
Cotton tissues	337	Dutch East Indies (64) Manchoukuo (51) British India (38)
Cotton yarn	41	British India (13) Dutch East Indies (9) Manchoukuo (8)
Machinery	35	China (13) Kwantung L. T. (10) Manchoukuo (5)
Rayon tissues	31	Kwantung L. T. (13) Dutch East Indies (5) British India (3)
Iron manufactures	30	Kwantung L. T. (8) Dutch East Indies (5) British India (4)
Rayon yarn	20	British India (9) China (4)

Imports

Kinds	Amount	Countries
Cotton and ginned cotton	239	U. S. A. (95) British India (78) Egypt (22)
Wool	46	Australia (16) Argentine (2)
Lumber	31	U. S. A. (18) Canada (5) Philippine Islands (4)

FOREIGN TRADE OF OSAKA IN 1937 AND 1938 BY CONTINENTS

(In yen)

Continents	Export Amount	Export %	Import Amount	Import %
Asia	681,741,684	79.9	242,986,238	29.1
Africa	66,666,679	7.8	56,964,985	6.8

Continents	Export Amount	Export %	Import Amount	Import %
Europe	30,466,273	3.6	87,418,469	10.5
North America	23,344,303	2.7	359,188,694	43.0
South America	27,403,846	3.2	42,636,572	5.1
Oceania	13,170,355	1.5	39,054,911	4.7
Central America	10,311,724	1.2	6,933,046	0.8
Total	853,104,864	100.0	835,182,960	100.0
1938 total	795,329,000	—	518,076,000	—

Transportation

Roads At the end of 1937 the total road area of Osaka was 13,909 square km., 7.4% of the entire area of the city and the total road length was 2,565,000 metres. The total area of paved roads was 6,280,000 sq. metres, an increase of 13.4% compared with the previous year.

Rivers, Canals and Bridges Osaka is the Venice of Japan in that there are many canals, and to that fact she owes much of her development as a big commercial and manufacturing center. Rivers that run through the city number 12 and canals four which are serving the city as effective means of transportations. The total length of rivers in 1937 was 182,980 metres and the total number of bridges was 1,318 in the same year.

Tramway and Bus Lines At the end of March, 1938 the business kilometerage of street tramways was 106.6 kilometres, the number of passenger cars in use counting 765. The total number of passengers in 1937 was 276,191,000 (5.0% increase from 1936) and the total revenue ¥15,410,000 (4.6% increase from 1936). All tramway lines and some bus lines are operated by the Municipality.

The subway work was first started in 1930 and its operation between Shinsaibashi and Umeda was inaugurated in 1933, and then the line was extended southward from Shinsaibashi to Namba in October, 1935, the total business kilometerage on December 31, 1937 being 4.1 and the number of cars 23. The total number of passengers in the whole year of 1937 was 16,644,000 with fares totalling ¥1,441,000. The subway lines are also operated by the city.

Suburban Electric Railways On March 31, 1937 there were 9 private companies operating suburban electric lines to various suburban points with a total kilometerage of 929 carrying 1,161,000 passengers per day in average and fares per day being ¥135,000.

These Companies are Nankai Railway Company, Hanshin Electric Railway Company, Hanshin Express Railway Company, Keihan Electric Railway Company, Osaka Denki Kido Company, Sangu Electric Railway Company, Osaka Railway Company, Hankyu Electric Railway Company, Hankai Electric Railway Company, Hamadera, Kishiwada, Wakayama, Nara, Yoshinoyama, Ujiyamada and Kuwana and chief points that are reached by those electric railways.

Sea Transportation The Osaka Harbor is one of the three largest ports in Japan and steamships that entered the port in 1936 numbered 24,486 (21.7% increase from 1935). Sail boats numbered 189,653 (29.1% increase from 1935).

Airways Osaka is an important airway point in Japan. The Nippon Air Transportation Company is operating its regular airway passenger service with Osaka as a center-point, Tokyo to Osaka and Osaka to Fukuoka, thence to various points of Chosen and also southward to Taiwan. The Nippon Air Transport Institute is operating the air way service between Osaka and Beppu and between Osaka and Shirahama. In 1937 passengers who left from the Kizugawa airport numbered 4,822 and those who arrived 5,302.

Education

On March 1, 1937, there were Kindergartens and schools in Osaka totalling 941 against 765 of the previous year; teachers, professors and nurses numbering 15,885 against 13,895 of the previous year; and pupils and students 517,953 against 485,201 of 1936. Schools and kindergartens established by the Municipality numbered 529: schools alone established by the Prefecture and the Government 30; and private schools and kindergartens 382.

Kindergartens numbered 121 on March 1, 1937, children enrolled numbering 14,750 and nurses 551. Attendants in elementary schools totalled 359,439, on March 1, 1937, with their teachers numbering 7,108. Middle schools and schools of the same grade totalled 79, with pupils numbering 64,244. Institutions for higher and university education were 10 in number, faculties totalling 793 and students 7,843.

Furthermore, there were on March 1, 1937, Young Men's Schools numbering

295 in all, with teaching forces of 2,419 and pupils counting 37,933.

Educational expenditure of the Municipality for 1936 was ¥21,219,000 an increase of ¥5,430,000 (34.4%) over 1935. Of this expenditure for education 39.1% was for salaries.

Universities and colleges in Osaka are the Osaka Imperial University (governmental), the Osaka University of Commerce (municipal), Osaka Higher School (governmental), the Osaka School of Foreign Languages (governmental), the Kansai University (private), Naniwa Commercial College (private), Osaka Girls' College (prefectural), etc. At the end of March, 1936 there were 13 libraries, 1 being under governmental maintenance, 6 under municipal maintenance and 6 of private ownership. In the governmental library there were 271,170 books on March 31, 1937.

Social Welfare Works

Relief of the Poor Since the issuance by the Government in 1874 of the relief regulation, the municipality of Osaka has active interest in the relief of the poor, old-aged and deserted children. More recently it has undertaken to institute various social works directed for the prevention of poverty. In 1936 three municipal maternity homes received 5,633 expectant mothers of small means and births numbering 4,616 were obtained, still-births numbering 330.

Protection of Infants & Children At the end of 1936 there were 40 nurseries, 12 poor children educational homes; 7 blind and deaf protection homes; 9 minors protection houses; and 16 children health consultation offices. Infants who were received in the 40 nurseries totalled 2,782.

Employment Exchanges The municipality also maintain 23 employment exchanges and 2 training place for work-seekers. The employment exchanges gave work to 42,224 men and 17,609 women during 1936.

Medical Relief On March 31, 1937 there were 60 relief hospitals. The total number of patients treated in all the relief-hospitals was 4,892,546 (out-patients) and 11,340 (in-patients) in 1936.

Social Education Work In 1936 there were 19 institutes for the social education work, of which 7 were under municipal management. Protection of infants and children, assistance to advice-seekers on matters of health, law, etc. and holding of necessary lectures for social educational purposes etc. are the works that are being carried on by the 19 institutes.

Unemployment In 1936 there were 28,105 unemployed per day in average including 7,328 Coreans, according to the Municipal Social Bureau. This unemployment number was 0.91% of the entire population of the city and a reduction of 14.2% from 1935. Though there was a reduction of 19.67% in Japanese there was an increase of 5.9% in the Corean unemployment.

Municipal Finance

The fiscal year 1938 budget was formulated, taking into consideration the need of meeting all that was urgent for the healthy expansion of the city and the promotion of the welfare of the citizens and it was balanced at ¥374,312,000, 0.4% increase over the previous year. The main items for which the expenditure was alloted cover the following: ¥152,314,000 for the city planning work; ¥65,098,000 for extension of equipment work for the supply of electricity; and ¥32,086,000 for the extension of water work.

The municipal loans aggregated ¥562,422,000 on May 31, 1937.

Kyoto

Kyoto, known in antiquity by the name of "Heian" (the city of peace), was for about a thousand years the metropolis of Japan. At the Restoration, the Emperor Meiji moved his capital to Tokyo, but Kyoto retained its position as a cultural centre, and today it is looked upon as "the classic city" and the leader of culture in the western part of the country. The city, lying in what is called the Kyoto basin, is surrounded by many famous hills and mountains such as Arashiyama, Atagoyama, Kuramayama, Hiéizan and Higashiyama. The area of the city is 288.65 square kilometres, the greatest length from N. to S. is a little over 26 kilometres and the greatest breadth is about 25 kilometres, the form being roughly rectangular. Osaka lies 43 kilometres to the southwest.

Boundaries The boundaries of the city have undergone considerable changes since 1888. At that date the first annexation of adjacent villages was made, a second extension was made in 1902 and a third in 1918. In 1929 three wards, Nakagyo-ku, Sakyo-ku, and Higashiyama-ku were newly added to the city. In 1931 the last annexation was made and two more wards, Ukyo-ku and Fushimi-ku, were constituted.

Population The population grew from 717,100 in 1927, to 736,000 in 1928, to 755,200 in 1929, and due to the above mentioned extensions in the boundaries, was found in 1930, to be 952,397. On October 1, 1935 the total number of population in Kyoto was 1,080,593, that of households was 224,663. The estimated number of population on October 1, 1937, was 1,133,900, and that of households was 235,700.

Industry and Commerce

In 1936 the conditions of factories in Kyoto were as follows:

	Factories	Operatives	Production (In yen)
Textile	1,157	33,450	88,171,441
Metallurgical	124	2,918	15,575,187
Machinery	220	9,797	25,990,722
Ceramics	53	1,536	3,884,694
Chemical	84	2,159	14,607,699
Saw milling & wood work	137	1,409	4,979,190
Printing & binding	83	1,818	3,810,569
Foodstuffs	292	4,721	34,655,642
Electric & gas	25	391	6,490,995
Miscellaneous	125	1,925	5,236,286
Total	2,300	60,124	203,402,425

TOTAL INDUSTRIAL PRODUCTION OF KYOTO
(1936)

Kind of Industry	Amount in yen
Agriculture	4,986,447
Livestock	4,828,597
Forestry	380,136
Mineral	247,559
Fisheries	50,313
Factries (including all petty shops)	305,131,031
Total	315,624,083
1935	298,761,715
1934	264,128,150

Foreign Trade Not being a port Kyoto cannot carry on trade with foreign countries direct except by parcel post, but the goods consigned to and from foreign countries through other ports were (in ¥1,000).

	1933	1934	1935	1936
Exports	28,270	38,984	42,490	37,272
Imports	5,315	8,198	9,528	8,443

Banking Statistics Figures concerning the banks in the city are quoted below:

(In ¥1,000)

At the end of	No. of Banks	Deposits	Loans
1932	88	453,702	156,344
1933	85	474,504	178,553
1934	80	494,295	208,386
1935	80	535,339	179,773
1936	71	680,692	186,964

Commercial and Industrial Corporations At the end of 1936 there were 2,954 companies in Kyoto. Their paid-up capital amounted to ¥314,140,000. The Kyoto Stock Exchange sold, in the short term section, 12,514,760 shares with the value of ¥1,406,988,000 and delivered 1,563,830 sares with the value of ¥138,711,000.

Transportation

Vehicles At the end of 1936 the number of vehicles was 226,244, including 198 rikisha, 2,851 automobiles and 161,099 bicycles.

Municipal Tramways In 1936-37 the total length of the lines was 66.7 km. and carried 105,993,731 passengers, while the bus ran on 54.7 km. of the lines and carried 12,657,538.

State Railways In 1936-37 the number of passengers who moved through Kyoto and other seven stations in the city was 21,346,437.

Suburban Electric Railways On the north the Eizan Electric Railway extends from Demachi Bridge to Kurama and Mount Hiéi; on the northwest the Arashiyama line starts Shijo-omiya and goes to Arashiyama and connects with the Atago Electric line. To the south Kyoto is connected with Osaka and Nara by three electric railways, i.e. Kei-han Electric, Shin (new) Keihan Electric and Nara Electric. The Kei-han line extends to the east from the terminal of Sanjō to the city of Otsu by Lake Biwa.

Rivers, Water-Power Works

Rivers Almost all the rivers that meet in the Kyoto Basin, rise in the Tamba tableland. The Hozu River, which later changes its name into the Katsura River, touches the western side of the city; the Kamo River and the Takano River, rise in the southern part of the tableland, join together and flow across the city to empty into the Katsura River. The Uji River, starting from Lake Biwa, and the Katsura River meet in the southern suburbs of the city to form the Yodo River which flows south-westwards, through Osaka, into Osaka Bay.

Canal and Water-power Work The

first Biwa Canal, completed in 1895 at the cost of ¥1,638,317, was designed for the conveyance of passengers and goods and for the supply of water power, while the second canal, completed lately at the cost of ¥4,477,805, supplies water for drinking, fire-brigades and for producing electricity, etc.

The waterworks were started in 1908 and completed in March, 1912, at the cost of ¥3,000,000 of which ¥750,000 came from the State treasury. The water is drawn from Lake Biwa by means of the second canal mentioned above and supplies water to 500,000 people. Further work, to cater to the needs of 200,000 people, is on the way. The supply in 1936-37 was 46,883,229 cubic metres to 154,067 households.

Education

Governmental and Prefectural: Kyoto Imperial University, the Third Higher School, Kyoto Higher Industrial and Art School, Kyoto Higher Sericultural School, Kyoto Sangyo Koshujo (School of Sericulture).

Municipal schools: Kyoto Painting School.

Private schools: Ritsumeikan University, Doshisha University, Ryukoku University, Otani University, Shingonshu University, Buddhist School, Military Arts School.

NUMBER OF EDUCATIONAL INSTITUTES

(March 1, 1937)

	No.	Instructors	Students		No.	Instructors	Students
Kindergartens	50	180	4,484	Higher schools	1	69	713
Elementary schools	142	3,049	131,118	Colleges	16	691	6,411
Blind, deaf and dumb schools	2	49	232	Universities	6	995	9,790
Girls' high schools	15	476	11,466	Young People's schools	134	933	12,245
Middle schools	16	419	8,220	Miscellaneous schools	42	624	8,279
Technical schools	16	551	13,516	Total	442	8,133	207,323
Normal schools	2	97	849				

Libraries and Museums There are also in Kyoto other institutions for educational purposes as the Imperial Gift Museum, Kyoto Municipal Library, Kyoto Fine Arts Museum, and the Memorial Zoological Garden.

Shrines and Temples In 1936 the numbers of Buddhist temples and Shinto shrines for which Kyoto is famous were 403 shrines, 334 preaching places of sectarian Shinto sects, 1,418 Buddhist temples, while Christian churches numbered 52.

Social Work

Conditions of social undertakings under municipal management in 1936-37 were:

	No. of establishments			
Public markets	13		Sales account	2,528,904
Housing	5	places	No. of houses	250
Public baths	6	houses	Bathers	1,670,330
Labour exchanges	3		Cases handled	44,620
			Employed	14,885
Lodging houses	1		Lodgers	28,169
Lunch-room	1		Meals	94,713

Finance

The annual revenue and expenditure, both general and special, of Kyoto amounted to:

Fiscal Year	Revenue	Expenditure
	(In ¥1,000)	
1932-33	37,517	37,002
1933-34	26,083	36,302
1934-35	27,453	37,884
1935-36	28,527	42,869
1936-37	30,608	43,945
1937-38	45,187	49,753

Municipal debts outstanding on May 31, 1937 totalled ¥56,976,478 or ¥51.45 per capita of population.

Nagoya

Nagoya is situated in the very centre of the main island. Facing Isé Bay on the south and bordered by the fertile plain of No-Bi on the north, the climate is always mild. Nagoya castle, with its famous golden dolphins, speaks of the glorious history of the city, but one cannot live on the past, and old and historically important as the city may be, she fills today a more important rôle than of old, for she is a distributing and industrial centre for the middle part of Honshu, a rôle that will grow in importance as time goes on.

Area and Population

The increases of population and area during the past 10 years, 1928-37, are shown in the following table:

On October 1	Population	No. of Households	Area (sq. km.)
1928	869,900	182,752	148.929
1929	904,700	190,063	148.929
1930 (census)	907,404	190,379	150.733
1931	934,400	198,000	151.044
1932	961,800	203,700	151.044
1933	989,600	209,700	151.044
1934	1,017,700	215,600	151.044
1935 (census)	1,082,816	219,737	151.093
1936	1,119,500	231,200	151.210
1937	1,186,900	243,200	160.000
1938	1,224,100	—	—

Buildings Number of buildings at the end of 1936 was as follows:

Concrete buildings	554
Brick buildings	307
Wooden buildings	270,466
Others	28,810
Total	300,137

Commerce and Industry

Companies and Banks At the end of 1936 the number of business corporations in Nagoya was 3,534 with an aggregate authorized capital ¥680,104,000, and that of banks 7 with 80 branches. At the end of 1936 their deposits amounted to ¥530,544,000 outstanding loans to ¥230,355,000.

Domestic and Foreign Trade Foreign and home trade values in recent years were as follows:

	Exports	Imports
	(In yen)	
Home trade		
1933	41,596,840	122,252,842
1934	47,397,255	137,081,837
1935	57,205,175	149,122,814
1936	65,839,589	168,466,005
1937	80,242,407	215,705,847
Foreign trade		
1933	89,420,348	91,178,124
1934	115,515,093	88,526,006
1935	129,478,126	95,528,520
1936	131,500,961	108,777,074
1937	147,909,395	148,328,796
1938	115,101,000	74,126,000
Totals of home and foreign trades		
1933	131,017,188	213,430,966
1934	162,912,348	225,607,843
1935	186,683,301	244,651,334
1936	197,340,550	277,243,079
1937	228,151,802	364,034,643

In 1937, in home trade, shipments of rice, other cereals, wheat flour, sugar, confectioneries, cotton tissues, timber, wooden board and boxes, knitted goods, chemicals, ceramics, iron, coal and fertilizers exceeded million yen each, other cereals heading the list with ¥10,210,183; receipts of rice amounted to ¥23,383,386, sugar ¥28,253,991, lumber ¥15,750,627, coal and charcoal ¥32,545,600, and iron and manufactures ¥38,457,004. In foreign trade, exports of wheat flour amounted to ¥1,287,591, beer ¥827,192, cotton tissues ¥40,218,785, ceramics ¥42,101,608, iron manufactures ¥1,619,850, boards for box and casks ¥3,705,571, veneer boards and other planks ¥4,469,074, rolling stocks ¥3,994,895, toys ¥5,265,761, spinning machines ¥5,767,071 and woollen tissues ¥6,108,508, imports of wheat amounted to ¥1,807,518, wool ¥72,555,807, cotton ¥3,717,129, timber ¥7,991,538, coal ¥5,529,837, and machines ¥3,067,800.

Exchanges Nagoya has three exchanges, i. e. the Stock Exchange, Rice Exchange and Cotton Yarn Exchange.

In 1937, the turnover of the Stock Exchange was 122,400 shares long term transaction valued at ¥11,157,146. The Rice Exchange handled 29,100 koku (¥4,300,500) while the Cotton Yarn Exchange handled 3,155,480 bales.

Industry Commodities that are brought into city are foodstuffs and raw materials such as rice, sugar, timber, coal, ginned cotton, iron, wool, etc., while those sent out are mainly lumber, coal, cotton piecegoods, porcelain and pottery, beer, cement and other manufactures. Nagoya has been from olden times a famous place for porcelain and pottery and in 1937 the output totalled as much as ¥28,317,417. It is only since the growth of the cotton spinning industry in the city that the value of the annual output of pottery has been challenged. The total production of the cotton spinning industry reached ¥194,529,129 in 1937. An equally significant development is that of the machine and machinery. In 1937 the total output of machine industry reached ¥161,639,657, an increase of 47.1 per cent as compared with the previous year.

Number of Factories and Production Number of factories employing more than 5 operatives and productions of various industries in 1937 follow:

Kind of industries	Factories		Operatives		Output (in ¥1,000)	
	1936	1937	1936	1937	1936	1937
Textile	605	758	27,373	32,053	164,617	194,529
Metallic	384	528	6,290	9,031	17,770	33,478
Machine and tool	853	1,070	37,515	49,901	109,854	161,640
Pottery and porcelain	228	223	12,155	12,895	25,342	28,317
Chemical	142	182	3,677	6,254	25,421	48,486
Saw mills and wood works	599	769	7,712	8,195	28,602	36,274
Printing and bookbinding	203	247	2,840	2,810	13,237	16,455
Comestibles and beverages	420	521	4,012	4,573	45,470	49,088
Gas and electric	3	3	262	276	9,155	6,556
Others	737	1,009	6,290	7,428	27,305	39,922
Total	4,173	5,310	108,126	133,416	466,778	614,745

Transportation

Railways Lying as it does between Kyoto, the old capital, and Tokyo, the present capital, Nagoya is known as Chukyo (middle capital). It is an important intermediate city on the Tokaido highway. The Kwansai line, which starts from Osaka, passes through Nara and Miyé prefectures and connects at Nagoya with the main Tokaido line to Tokyo. The Chuo line, which runs through Gifu, Nagano, Yamanashi and other prefectures to Tokyo, has Nagoya as its other terminus. Nagoya is thus one of the most important railway centres of Japan. The railway station and the harbour are directly connected by rail and the importance of the city as a distributor of goods is thereby enhanced. There are 8 stations, viz., Nagoya, Nagoya-Minato, Atsuta, Chikusa, Ozoné, Hatta, Shiratori, and Horikawagucht. The annual passenger traffic passing through these 8 stations is estimated at about fifteen million persons, and goods traffic amounts to approximately four million tons. The city is provided with an extensive network of electric railway lines to connect with outlying districts. Since 1935 the city bought several private electric railways, and now only two private ones are left, i. e. the Seto Electric Railway Co. and the Nagoyo Electric Railway Co., and most of electric car business is run by the municipality, the total mileage being 153,152 kilometres.

At the end of 1937 the total length of roads in Nagoya extended to 3,388 kilometres, the number of bridges 710, that of vehicles 191,395 in 1936 and 211,118 in 1937.

Harbour Works Nagoya has a splendid harbour well protected by Chita Peninsula from typhoons. Construction of the harbour was started in 1896 and the third stage of the entire plan was completed in 1928 after a total outlay of ¥15,490,000. The area of the wharves is 1.52 square kilometres, with anchoring space for thirty-eight steamers of ten thousand tons or so. The fourth stage of construction was undertaken at an estimated expenditure of ¥10,120,000. When the work is finished the area of the wharves will be increased to 2.23 square kilometres and there will be anchoring space for fifty-two steamers of ten thousand tons. At present direct trade is carried on with the American

continent, Europe, China, the South Sea Islands, Australia and Africa. The number of ships which entered the Nagoya harbour in 1937 was 54,491 with an aggregate tonnage of 16,316,390.

Education and Social Work

Social Work Social undertakings in the city in 1937-38, were as follows:

	Establishment	Beneficiaries
Lodging houses	7	152,291
Public pawnshops	5	Persons 53,195 Loans ¥266,080
Labour exchanges	10	Cases handled 433,411
Public markets	14	Amount of sale ¥2,920,157

Educational Facilities In March, 1938 the number of schools and pupils in Nagoya was 410 and 245,153 respectively classified as follows: 41 kindergartens with 3,949 children; 120 elementary schools with 165,233 pupils; 180 secondary schools including the young people's schools with 62,305 pupils; 7 collegiate schools including one university with 2,964 students, 2 blind and deaf-mute schools with 384 pupils; and 58 miscellaneous schools with 10,007 students.

Among the above mentioned schools those belonging to the municipality in 1936 were:

Kind of schools	No.	Classes	Instructors	Pupils
Elementary schools	109	2,686	2,977	6,530
Girls' high schools	3	—	85	2,676
Commercial schools	3	—	99	2,594
Technical school	1	—	40	605
Young peoples' schools	100	—	1,056	12,810
Business continuation schools	29	—	417	8,517
Kindergartens	4	23	24	687

Total educational expenditure including others ¥6,639,509

Finance

Revenue and Expenditure The annual revenue and expenditure of Nagoya city has shown a marked increase of late as it is clear by the following table:

Year	Revenue	Expenditure		
	¥	Ordinary ¥	Special ¥	Total ¥
1928-29	19,438,161	11,663,563	7,275,635	18,939,388
1929-30	25,390,085	18,219,390	7,034,796	25,254,186
1930-31	31,477,355	23,545,976	6,878,659	30,424,635
1931-32	37,963,011	28,946,961	7,126,598	36,073,559
1932-33	45,421,218	36,644,010	7,163,058	43,807,068
1933-34	84,689,082	76,511,764	7,578,021	84,089,785
1934-35	35,894,410	25,738,008	10,156,402	35,894,410
1935-36	54,043,639	44,205,138	7,838,501	54,043,639
1936-37	66,689,000	25,639,000	41,050,000	66,689,000
1937-38	59,442,000	19,435,000	40,007,000	59,442,000

Municipal Loans At the end of March, 1938, the total indebtedness of Nagoya city amounted to ¥113,610 or ¥463.33 per capita of household.

Yokohama

General

History Yokohama, in the Bunroku Era, about 1587, was a hamlet of twelve families and by the time it became an open port, July 1, 1859, it was only a small fishing village of one hundred families or 350 people. The real growth

began with the arrival of the foreigners. The commercial treaties Japan entered into with the United States of America, the Netherlands, Russia, Great Britain, and France stipulated that Kanagawa should be an open port, because it stood on the open harbour nearest Tokyo, then known as Yedo and the seat of the Shogunate Government, but as that village was already very crowded the Tokugawa Shogunate opened up the village of Yokohama instead.

In the beginning four streets were laid out, but as more and more Western, Chinese and Japanese merchants gathered there the area was quickly extended. The population in 1877 was 30,000, five years later it had grown to 52,000, and five years after that there were more than 94,000 in the town. At the end of September, 1932, the population was 661,500. Yokohama received the status of a municipality on April 1, 1889. In 1901, the once thriving port of Kanagawa and other adjoining villages and towns were absorbed by the newly risen Yokohama, and in 1911 and 1927, further extensions took place.

Quake and Rehabilitation Yokohama and suburbs suffered severely in the great earthquake and fire which occurred on September 1, 1923. Practically the whole town was reduced to ruins and ashes, but with the untiring efforts of its citizens, together with generous support from outside, the reconstruction of the town was completed, as originally planned, within six years of the disaster. On April 22, 1929, His Majesty the Emperor honoured the city with a visit of inspection, and the following day the municipality celebrated the completion of its programme of reconstruction which, in truth, was the creation of a new city out of a pile of cinders.

On April 1, 1927, two adjoining towns and seven villages, with a population of 115,757, were annexed to the municipality, and on October 1 of the same year the whole city was re-divided into five wards; Tsurumi, Kanagawa, Naka, Hodogaya and Isogo. By that time the construction of the gigantic breakwaters, the reclamation at Namamugi and Koyasu and the extension of the waterworks was completed, and the perpetual land leases were being bought back by the municipality one after another.

Location Yokohama is situated in the south-eastern part of Honshu, the main island of Japan, on the western shore of the Bay of Tokyo about 22 miles from the entrance to the bay, in latitude 35° 27′ N., longitude 139° 38′ E. It is the seat of government of Kanagawa prefecture, of which it is also the largest population centre. It is surrounded by hills on which the better class residential districts are located.

Climate Yokohama's location on the Bay of Tokyo serves to modify the heat of summer, the nights being generally cool and comfortable. In the summer months there is an absence of rainfall. Rain is most abundant in June and September, the two rainy seasons of the year, at which times the humidity is trying, but never so bad that the climate is unbearable. In winter the sky is clear and the atmosphere crisp and invigorating. In February there is a short season of damp cold during which there are occasional snowfalls. From March spring begins, with bright sunny days and frequent strong winds. During the summer months typhoons are to be expected, but Yokohama harbour is protected from their violence.

Area and Population At the end of March, 1937 the area of Yokohama was 173.18 square kilometres. The population of Yokohama was 777,500 on October 1, 1938, of which 395,800 were male and 381,700 female.

POPULATION

October 1,	Men	Women	Total	Households
1925 (Census)	214,341	191,547	405,888	95,377
1930 (,,)	321,415	298,891	620,301	135,929
1931 (Estimate)	331,300	309,500	640,800	140,338
1932 (,,)	341,300	320,200	661,500	144,923
1933 (,,)	351,500	331,100	682,600	149,531
1934 (,,)	361,700	342,200	703,900	154,181
1935 (Census)	360,363	343,927	704,290	148,545
1936 (Estimate)	377,200	361,200	738,400	155,785
1937 (,,)	387,500	372,200	759,700	—
1938 (,,)	395,800	381,700	777,500	—

Foreign Residents Foreign population in Yokohama numbered 5,484 at the end December, 1936, against 5,088 in 1935, the increase being 396. Chinese increased by 169 during the same period, Hindu 78, German 45, American 19 and English 18. But this foreign population of 5,484 is still a big decrease if compared to 7,492 in 1922 which at the end of 1923 diminished to almost a few hundreds on account of the great earthquake.

FOREIGN RESIDENTS IN YOKOHAMA

(1936)

	Households	Men	Women	Total
Britain	261	294	307	601
America	151	194	156	350
Germany	107	239	108	247
France	44	50	57	107
Russia	66	84	84	168
Switzerland	30	36	29	65
Italy	16	15	18	33
China	935	2,215	1,272	3,489
India	40	96	24	120
Other & Total	1,771	3,288	2,198	5,484

Commerce

Banks At the end of December, 1936, the number of banks in Yokohama including branches of those banks having their head offices in cities other than Yokohama counted 16 of which 3 were foreign banks. The banks which are carrying on foreign exchange business extensively are Yokohama Specie Bank, Dai-ichi Bank (branch), Mitsui Bank (branch), Sumitomo Bank (branch). Bank of Taiwan (branch), Hongkong & Shanghai Banking Corporation (branch), Bank of India, Australia & China (branch) and National City Bank of New York (branch). The banks domiciled in Yokohama numbered 5 in December 1936, the most powerful one being the Yokohama Specie Bank, Ltd. The 16 banks showed the following accounts in aggregate as outstanding on Dec. 31, 1936: Deposits ¥370,950,000,000 discounts & advances ¥203,788,000. 12 out of the 16 banks were on Dec. 31, 1936, member banks of the Yokohama Clearence House.

Companies At the end of 1936 there were 1,476 commercial and industrial companies in Yokohama of which 936 were for trade and 438 for industries.

Warehouses At the end of 1936 Stocks in all warehouses in Yokohama were balanced at ¥79,465,634 as against ¥113,366,674 at the end of 1935. Stocks stored in during 1936 were valued at ¥62,900,988 and those withdrawn ¥67,677,236.

Foreign Trade Goods exported from the port of Yokohama for foreign countries in 1938 amounted to ¥681,063,000 and goods imported in the same year were valued at ¥877,981,000 the adverse balance being ¥196,918,000.

FOREIGN TRADE THROUGH YOKOHAMA

(In ¥1,000)

	Exports	Imports	Total	Excess of
1931	370,662	305,637	676,299	ex. 65,025
1932	400,659	355,358	756,017	,, 45,031
1933	500,888	456,354	957,242	,, 44,534
1934	490,201	537,316	1,027,517	im. 47,115
1935	626,017	616,588	1,242,605	ex. 9,429
1936	678,323	687,012	1,365,335	im. 8,689
1937	800,002	1,047,600	1,847,602	im. 247,598
1938	681,063	877,981	1,559,044	im. 196,918

EXPORTS

(In ¥1,000)

Articles	1932	1933	1934	1935	1936
Wheat flour	11,011	22,701	19,805	27,173	14,112
Canned Crab	10,377	17,726	13,945	18,362	15,753
Raw silk	262,252	274,691	204,640	283,771	296,601
Silk crepe	7,671	13,935	20,632	17,550	13,001
Electric lamps	9,026	7,750	6,935	5,763	8,330
Toys	9,360	15,184	17,498	17,945	20,285

IMPORTS

(¥1,000)

Articles	1932	1933	1934	1935	1936
Wheat	26,809	27,414	25,040	30,789	21,912
Crude oil & heavy oil	21,568	29,305	38,193	47,751	63,797
Rubber	3,267	5,705	12,571	11,944	17,781
Cotton	31,601	41,898	48,601	52,210	50,632
Wool	19,584	39,595	43,763	40,715	49,169
Coal	7,334	9,145	10,845	11,785	12,303
Automobiles & parts	9,226	8,988	19,073	20,581	20,020
Lumber	10,907	11,819	11,169	14,483	16,861
Soya beans	—	—	8,375	13,393	13,596

RAW SILK EXPORTED TO FOREIGN COUNTRIES FROM YOKOHAMA, 1936

Countries	Quantities Bale	Value ¥	Countries	Quantities Bale	Value ¥
U. S. A.	329,778	255,712,142	Australia	3,593	2,956,500
Canada	818	642,352	Other countries	7,456	4,414,488
Great Britain	20,338	16,527,531	Total	382,753	296,600,978
France	20,770	16,347,965	From all Japan	503,382	392,808,919

IN 1937 AND 1938

(In bales)

July—June	To U. S. A.	To Europe and others	Total
1937	353,465	47,543	401,008
1938	292,953	66,161	359,114

TRADE BOATS ENTERED YOKOHAMA DURING 1936 AND 1937

1936	Number of Ships	Tonnage
Japanese	1,686	6,341,808
Foreign	1,298	5,930,153
Total	2,984	12,271,961
1937 total	2,972	12,299,367

Industries

Factories and Production At the end of 1936 there were 152 factories for the spinning industry, 61 for the metallic industry, 169 for the machine and tool manufacturing industry and 75 for the chemical industry, all showing expansion compared with 1935, the most conspicuous one being the machine and tool which increased from 107 to 169. Both the number of workers and the amount of production also showed a corresponding increase, workers increasing from 47,625 to 57,600 and production from ¥374,409,880 to ¥433,616,100, an increase of 16 per cent.

FACTORIES AND PRODUCTION IN YOKOHAMA

(in 1936)

Kind	Factories	Workers	Production (in yen)
Spinning	152	7,032	14,809,296
Metallic	61	8,914	68,586,385
Machine & tool	169	24,500	163,849,458
Ceramics	16	1,839	17,628,904
Chemical	75	5,990	104,486,005
Wood works	79	1,213	4,178,823
Printing & book binding	55	847	1,862,979
Commodities	128	3,881	47,739,704
Gas & Electricity	4	392	—
Miscellaneous	203	2,992	10,474,546
Total	942	57,600	433,616,100

Note: This table excludes small factories operated by less than 5 workers.

Transportation

Ships The total tonnage of vessels that entered the port of Yokohama in 1936 reached 29,896,663. Details follow:

SHIPS ENTERED AND WENT OUT THE PORT OF YOKOHAMA IN 1936

		Clearance No. of Vessels	Clearance Tonnage	Entrance No. of Vessels	Entrance Tonnage
Total		72,132	29,987,669	72,071	29,896,663
S. S.	Foreign lines	3,009	20,157,022	2,970	19,927,154
	Domestic lines	3,034	7,495,212	3,059	7,637,330
Small S. S.		1,640	80,711	16,41	80,739
Motor boats		223	2,933	224	2,946
Sailing boats	Foreign lines	24,568	644,111	24,540	644,133
	Domestic lines	15	23,830	11	23,366
Lighters		6,413	220,984	6,411	220,209
1935		32,930	1,362,866	32,915	1,360,786
1934		67,377	29,060,389	66,860	29,073,880
		66,176	26,294,086	65,989	26,396,672

Passengers Passengers by ocean-going vessels who landed and called at Yokohama in 1936 totalled 66,559 of whom 23,409 were those whose sea journeys ended at Yokohama and 43,150 were those who just called.

Below are given the nationalities of the passengers:

Nationalities	Number: Those who landed	Number: Those who called
Japanese	12,261	6,388
Chines	1,823	15,974
British	2,673	3,331
French	121	118
German	442	396
American	4,609	12,053
Other foreigners	1,280	4,890
Total	23,409	43,150

Railway Passengers In 1936 the Government railway passenger who left and arrived at Yokohama, Sakuragicho, Tsurumi, Higashi-kanagawa and Hodogaya stations numbered 52,269,890.

Electric Tramways Tramways were first installed in July, 1904, by a private company and later were purchased by the municipality. There are now over 92 kilometres of lines and carried 45,443,591 persons in 1936. There are five private tramway companies attending to the suburban services, viz., the Keihin Electric Tramway, the Tokyo-Yokohama Electric Ry., Tsurumi-Rinko Ry. Co., Shonan-Electric Ry., and the Jinchu Electric Ry. The number of passengers of these private tramways for 1935 was 45,123,969.

Miscellaneous In 1936 the area occupied by the roads was 8,643,311 sq. m. of which 1,574,234 sq. m. was paved.

In March, 1934, the total number of vehicles was 97,524, of which automobiles numbered 1,405 while bicycles totalled 78,713.

Education

Schools and Colleges At the end of April, 1936, there were 71 elementary schools, of which 68 were maintained by the municipality. The number of children at these schools was 104,980.

There were 22 kindergartens with 1,239 children.

The number of middle grade, higher, and special schools and their pupils follows :

	No.	Students or pupils
Middle schools	6	4,606
Girls' high schools	9	6,067
Technical schools	13	6,715
Yonug people's schools	41	8,459
Blind, deaf and mute schools	3	195
Colleges:	5	3,373
Prefectural normal school	1	230
Miscellaneous schools	41	6,929

Libraries The library statistics as of March 1, 1936 were as follows :

	No.	Books	Visitors
Prefectural	1	10,012	1,580
Municipal	1	42,515	260,547
Private	2	22,560	10,654
Total	4	75,087	272,781

Religion At the end of 1936 the number of Shinto shrines was 159, Buddhist temples 229, and Christian churches 33.

Social Works In 1936 the conditions of social works in Yokohama were as follows :

	Establishments		Beneficiaries
Employment exchanges	4	cases	372,153
		employed	348,670
Lunch halls	5		46,568
Pawnshops	12	Loans	¥713,885
Dwelling houses	2,014	Households	1,536
Lodging houses	2		91,016
Poor relief			17,568

Finance

Revenue and Expenditure The totals of revenue and expenditure of the city of Yokohama for the past 5 years were as follows :

	Total	Ordinary Account	Enterprises	Miscellaneous
		(In yen)		
Revenue				
1937-38 (estimate)	30,534,552	16,390,679	11,911,246	2,232,627
1936-37 („)	28,878,427	14,896,733	11,993,104	1,988,590
1935-36 (settled)	33,816,790	15,241,966	9,647,703	8,927,121
1934-35 („)	24,239,521	13,281,806	8,964,237	1,993,478
1933-34 („)	31,674,569	40,025,159	10,149,905	1,499,505
Expenditure				
1937-38 (estimate)	31,060,760	16,985,676	11,492,955	2,582,129
1936-37 („)	29,651,333	15,360,666	11,762,604	2,528,043
1935-36 (settled)	33,414,266	15,131,298	9,534,025	8,748,944
1934-35 („)	25,755,770	15,200,874	8,779,472	1,775,424
1933-34 („)	27,962,442	16,613,875	9,809,917	1,644,021

In 1937-38 budget of Yokohama the total amount of ordinary expenditure was estimated at ¥17,106,991. Itemized details follow :

Items	Amount in yen	Percentage	Items	Amount in yen	Percentage
Municipal office	1,112,157	6.5	Public works	2,134,244	12.4
Education	3,617,249	21.1	Loans	8,301,149	48.5
Industry	247,419	1.4	Miscellaneous	585,248	3.4
Hygiene	642,918	3.8	Total	17,106,991	100.0
Social works	466,607	2.7			

Note: The total differs from that given in the preceding table because of some overlappings with other accounts.

Bonded Indebtedness At the end of 1936, the total bonded indebtedness of Yokohama city amounted to ¥176,968,346.

Kobé

General

Located between the Osaka Bay and the Rokko mountain range, Kobé covers an area of 83.06 square kilometres, stretching 14.4 kilometres from east to west and 13.5 kilometres from north to south. With a population of 964,000 including about 8,030 foreigners, Kobé is one of the six largest cities in Japan. It is the "City of Wonders", as an international trade centre in the world. It ranks second in the revenue of bill-of-lading freight, London coming first.

Before the Restoration of Meiji in 1868, there were less than a thousand houses in Kobé, fishermen's village. In 1867 Hyogo harbour (Hyogo village) was first opened to foreign trade and then the foreign settlement came into existence near the East Recreation Ground in Kobé village and Kobé harbour has since been gradually turned to advantage. Since then Kobé has increased in population. Accordingly, Kobé village grew into the "Town of Kobé" in 1868, Hyogo and Sakamoto villages being annexed to it in 1879, the city of Kobé was born in 7889. Recently neighbouring villages being annexed again, Kobé has become a "Prospering Greater Kobé".

Geographical Position and Area The city of Kobé lies on the south-west coast of Hyogo prefecture in the Kansai district of Honshu, situated at 135° 5'-15' E. long. and 34°38'-45' N. lat. The greatest length from west to east is 14.47 kilometres and the greatest breadth from north to south is 13.5 kilometres, the total area being 83.06 square kilometres, of which about 60 per cent is occupied by mountains and hills, and the rest by farms and the city proper. The form of the city is like a long band, and is divided into eight wards known at Nada, Fukiai, Kobé, Hyogo, Soto, Minato, Hayashida, and Suma.

Climate The city of Kobé has an exhilarating climate at all seasons of the year on account of the advantage of its geographical position. It is backed by the Rokko mountain-chain and faces the Chinu Sea in Osaka Bay. The average temperature is 15° C (59° F). During summer the temperature sometimes runs up to 36° 4' C (97.5° F), but the average temperature of August and September is 25°4' C (77.7° F). In winter the thermometer sometimes ranges about 4° 4' C below zero (24.1 F)' but snow is rarely seen. The highest temperature in 1937 was registered at 35° C (95° F), and the lowest temperature 2.1° below zero (28.22° F), the average of the year being 15.51° C (60° F). The precipitation in the same year was 1,104.9 mm.

Population The following are the results of the national census for the year 1935 :

Families	198,018
Population	912,179

As compared with the results of the general census taken in 1930, the population has increased 124,563 (15.8%), and the families 19,693 (11.0%) during the interval of five years.

The estimated population of the city was 989,100 on October 1, 1938.

Foreign Residents The total number of foreign residents in Kobé was 8,030 at the end of 1936.

Houses With the exception of public and municipal buildings and the houses of foreign residents, the total number of houses in the city was registered as 66,615 at the end of 1927, among which one-storied houses numbered 44,473, two-storied ones 41,185, and three-storied ones 957. There were 84,507 buildings of wood, 98 per cent of the total number; of brick 1,651; of concrete 402; and of stone 11.

Waterworks The waterworks were at first designed in 1909 to supply 3 cu. ft. per capita a day to 250,000 inhabitants, but the plan was later altered to provided for 100,000 families, 25 cu. ft. a day. The work lasted until 1923 and cost ¥12,658,720, of which state grants amounted to ¥3,403,000. In 1926, the municipality increased its water supply by laying pipes in the eastern suburbs to draw water from the Sengari pond behind Mt. Rokko. In 1935 the city supplied 52,803,380 cubic metres to 167,576 households and other uses.

Police Stations The total number of police stations in the city at the end of 1936 was 10. Police boxes numbered 189, and policemen 1,821.

Commerce and Industry

Movement of Commodities The movement of commodities through the Kobé harbour and railway stations in 1934 within Japan proper and Chosen was as follows :

	Tonnage (in 1,000 tons)	Value (in yen) Japan proper	Chosen
Outgoing	2,436	477,315,042	32,191,212
Incoming	4,916	357,710,973	57,128,612
Total	7,352	835,026,015	89,319,824

Foreign Trade The grand total of exports and imports in 1938 reached ¥2,227,067,000 and, Kobe stood first among all ports open for foreign trade in Japan proper in recent years, but it was beaten by Yokohama in 1938.

EXPORTS AND IMPORTS OF KOBÉ IN 1929-1938

(In 1,000 yen)

	Exports	Imports	Grand total	Excess of
1929	701,893	882,331	1,584,206	im. 943
1930	523,172	563,649	1,086,821	im. 40,476
1931	409,011	457,740	866,751	„ 48,729
1932	499,303	535,647	1,034,950	„ 36,344
1933	650,539	641,122	1,291,661	ex. 9,418
1934	790,601	791,544	1,582,145	im. 943
1935	910,899	821,641	1,732,540	im. 89,258
1936	970,784	958,220	1,929,004	ex. 12,564
1937	1,107,552	1,119,515	2,227,067	im. 11,963
1938	774,038	706,257	1,480,295	ex. 67,781

Warehousing At the end of 1936 number of principal warehouse companies in Kobé was 9 and the aggregate floor area covered by the warehouses was 146,803 tsubo. In 1936, goods received by these warehouses were valued at ¥713,410,635, while ¥682,664,177 worth of goods were delivered. Goods stored at the year end amounted to ¥127,696,298.

Electricity and Gas At the end of 1937 the number of electric lamps in the city was 1,182,502 and electric motors 117,422 k.w.

In 1934, gas was supplied to 133,448 families with 347,633 spouts.

Banks and Business Firms At the end of 1936 the total number of banks and branches was 64, i.e. 3 banks, 61 branches thereof, including 4 branches of savings banks. The deposits of ordinary banks and branches outstanding at the end of 1936 amounted to ¥530,268,000 and advances and loans ¥420,597,000.

In 1936 the clearing houses turned over 3,288,483 bills with the value of ¥6,669,755,772.

At the end of 1936 the number of companies was 4,041 with the paid-up capital amounting to ¥658,758,953.

Factories and their Workers At the end of 1936 there were 1,180 factories. The total number of the staff was 7,140, that of workers 77,969, and the total production was valued at ¥476,660,189.

Transportation

Roads At the end of 1936 the total length of roads in the city reached 703.61 km.

Sea Transportation In 1935 the number of steam ships which entered the Kobé harbour was 105,642 with 52,359,980 gross tons.

Of the total number 101,224 were vessels sailing home waters and 4,418 on international courses. The foreign vessels numbered 1,272 Great Britain heading the list with 543 (2,907,690 tons), followed by the U.S.A. with 231 (1,497,666 tons).

VESSELS ENTERED KOBÉ

	Number of vessels	Tonnage
1933	90,479	46,382,542
1934	97,170	49,481,808
1935	105,642	52,359,980
1936	107,042	32,389,306

TRADE VESSELS ENTERED KOBÉ

	Number	Tonnage
1933	3,955	14,769,344
1934	4,145	15,649,444
1935	4,421	16,752,490
1936	4,603	17,289,371
1937	4,254	16,266,031

Vehicles At the end of 1935 total number of vehicles of various kinds was 72,879. The itemized table follows:

March 31 of	Rikisha	Wagons and Carts	Automobiles	Autocycles	Bicycles
1931	1,046	15,336	1,549	684	65,379
1932	801	12,527	1,549	771	68,847
1933	654	12,151	1,584	862	71,609
1934	489	10,792	1,598	989	74,030
1935	302	8,591	1,656	973	72,614
At the end of					
1935	334	6,652	2,333	1,572	61,988
1936	282	7,473	—	—	71,633

Railways In 1936 the total number of passengers who left from and arrived at 12 stations in Kobé was 53,334,000

Electric Tramways The tramways within the city limits are operated by the municipality, the total open mileage being 31.391 km. at the end of 1936. Attending to the suburban service, there are private companies, the Sanyo Eectric Tramway (Hyogo-Himeji), Han-Shin Electric Ry., (Kobé-Osaka), Han-Shin Express Electric Ry., (Kobé-Osaka), and the Shin-Yu Electric Railway (Kobé-Arima). Han-Shin Kokudo Ry. was laid along the national road between Osaka and Kobé in 1927 and opened business in 1932, forming a parallel line to the state railway.

Education, Religion and Social Works

Schools In 1936 the number of elementary schools was 78, including 66 municipal schools, with 2,606 teachers and 117,576 pupils. Middle schools numbered 33, of which 10 were prefectural schools and 16 were private schools, with 1,011 teachers and 25,609 students. Kindergartens numbered 46 with 180 nurses and 4,010 children. Young people's schools numbered 43, of which 7 were private schools, with 579 teachers and 17,178 students. There is a government university of commerce and a technical college. Above these schools there are 40 miscellaneous business schools with 475 teachers and 9,113 students. Budget for educational expenditure for 1937 was ¥11,781,231.

Shrines, Temples and Churches At the end of 1935 there were 100 Shinto shrines, 152 Buddhist temples, 397 Tenrikyo and Shinto churches, 254 Buddhist halls, and 55 Christian churches.

Social Welfare Work At the end of 1935 municipal establishments for social welfare work were as follows:

Markets, 11; cheap eating-houses, 6; employment exchanges, 4; public nurseries, 2; lodging-houses, 4; child consultation offices, 1; municipal dwelling-houses, 2 places; municipal pawnshops, 3; relief houses, 2; peoples' hospitals, 3; sanatorium, 1.

Finance

Budget for 1938 of Kobé was ¥63,292,113. It shows a decrease of ¥648,135 compared with the previous year. The net revenue and expenditure of the municipality for the past five years follow (in yen):

	Revenue	Expenditure
1934-35	47,859,605	44,436,858
1935-36	54,049,813	48,522,747
1936-37	62,522,556	57,118,620
1937-38 (budget)	55,570,716	59,095,264
1938-39 („)	56,606,268	58,204,774

The total amount of the city loans standing at the end of May, 1937, was ¥114,739,200. The loans and the sum borrowed in cash in the fiscal year 1936-37 was ¥125,752,600 while the sum refunded was ¥11,013,400.

CHAPTER XL

CHOSEN (KOREA)

General Description

Chosen, a peninsula extending southward from the north-eastern side of the continent of Asia, is washed on its eastern and western coasts by the Sea of Japan and the Yellow Sea respectively, and borders Manchoukuo and the Maritime Province of Siberia on the north, from which it is separated by the two rivers, the Yalu or Oryokko and the Tumen. Between the upper waters of these two rivers there is a mountain range which separates and turns them in opposite directions, the former flowing through Antung into the Yellow Sea. On the south the peninsula faces the Island of Kyushu and the western coast of Honshu, across the Korean Straits, with the islands of Tsushima and Iki about midway. It lies between the parallels of 33°06′ and 43° north and 124°11′ and 130°56′ east, having a total area of 220,740.72 square kilometres which is about one-third of the area of the whole empire.

Surrounded thus by sea on three sides, Chosen has a long coast line extending in all to 8,674 kilometres. It has many good harbours on the south and west coasts, such as Fusan, Reisui, Moppo, Jinsen and Chinnampo. The tides rise far higher on the west coast than on the east, the difference between the highest and the lowest tide-mark on the former reaching over ten metres, while on the east coast near Gensan it is less than half a metre. The country is as a whole mountainous, the eastern side steep and rocky, but sloping down more gently on the western side toward fertile plains traversed by large rivers such as the Daido, Kan, Kin and Rakuto. The northern half of the peninsula is comparatively level and fit for agricultural work, whilst the southern half is rich in timber and minerals indicating good possibilities for future industrial development. The climate in Chosen is continental running to extremities of both heat and cold, the spring and autumn seasons being very short though highly delightful. One needs hardly add that the climate is decidedly rigorous in the north and milder in the south. Moreover, the eastern coast has on the whole a milder climate than the western, the average temperature being some 2° C. higher, except in the middle of summer.

Flora and Fauna Plants in Chosen are classified into 160 families, 883 genus, 3,070 species and 550 varieties. Of these five genus and 500 species are peculiar to the country. The pine, larch, spruce, juniper, oak, willow, maple, alder and birch trees are found over the whole peninsula, the spruce, larch and birch mainly in the north, and the pine, oak, maple and alder in the south. Large specimens of old sophora, ginko biloba and spruce are also scattered over the country, especially in the central district; they are remnants of ancient forests and old temple sites. The poplar tree of Korean type exists, but the Lombardy poplar and the acacia have been imported and both are found widely scattered as aids against erosion. Flowering shrubs such as azalea, cherry lilac, syringa and spiraea are numerous and grow profusely on hill sides. The beech, maple and paulownia found on Dagelet Island are peculiar to that place. The soil and climate of Chosen have proved most suitable for the cultivation of fruit trees, and large orchards for imported apples, pears, peaches and vines have been set up. The walnut, chestnut, pinenut and persimmon are indigenous and yield good crops.

Fauna of Chosen is of the Palaearctic geographical distribution. Animals commonly found are the boar, deer, wildcat, wolf, hare, weasel, tiger and leopard. (the number of the last two is now much reduced). Native horses are small, but strong and wiry; the cattle are large and useful and are widely distributed. Among birds are the crow, magpie, jay, kite, heron, crane, oriole, lark, sparrow, robin, tits, pheasant, and quail, while the goose, bustard, duck, teal, swan and snipe are migratory, passing Chosen in spring and in autumn. The variety of acquatic animals is extensive, comprising the mackerel, sardine, herring, sea bream, plaice, cod, pollack, whale, oyster, crab and lobster. Various kinds of the snake are

found everywhere, but few are venomous. Insect life has been well studied, as many are harmful to trees and crops. Among butterflies over two hundred species have been identified.

Population

According to the report of the Ministry for Overseas Affairs, the population of Chosen was as follows:

POPULATION OF CHOSEN

1933—1937

At Year end	Total	Total Male	Total Female	Japanese Male	Japanese Female
1933	20,791,321	10,581,541	10,209,780	278,524	264,580
1934	21,125,827	10,744,439	10,381,388	287,964	273,420
1935	21,891,180	11,116,144	10,775,036	299,760	283,668
1936	22,047,836	11,205,940	10,841,896	313,211	295,778
1937	22,355,485	11,352,056	11,003,429	322,412	307,100

At Year end	Koreans Male	Koreans Female	Foreigners Male	Foreigners Female	Per Household	Men to 100 Women
1933	10,269,286	9,936,305	33,731	8,895	5.26	103.6
1934	10,416,040	10,097,764	40,435	10,204	5.27	103.5
1935	10,769,916	10,478,948	46,468	12,420	5.28	103.2
1936	10,842,097	10,531,475	50,632	14,643	5.28	103.4
1937	10,997,432	10,685,423	32,212	10,906	5.29	103.2

DISTRIBUTION BY AGE GROUPS

(1935 Census)

Ages	Total	Unmarried Males	Unmarried Females	Married Males	Married Females	Parted by Death or Divorce Males	Parted by Death or Divorce Females
	22,899,038	6,074,011	4,957,199	5,016,503	5,194,592	572,143	1,084,590
0	894,077	454,876	439,201	—	—	—	—
1	768,601	389,027	379,574	—	—	—	—
2	744,578	376,430	368,148	—	—	—	—
3	720,987	367,380	353,607	—	—	—	—
4	631,481	320,743	310,738	—	—	—	—
5	667,042	339,153	327,889	—	—	—	—
6	600,653	306,740	293,913	—	—	—	—
7	596,437	305,379	291,058	—	—	—	—
8	583,305	298,735	284,557	1	12	—	—
9	509,734	263,651	245,959	50	74	—	—
10	554,189	284,330	268,960	269	623	1	6
11	520,785	266,516	252,024	611	1,619	6	9
12	491,711	249,822	236,405	1,675	3,753	23	35
13	522,730	263,414	241,718	4,937	12,493	70	98
14	499,903	247,542	210,338	11,355	30,284	153	231
15	446,062	211,137	158,170	19,250	56,646	289	570
16	418,899	185,457	109,260	30,541	91,992	537	1,112
17	408,941	163,091	66,952	46,923	129,207	1,008	1,760
18	454,505	159,446	41,752	71,254	177,624	1,851	2,578
19	432,373	131,215	22,721	87,674	185,061	2,593	3,109
20	391,221	100,905	13,956	95,555	174,562	3,082	3,161
21	423,073	96,117	11,124	119,532	188,538	4,086	3,676
22	395,732	70,702	8,201	127,663	180,915	4,519	3,732
23	372,337	49,065	5,495	133,861	174,631	5,267	4,018
24	404,498	40,699	2,953	158,470	191,001	6,797	4,578
25	338,378	25,779	1,948	138,690	161,709	6,106	4,146
26	368,511	21,364	1,541	157,854	175,641	7,180	4,931
27	337,358	14,826	1,100	150,156	159,434	6,897	4,945
28	299,703	10,669	874	133,908	142,578	6,621	5,053

Ages	Total	Unmarried Males	Unmarried Females	Married Males	Married Females	Parted by Death or Divorce Males	Parted by Death or Divorce Females
29	344,499	8,724	705	158,992	161,949	8,059	6,070
30	299,689	5,784	482	139,886	140,827	6,895	5,815
31	242,352	4,486	395	113,443	112,751	6,108	5,169
32	264,638	4,056	382	124,539	122,815	6,669	6,177
33	261,871	3,558	342	123,501	120,804	6,842	6,824
34	279,146	3,424	271	132,089	127,586	7,969	7,807
35	283,894	2,690	258	135,669	128,598	7,910	8,769
36	251,116	2,570	196	118,335	114,014	7,318	8,683
37	286,448	2,537	233	136,062	127,920	8,870	10,826
38	274,533	2,271	180	130,039	121,079	9,030	11,934
39	264,031	2,066	184	125,030	114,047	9,809	12,895
40	245,475	1,538	144	117,236	104,269	9,803	12,985
41	228,550	1,535	151	108,477	95,781	9,404	13,202
42	207,607	1,077	136	97,920	86,945	7,964	13,565
43	242,183	1,325	121	113,710	99,712	10,233	17,082
44	229,390	1,211	120	105,855	93,472	10,530	18,202
45	224,661	993	123	104,430	90,434	9,744	18,937
46	203,458	906	122	94,113	79,664	10,036	18,617
47	231,562	942	121	106,962	88,429	11,753	23,355
48	199,771	842	94	91,327	74,519	10,964	22,025
49	165,969	723	86	75,358	58,773	10,648	20,381
50	152,936	531	80	69,560	53,983	9,316	19,466
51	167,565	466	87	75,989	57,425	10,592	23,006
52	161,497	426	93	72,667	53,954	10,479	23,878
53	163,164	493	113	71,434	53,615	11,349	26,160
54	177,993	562	145	77,601	55,800	13,520	30,365
55	148,471	390	112	63,293	45,716	11,344	27,616
56	181,269	445	106	77,649	52,789	14,524	35,756
57	124,627	315	106	51,587	35,746	10,786	26,087
58	106,591	382	142	42,641	29,154	9,922	24,350
59	122,706	349	142	48,845	31,571	11,956	29,843
60-64	513,378	1,120	468	194,523	115,251	58,282	143,734
65-69	387,134	621	317	124,183	64,900	57,419	139,694
70-74	250,662	262	147	66,166	28,629	48,186	107,272
75-79	147,095	136	93	28,582	10,567	34,378	73,339
80-84	49,668	37	43	7,000	2,226	12,906	27,456
85-89	12,868	6	19	1,293	340	3,441	7,769
90-94	2,084	—	4	205	95	458	1,322
95-99	537	2	—	71	42	110	312
100 and above	146	—	—	14	4	31	97

POPULATION OF CHOSEN (Dec. 31, 1937)

Province	Japanese	Koreans	Foreign (incl. the Chinese)	Total
Keiki	159,299	2,294,554	4,094	2,457,947
North Chusei	8,741	899,748	303	908,792
South Chusei	27,046	1,476,844	818	1,504,708
North Zenra	35,884	1,515,611	754	1,552,249
South Zenra	45,288	2,411,987	511	2,457,786
North Keisho	51,123	2,397,610	367	2,449,100
South Keisho	97,146	2,126,801	340	2,224,287
Kokai	22,074	1,643,548	1,365	1,666,987
South Heian	39,995	1,427,340	2,693	1,470,028
North Heian	23,663	1,599,686	19,392	1,642,741
Kogen	16,785	1,527,189	229	1,544,203
South Kankyo	53,148	1,575,844	5,863	1,634,855
North Kankyo	49,320	786,093	6,389	841,802

Province	Japanese	Koreans	Foreign (incl. the Chinese)	Total
Total	629,512	21,682,855	43,118	22,355,485
1936	608,989	21,373,572	65,275	22,047,836
1935	583,428	21,248,864	58,888	21,891,180
1934	561,384	20,513,804	50,639	21,125,827
1933	543,104	20,791,321	42,626	20,791,321
1932	528,452	20,037,273	39,151	19,599,876
1925	424,740	18,543,326	47,460	19,015,528
1920	347,850	16,916,078	25,031	17,288,989

POPULATION ACCORDING TO OCCUPATION (Dec. 31, 1937)

Occupation	Japanese	Koreans	Foreign	Total
Agriculture, forestry, stock-raising, fishery, etc.	44,581	16,925,516	10,230	16,980,327
Industry	98,624	658,724	7,987	765,335
Commerce and transportation	177,759	1,524,535	13,549	1,715,843
Public service and profession	260,566	684,283	1,774	946,623
Miscellaneous occupations	24,182	1,518,811	9,327	1,552,320
Others	23,800	370,986	251	395,037
Total	629,512	21,682,855	43,118	22,355,485

At the end of 1936, the density of the population average was 99.9 per square kilometre, ranging from 186.7 in the thickly inhabited south-west to 40.0 in the north-east. The average is 81 per square kilometre less than in Japan proper.

Origin of the Korean Race

Though no conclusive opinion has ever been given as to the origin of the Korean people, it is evident that they are of the Mongolian family, and it is generally admitted that their cradle was in the neighbourhood of Changchun, Manchoukuo, in and around the place now called Petna on the River Sungari. It seems, therefore, but natural that they should have a profound liking to emigrate and settle in those parts of Manchoukuo. From various historic relics it appears that they were of the same stock with the Manchurians and those Japanese dwelling in the western half of Japan. In course of time much intermingling of blood seems to have taken place among the Koreans and the Chinese ever since Chinese colonies were first established along the north-western coast. But the latter did not supersede the native Korean race to any appreciable degree. This is clearly seen from the fact that the two races today have a distinctly different facial appearance, though both alike have black straight hair, dark oblique eyes and a tinge of bronze in the skin. The Korean language belongs to the Turanian group; it is poly-syllabic and possesses an alphabet of 11 vowels and 14 consonants, and a script known as Eunmonn. In grammatical construction it is almost identical with Japanese, though in sound and vocabulary it is quite dissimilar. From all these and other facts and evidences it may be concluded beyond any doubt that these two peoples were closely related to each other from very remote times.

Administrative Organization

Chosen is administered by the Government-General which was inaugurated on August 29, 1910, and has 8 main administrative offices, viz., (1) Governor-General's Secretariat, (2) Home Affairs Bureau, (3) Financial Affairs Bureau, (4) Industrial Bureau, (5) Agricultural and Forestry Bureau, (6) Judicial Bureau, (7) Educational Bureau, and (8) Police Bureau. There are also many affiliated offices such as (1) Central Council, (2) Communications Bureau, (3) Railway Bureau, (4) Monopoly Bureau, (5) Provincial Office, (6) Custom House, etc.

Position of Koreans For a number of years since the establishment of the Government-General in Chosen all Koreans in government service were placed under different regulations from those applying to Japanese officials. Gradually, however, almost all discriminative features in treatment and salary have been wiped out and in October, 1919, Korean officials were finally placed on the same footing as the Japanese and came under the same regulations. Moreover, prior to March, 1920, in the courts Korean judges were allowed to try only those civil cases in which both parties were Koreans and the

criminal cases where the accused were Koreans, but now they are allowed to try all cases in which people of any nationality may be involved. Moreover, prior to 1919 the freedom of the press had been rigidly restricted. No newspaper except the few already in existence was allowed to be issued. Now, however, more daily papers are issued, and the restrictions placed on the holding of public meetings have been partly removed.

The Central Council As the highest consultative body there is the Central Council which is convened by the Governor-General several times a year to discuss such measures as may be presented by him. This Central Council consists of 5 advisors, 65 councillors, 1 chairman and 1 vice-chairman. One of the characteristic principles by which the Japanese administration in Chosen is guided is respect for the old Korean customs and manners, and the work of investigating these old customs so dear to the native people is entrusted to the Central Council. Koreans attach great importance to their ancestral tombs as a form of ancient worship, and the selection of a burial site is always made with great care. This, coupled with their age-old superstition that the fate of one's family would be greatly affected by the position of its grave, has resulted in the devastation of a large area of land; wherefore the Government-General in 1912 issued an order requiring all people to use the public cemeteries for the disposal of their dead. This order, however, was revised in 1919 so as to allow the people to follow their old customs.

Local Autonomy and Suffrage

In establishing local administrative system due consideration was given to the system obtaining under the old régime and also to Korean culture and customs. Revisions have been made from time to time to suit changes in local conditions, and the system has finally developed into what it is at the present day.

The main principle upon which revisions were made was to prepare the way for laying foundation for local autonomy. The establishment of advisory organs in the revision of the local administrative system effected in 1920 had this object in view. During ten years after that progress in the preparation for self-government was made to such an extent that the time was considered ripe to effect further important reforms in the local system. An ordinance was, therefore, promulgated on October 1, 1930, the substance of which was as follows:

Administration of Province The former provincial advisory council (Do-Hyogi-Kwai) was changed into the provincial council (Do-Kwai) which is vested with administrative power. Two-thirds of members of the council are elected by members of the municipal councils, "yu" councils and "men" councils in each province, and one-third appointed by the Provincial Governor.

The Provincial Governor acts ex officio as Speaker of the council and the Vice-Speaker is elected from among members of the council. The term of members of the provincial council is four years.

Municipal System Each municipality has two bodies of the first and second educational sectional councils. The former is composed of Japanese and the latter of Korean members of the municipal council.

Yu-Men System The "men" (township) system (men-sei) has been substituted by the yu-men-system, and the yu (town) council was established in each yu and made an executive organ. The "men" council, composed of elected members, remains as an advisory body. The term of members of the yu and men councils is four years.

Administration of County and Island Counties and islands have county and island councils, the councillors of which are elected by the members of the yu and men councils. The term of the councillors is four years.

Supervision of Local Bodies As in Japan proper the right to reverse, to cancel, or to reconsider any decisions reached by local administrative organs is reserved to the Government-General, which may suspend or dissolve meeting when necessary.

Those portions of the ordinance that apply to the municipal system, yu-men system, county and island councils were enforced on April 1, 1931, while other parts which apply to the administration of provinces were enforced on April 1, 1933.

Suffrage Since conditions have not yet adequately improved and the sense for civic responsibility is not yet sufficiently strong or wide-spread to abolish the franchise qualification, which is payment of local rates of five yen the subject is still left untouched. This may be reduced, as conditions improve, to one yen for the yu-men council election. A course in civics has lately been added to school curriculum which will aid in impressing upon the people the importance and benefit of franchise.

Finance

Budgetary System Introduced Under the old Korean régime there was no clear distinction between the court and the government in the use of money collected from the people in the form of various taxes. Moreover, most of the state revenue was from the ginseng monopoly, leasing of state lands, and granting of concessions of various sorts. Accordingly, therefore, there was no means of framing a yearly budget. This state of affairs, more than anything else, called for speedy remedies. When, therefore, a Japanese financial adviser, Baron Megata, took up his duties in August, 1904, his first task was to bring order out of this financial confusion and his work was quickly done during the protectorate period. He drew up necessary plans for introducing the modern budgetary system, and the gold standard with a central bank to act as a state treasury and empowered with a right to issue convertible notes. A rigid taxation system was brought into existence, with the burdens of the people more equitably distributed. The former method of tax collection which gave rise to many serious abuses was quickly corrected. All the monopolies, such as that of ginseng, were turned over from the Imperial court to the government, and a clear distinction was marked between the finances of the court and of the state.

Japan in Chosen Upon the establishment of the Japanese hegemony in Chosen the Government-General took on its shoulders the heavy task of developing the country in every possible way so as to promote the welfare of the Korean people to the utmost extent. It necessitated starting new enterprises and increased expenditure, and the government outlay for the year 1911 reached over ¥48,740,000, an amount twice that of the preceding fiscal year. Since that time the tendency had always been upward, till it reached ¥246,852,843 in 1929, the highest mark ever seen in the budgetary history of Chosen. In 1930 a slight decrease was seen; the figures fell to ¥239,729,783, with a further slight reduction in each year until it reached ¥219,132,671 in 1932. Mention must be made of the fact that the determination of the Government-General to do its utmost for the economic development of the country and the promotion of the welfare of the people is shared by the Japanese government at home, for the latter is yearly advancing a subsidy of more than ¥15,000,000 from the national treasury to the Government-General. The budget again took an upward turn in 1933, and in 1938 it reached the highest mark of ¥505,158,965. Below is given a budget table showing the trend of steady expansion of expenditure:

BUDGETS 1920—1938

	Revenue	Expenditure
	(In Yen)	
1920	124,798,469	114,316,860
1921	162,474,208	162,474,208
1922	158,124,617	158,124,617
1923	146,007,225	146,007,225
1924	142,700,159	142,780,159
1925	178,082,382	178,082,382
1926	194,487,914	194,487,914
1927	210,910,111	210,910,111
1928	222,746,979	222,746,979
1929	246,852,843	246,852,843
1930	239,729,783	239,729,783
1931	238,923,617	238,923,617
1932	220,140,627	220,140,627
1933	232,026,949	232,026,949
1934	278,284,452	274,634,642
1935	290,267,414	290,267,414
1936	329,645,390	329,645,390
1937	427,653,964	425,123,781
1938	505,158,965	505,158,965

BUDGET FOR 1939-1940
(In Yen)

REVENUE

Items	
Ordinary Revenue	
Taxes	84,253,679
Stamp receipts	18,752,112
Receipts from government undertakings and properties	308,229,505
Miscellaneous	4,047,231
Total	415,282,527
Extraordinary Revenue	
Proceeds from the sales of government properties	1,291,823
Contributions	17,584
Temporary profit tax	5,925,398

Items	
Tax on Dividends	653,446
Tax on the interest of Loans (public or otherwise)	51,454
Transit-duty	1,029,447
Entrance tax	195,729
Tax on commodities	5,514,138
Compensation of damages on capital	24,000
Supplements	12,904,313
Gold fund transfered from Special Account	4,149,046
Public loans	164,768,487
Temporary loan	6,000,000
Part payment for the improvement of rivers and harbours	302,750
Brought forward	25,134,060
Total	227,961,675
Grand total	643,244,202

EXPENDITURE

Ordinary expenditure	
Shrines	76,300
Prince RI's household	1,800,000
Government-General office	6,802,005
Courts and Deposits Bureau	4,587,177
Prisons	7,090,040
Provincial offices	29,687,161
Keijo Imperial University	2,087,718
Schools and museums	2,981,486
Meteorological observatory	670,259
Police training school	296,924
Agricultural experimental stations	635,934
Cattle disease serum maunfacturing plant	291,281
Central Experimental Institute	237,652
Breeding horse and sheep pastures	346,187
Cereals inspection office	2,332,233
Fishery experimental station	235,371
Aquatic products conditioning house	308,597
Forestry experimental station	193,685
Monopoly office	42,581,877
Railways	138,123,181
Forestry Bureau	10,796,475
Communications	23,656,127
Taxation superintendence and tax offices	4,981,174
Customs Office	1,757,464
Social works	425,088
Tuberculosis sanatorium	18,493
Leper sanatorium	921,906
National debt readjustment fund	35,219,544
Pension	8,046,120
Miscellaneous	678,616
Reserve	8,000,000
Total	335,866,075
Extraordinary Expenditure	
Pension for the old Korean soldiers	35,113
Investigation and experimentation	1,666,534
Subsidies and encouragements	40,620,209
Buildings and repairs	6,822,931
Communications	6,064,752
Civil engineering works	20,265,399
Railways	150,128,487
Second protection against shifting sands	1,000,000
Private timber forest cultivation	100,000
Protection of private fire farms	115,937

Items	
Adjustment of the cadastre	156,378
Temporary encouragement of Korean language	48,588
Improvement of land	1,521,814
Disposition of State property	166,416
Customs at frontiers	49,749
Instruction of tearchers	48,000
Instruction of volunteer soldiers	201,835
Training of young peoples	51,215
Measures for the Koreans abroad	1,823,795
Arbitration of matrimonial troubles	36,111
Against thought crime	217,300
Compilation of the Korean history	34,838
Temporary supervision	3,918,031
Adjustment of the road cadastre	44,442
Supervision of local public works	137,225
Construction of salt fields	650,000
Development of northern Korea	1,719,142
Promotion of gold production	21,145,266
Promotion of the increased production of important minerals	860,494
Improvement of farm districts	1,125,509
Fisheries	526,645
For research works of students abroad	6,780
Promotion of foreign trade	286,881
Supervision of foreign exchange	20,565
Temporary economical readjustment	38,248
Temporary control of ships	7,360
Control of cereals shipped to Japan proper	667,929
Levying Special Profit Tax	183,856
Levying special tax re North China Incident	198,951
National spiritual mobilization	253,600
National mobilization	610,602
Temporary Anti-aircraft facilities	1,174,204
Temporary Military relief	377,543
Control of labour and unemployment relief measures	331,079
Control of the distribution of commodities	392,557
Control of prices and promotion of national savings	266,571
To the Special Account for Military Affairs	32,853,196
Special addition in salary	447,503
Against calamities	6,688,242
Removal of the building on the new area of Rashin	1,270,305
Total	307,378,127
Grand total	643,244,202

Below is given the latest statement of receipts from domestic taxes.

Description	1933	1934	1935	1936
		(In yen)		
Land Tax	15,853,598	14,738,162	13,767,731	13,313,477
Income Tax	1,325,503	5,114,319	9,201,971	12,239,059
Exchange Tax	367,129	497,040	617,029	984,383
Liquor Tax	13,529,196	16,583,650	19,590,314	21,755,668
Non-alcoholic Beverage Tax	—	180,258	243,239	325,417
Sugar Consumption Tax	2,419,309	2,643,066	3,077,106	3,217,677
Business Tax	1,329,090	1,563,447	1,848,423	2,250,949
Unearned Increment Tax	483,919	447,760	476,216	483,737
Inheritance Tax	—	61,930	280,268	441,669
Mining Tax	1,009,772	1,390,773	1,796,976	2,147,375
Bank of Chosen Note Emission Tax	—	55,079	34,196	145,086

Description	1933	1934	1935	1936
Temporary Profit Tax	—	—	437,949	1,085,658
Total	36,317,516	48,389,803	51,371,418	58,390,155

RECEIPTS FROM CUSTOMS DUTIES

(In Yen)

1910	3,606,000	1934	13,348,909
1932	7,966,104	1935	13,855,925
1933	11,157,771	1936	17,332,997

Government Monopolies

Several industries are being carried on as monopolies by the Government-General under direct control of the Financial Affairs Bureau; they are the manufacture or preparation of ginseng, tobacco, salt and opium.

Ginseng This medical herb is regarded as a wonderful cure for many diseases in China and Korea. The drug is obtained from the root of the plant carefully tended for six years. The principal customers for this plant are the Chinese, who are ready to pay a high price for it. Figures relating to its production follow:

	Area (tsubo)	Raw root (kin)	Prepared product (kin)	Receipts (yen)
1911	14,345	7,719	2,300	119,000
1919	195,620	103,989	26,002	2,082,000
1920	319,321	116,508	29,694	2,544,000
1921	371,328	136,066	36,266	2,102,000
1922	475,339	163,053	40,571	1,269,000
1923	419,788	166,282	46,022	2,225,000
1924	397,850	141,983	38,546	2,152,000
1925	303,713	112,988	31,629	2,658,000
1926	230,368	109,759	29,369	2,768,000
1927	332,102	154,237	41,540	2,444,000
1928	327,491	197,340	50,901	3,067,000
1929	334,479	165,897	54,099	2,482,000
1930	336,918	170,709	62,097	2,449,463
1931	350,243	161,952	59,302	2,039,541
1932	365,090	165,172	58,789	2,099,819
1933	350,623	142,686	49,525	1,339,941
1934	357,600	142,577	49,829	1,567,061
1935	357,947	142,662	52,125	1,703,788
1936	379,124	152,063	55,368	1,832,462
1937	—	151,390	53,502	1,812,963

Tobacco As practically all Koreans smoke, the tobacco industry is a great source of income to the government. Three kinds are grown in Chosen, namely, Korean, Japanese and American. There are four tobacco manufacturing centres, these being Keijo, Heijo, Taikyu and Zenshu, the annual production reaching over 5 million kwan valued at 6 million yen.

In 1936 the output of cigarettes was 5,911,511 pieces, and that of cut-tobacco 4,523,893 kwan. Tobacco amounting to ¥230,170 was also imported from Japan and foreign countries.

AREA, PRODUCTION & SALES OF TOBACCO

Year	Area (cho)	Production of leaf tobacco (kwan)	Sales in yen: Korean product	Imported	Total
1931	15,232	4,384,183	31,149,374	99,751	31,249,125
1932	13,637	5,309,923	32,076,449	91,290	32,167,739
1933	13,558	4,414,268	35,227,038	87,148	35,313,186
1934	14,692	4,107,358	38,941,646	84,030	39,025,676
1935	16,367	5,845,627	42,835,698	90,588	42,926,286
1936	17,533	5,500,360	47,575,664	230,170	47,805,824
1937	18,672	7,433,022	—	—	55,110,488

Salt The yearly salt consumption in Chosen amounts approximately to 350,000,000 kg. Production capacity in Chosen is 282,050,000 kg., so that 76,000,000 kg. has to be imported. The demand for industrial use has increased recently and about 300,000 kg. is imported to supply the need. The Chosen Government-General is making efforts to bring about the time when it can supply the total demand of 350,500,000 kg. with domestic production. The following shows production and the area of salt-fields in 1936:

PRODUCTION AND AREA OF SALT-FIELD IN 1937

	Area (cho)	Production (1,000 kg.)
Koryowan	1,649	114,648
Shusan	1,468	99,155
Nanshi	483	27,151
Total	3,600	240,954

Opium Owing to the strict control of the Government-General the number of opium smokers has in recent years greatly decreased, but at the same time the number of those indulging in morphine-injection has increased. The use of morphine has of course been prohibited by the government, but owing to the activity of cunning dealers all the efforts of the government to put an end to it have been fruitless. The government thereupon has come to the decision to monopolize the manufacture and sale of morphine so as more effectively to control the spread of its use. Accordingly, in March, 1933, the government's manufacture of morphine was started at Keijo, its production being sold to certain designated pharmacies to be used for medical purposes only, and in 1937 no morphine for opium smokers was produced.

MORPHINE MANUFACTURE IN 1937

Raw opium	27,608 kg.
Manufacture	
Morphine (salt)	0
Diacethyl morphine (salt)	0
Opium for medical use	63,760 g.
Total	63,760 g.
Sale	
Morphine (salt)	53,775 g.
Diacethyl morphine (salt)	3,120 g.
Opium for medical use	51,535 g.
Total	108,430 g.

Economic Progress

The following table shows the progress during recent three years as compared with the conditions in 1910.

	1936	1935	1934	1933
	(In thousand of yen)			
Paid up Capital of Corporations:	663,569	527,048	445,229	15,909
Value of Agricultural Products	1,208,910	1,147,050	1,020,150	157,158
Value of Forest products	118,065	114,005	106,030	19,240
" Marine products	79,879	65,966	57,798	8,466
" Mineral products	110,429	88,039	69,172	6,068
" Manufactures	730,806	607,476	438,000	30,964
Trade	1,355,730	1,210,199	984,517	59,696
Bank Deposits	415,530	404,450	339,561	18,355
Bank Loans	845,831	694,825	624,037	40,912
Bank Exchange Received	2,132,886	1,963,446	1,565,471	28,227
Bank Exchange Drawn	2,146,385	2,160,565	1,550,885	23,907
Amount of Bills Cleared	1,782,369	1,613,524	1,384,847	20,489
Price Index (Average in Keijo)	190.62	179.58	162.33	100.00
Wage Index (Average in Keijo)	161.15	152.46	149.46	100.00

Overseas Trade

Prior to its annexation by Japan the overseas trade of Korea amounted to about 50 millions of yen a year. Now it is approximately put at ¥1,355,000,000 as per figures for 1936 show. The following figures indicate its developments:

OVERSEAS TRADE

Year	Exports (¥ 1,000): Foreign countries	Japan	Total	Imports (¥ 1,000): Foreign Countries	Japan	Total
1912	5,616	15,369	20,985	26,359	40,753	67,112
1917	20,236	64,726	84,962	31,396	72,696	104,092
1918	18,697	137,205	155,962	43,151	117,273	160,424
1919	22,098	199,849	221,947	98,158	184,918	283,076
1920	27,639	169,381	197,020	106,174	143,112	249,286
1921	20,884	197,393	218,277	75,898	156,483	232,381
1922	17,489	197,915	215,404	95,798	160,247	256,045
1923	20,403	241,262	261,665	98,338	167,452	265,790
1924	22,379	306,660	329,039	97,776	211,817	309,593
1925	24,341	317,288	341,630	105,388	234,623	340,011
1926	24,779	338,175	362,954	123,933	248,235	372,169
1927	28,133	330,791	358,924	113,943	269,473	383,417
1928	32,147	333,829	365,974	118,181	295,839	414,020

Year	Foreign countries	Japan	Total	Foreign countries	Japan	Total
1929	32,773	309,891	342,664	107,767	315,325	423,092
1930	25,852	240,694	266,546	88,854	278,194	367,048
1931	12,771	294,027	261,798	52,696	217,770	270,466
1932	29,210	282,144	311,354	61,686	258,670	320,356
1933	52,773	315,854	368,627	64,368	339,817	404,185
1934	57,674	407,693	465,367	79,527	439,622	519,149
1935	64,903	485,893	550,796	44,185	558,813	659,403
1936	75,265	518,047	593,313	114,499	647,918	762,417
1937	113,098	572,445	685,543	128,139	735,414	863,553
1938	169,067	710,540	879,607	134,583	921,346	1,055,929

OVERSEAS TRADE BY COUNTRIES

Countries	Exports (¥ 1,000)				Imports (¥ 1,000)			
	1933	1934	1935	1936	1933	1934	1935	1936
Japan proper	315,854	407,693	485,893	518,047	339,817	439,622	558,813	647,918
Kwantung Peninsula	4,975	5,104	8,009	9,901	3,689	4,128	4,932	6,642
Manchoukuo	40,588	48,358	50,034	55,533	40,765	46,681	49,015	59,403
China	1,598	2,007	3,312	3,702	5,857	7,796	16,448	15,148
The U. S. A.	2,746	312	546	993	2,195	12,935	7,547	9,151
Dutch Indies	—	—	—	265	2,137	1,431	—	9,726
Asiatic Russia	—	—	—	34	1,144	113	—	335
Great Britain	—	—	—	197	988	975	—	5,457
Germany	—	—	—	10	423	380	—	1,042
Others	2,869	1,891	2,998	4,631	7,170	5,083	14,847	7,595
Total	368,627	465,367	550,796	593,313	404,185	519,149	659,403	762,417

VALUE OF PRINCIPAL EXPORTS IN 1936 AND 1937

(In thousand of yen)

Articles	1936	1937
Rice	250,955	232,474
Beans	24,651	24,527
Fish and Shell Fish	14,692	18,011
Laver	4,075	4,189
Sugar	4,019	4,480
Fruits and Nuts	4,960	5,300
Fish oil	8,261	10,029
Chemicals	8,299	16,250
Raw silk	15,421	18,962
Ginned cotton	11,469	8,271
Cotton tissues	7,541	23,102
Rayon tissues	3,348	9,744
Coal	6,628	7,306
Cement	5,915	3,229
Paper and pulp	4,450	10,481
Machinery	6,289	10,934
Timber	7,447	9,390
Fertilizers	39,924	37,906
Others and total	593,313	685,543

VALUE OF PRINCIPAL IMPORTS IN 1936 AND 1937

(In thousand of yen)

Articles	1936	1937
Rice	5,017	4,910
German millet	22,702	14,953
Soy beans	5,086	11,770
Fruits	5,012	5,560
Tobacco	5,831	4,841
Chemicals	17,050	24,362
Coatings and Dyes	5,870	6,733
Ginned cotton	22,756	32,861
Cotton yarns	6,024	3,065
Tusser yarns	5,228	8,087
Bleached calico and Bleached Sheetings	4,327	5,156
Clothes	46,211	45,982
Paper	10,894	13,756
Books	3,947	4,860
Coal	17,231	20,338
Cement	7,400	4,917
Ceramics	7,020	7,982
Glasses	4,457	5,343
Minerals and ores	54,907	89,035
Railway cars	4,960	4,454
Bicycles	8,445	7,416
Locomotives	3,114	5,332
Motors	5,138	8,380
Wood	4,801	5,696
Lumber	5,087	5,181
Rubber and rubber goods	6,539	9,558
Wood works	5,103	5,914
Sulphate ammonium	11,722	7,468
Superphosphate of lime	4,439	6,401
Bean-cake	9,173	3,567
Others and Total	762,417	863,553

Banking

Banking on a modern system was first introduced into Chosen in 1878 when the Dai Ichi Ginko of Tokyo established a branch office at Fusan. Later on, the Juhachi Ginko of Nagasaki opened branches at Jinsen and Gensan. After the China-Japan War these banks opened their branches in Keijo and other centres, while two native banks, the Chon-il (later renamed the Korean Commercial) and the Hansong, came into being in Keijo.

In 1902 the Dai Ichi Ginko was authorized to issue bank notes for circulation within Chosen. In 1906, to promote economic development in the provinces, agricultural and industrial banks were formed in several of the principal towns, the Government taking shares in them or granting them loans free of interest, and in the same year a third native bank called the Han-il was founded in Keijo.

In 1909 the Bank of Korea capitalized at ¥10,000,000 was founded in Keijo as a de jure central institution, and to it was transferred all the functions belonging to a central bank hitherto performed by the Dai Ichi Ginko. After the Annexation the bank was renamed the Bank of Chosen and branches were opened by it one after another in important places. Nor was its sphere of activity confined to the peninsula, for many branches were opened in Manchuria where it enjoyed free circulation of its notes, and its activity even penetrated North China and East Siberia. The Bank also made loans to China, and opened an agency in New York with a view to facilitating exchange operations and to utilizing the American money market for the development of Chosen and Manchuria. Stimulated by the steady expansion of its business, the Bank increased its capital to ¥40,000,000 in 1918, and to ¥80,000,000 in 1920, while authority was given to increase its maximum limit of note issue as occasion demanded; but owing to continued business depression the Bank suffered severe losses and was compelled in 1925 to reduce its capital by one-half. (See Chapter IX, the Bank of Chosen.)

Since then, encouraged by the economic development in general, and especially influenced by the war-time boom, many local banks were established in the country. During this time, however, the agricultural and industrial banks in existence were found much too weak to cope with the increasing demand for funds, their capital all told being only ¥2,600,000, so in 1918 they were all merged into the Industrial Bank of Chosen under special government protection, with a capital of ¥10,000,000, which has since been increased to ¥40,000,000.

The first clearing house was opened in 1910, and banks in Keijo became its members. Later additional clearing houses were established in Jinsen (Chemulpo) and other large commercial centres—the total number being nine at the present time.

In 1911 there were in Chosen 11 banks with 59 branches. The total aggregate capital was then ¥12,350,000, with total reserve funds amounting to ¥366,000 and the deposits totalling ¥18,335,000. At the end of 1937 the number of banks was 10, together with branch offices of 3 banks in Japan proper. The following gives a more detailed account of the 10 banks:

	1925	1930	1933	1934	1935	1936
			(¥ 1,000)			
Capital subscribed	102,275	101,425	101,075	100,675	99,175	99,175
Capital paid-in	58,850	60,991	61,871	61,731	65,912	65,981
Reserve funds	7,024	14,464	21,358	22,673	23,829	27,276
Deposits	217,597	226,563	458,159	567,754	609,028	386,191
Loans	429,361	457,557	730,614	1,047,339	1,013,146	712,380

The banking institution which is utilized most by the Korean masses is the Post Office Savings Bank. In 1921 there were about one million and a half depositors at this bank, their aggregate deposits reaching ¥18,726,338. In 1936 the number of depositors increased to 3,861,105, with the aggregate deposits expanding to ¥60,422,961. The following figures show the annual expansion:

March, 31	Number of depositors	Amount (yen)
1922	1,416,325	18,726,338
1923	1,590,470	19,875,093
1924	1,694,087	21,040,342
1925	1,606,740	21,029,649
1926	1,711,590	21,531,122
1927	1,795,858	22,466,126
1928	1,910,289	26,961,217
1929	2,023,977	30,787,502

March, 31	Number of depositors	Amount (yen)
1930	2,078,602	36,286,417
1931	2,118,178	38,852,866
1932	2,283,871	41,432,670
1933	2,494,062	40,939,391
1934	2,840,656	44,807,154
1935	3,156,074	52,631,653
1936	3,571,237	54,820,710
1937	3,861,105	60,422,961

Local Credit Associations Local credit associations were first organized in 1907 by virtue of the Local Credit Association Regulations promulgated in the same year. The object of the organizations is to assist the Agricultural and Industrial Banks in the capacity of their auxiliaries, accommodate small Korean farmers with funds, and look after their interests in several other ways so as to ensure a healthy development of agriculture. Membership is confined to those who engage in agriculture, and each association is organized as a corporate juridical person. The Government endows each association with ¥10,000 as foundation fund or grants subsidy to encourage its development.

Principal business of the associations is to loan funds to the members, and store crops for them. In addition they distribute and loan seeds, seedlings, and fertilizers to their members, and also undertake consignment sales of products for the members.

At the end of 1936, there were 709 associations with 1,563,391 members and an aggregate paid capital of ¥12,462,000. The progress of these associations is illustrated in the table below.

Year	Associations	Members	Paid up capital	Deposit (in ¥1,000)	Advance	Reserve fund	Government grant
1926-27	547	446,576	6,510	54,505	76,082	8,144	3,417
1927-28	575	489,720	7,064	63,614	85,177	9,620	3,542
1928-29	597	530,407	7,509	74,089	91,381	10,689	3,662
1929-30	621	588,560	8,561	76,892	104,931	12,295	3,777
1930-31	622	606,813	9,010	80,128	123,368	13,131	3,777
1931-32	663	726,322	9,279	88,755	123,842	13,556	3,970
1932-33	674	831,805	9,362	103,752	127,832	14,316	4,027
1933-34	685	1,003,648	9,871	124,284	133,897	15,647	4,092
1934-35	692	1,178,769	10,580	139,417	150,107	17,779	4,132
1935-36	698	1,363,537	11,496	153,417	179,325	19,070	4,162
1936-37	709	1,563,391	12,462	162,355	228,464	20,809	4,217

Agriculture

Chosen, though mountainous, is essentially an agricultural country. In 1937, more than 71 per cent of its entire population was engaged in agricultural pursuits. Though the soil is not very fertile, it is sufficiently so to produce enough foodstuffs to support its entire population.

In 1910, the year of annexation, the value of production scarcely reached ¥250,000,000, but in 1930 it more than doubled the above figure. Of all agricultural produce rice is the most important, production in 1937 reaching 26,796,950 koku and 7,432,426 koku of which was exported bringing in ¥232,473,877.

Grains In 1910 the rice fields covered a total area of 1,350,000 cho, yielding 10,400,000 koku, which rose in 1937 to 1,639,116 cho and 26,796,950 koku, its export during the same period increasing from 798,000 koku to 7,430,000 koku. This wonderful development has been achieved by the improvement made in cultivation, in the selection of seeds and manure, and in irrigation and reclamation. Next in importance come barley, wheat and rye, which are, however, mostly cultivated for home consumption. In almost every province these grains are raised in the paddy fields, after the rice crop is harvested, production of these in 1937 being 9,795,330, 2,030,875 and 2,771,878 koku respectively. Owing to the help in various ways given by the authorities to aid in the cultivation of these three cereals, their production has been on the increase year after year. Third in importance comes soy bean. In earlier times it was far from being an important produce owing to ignorance on the part of Korean farmers of the proper method of preparation, such as drying and assorting. It is now, however, in high esteem on the Japanese market where there is a demand for it not only as food, but for chemical industrial purposes, and thus the amount exported to Japan is yearly on the increase. In 1937 the total area under cultivation was 785,416 cho and the amount produced reached 4,262,688 koku, and 1,150,000 koku of which was exported for ¥23,350,000. German millet is for most Koreans what rice is for the Japanese people. They depend more upon it than upon rice on account of its cheapness in price. The Korean farmers sell their rice, but use their millet crops for their daily diet, so that the supply of the grain hardly suffices to meet the entire demands of the Korean people. In 1937, the native production of the grain reached 5,840,088 koku, and its imports 790,000 koku valued at ¥14,950,000.

Cotton Cotton is another important agricultural produce in modern Chosen. The present scale of its growth is owing to the encouragement given by the Government-General. It was in 1906 that the first trial plantation of American cotton was carried out in the neighbourhood of Moppo. As its superiority over the old native cotton was sufficiently demonstrated, soon its cultivation was vigorously encouraged in all parts of southern Korea, so that the cotton acreage was increased from 1,200 cho in 1910 to 175,059 cho in 1937, and the crop expanded from 660,000kin in 1910 to 200,420,292 kin in 1937. If the production of the native plant is added, the total cotton production in 1937 amounted to 240,288,464 kin from the total area of 223,171 cho, as against 21,000,000 kin from 60,000 cho, in 1910.

Fruit Farming Fruit farming has also become a thriving industry of the erstwhile hermit kingdom. Soil and climate alike are suitable, especially for the growing of apples, and the government authorities are extending their assistance in this direction likewise, with the object of improving the quality of the fruit and gaining for it a world-wide market.

Many new varieties of apple, superior to the old native ones, are now cultivated, the quality being in some cases better than that of the fruit grown in Japan, the 1936 production reaching as much as 15,790,000 kwan, followed by pear 3,630,000 kwan and grapes 390,000 kwan.

Sericulture By 1910 the Government-General had done everything in its power to improve the native methods of cultivating the mulberry trees and raising silk-worms after the Japanese fashion. In 1919 a new system was instituted for carrying on a compulsory examination of egg-cards and for giving adequate care to the growing of good mulberry trees. All this paternal care and effort on the part of the Government-General for the advancement of the economic welfare of the Korean farmer was by no means thrown away. In 1910 the cocoon production was 14,000 koku and the number of households engaged in the work was figured at 76,000. In 1937 the number of households was 815,278 and the output was 722,300 koku. The production of raw silk amounted to 1,909,944 kg. valued at ¥20,712,153.

Stock Farming As Korean beef is very palatable, the demand for it is rapidly increasing in Japan and Manchoukuo as well as in Siberia. In 1910 the cattle in all Chosen numbered only 700,000 head, which in 1937 increased to 1,713,000. The export of cattle and hides totals from ¥5,000,000 to ¥8,000,000 a year. The raising of both pigs and poultry has been greatly encouraged by importing from Japan animals and birds of superior quality, with the result that in 1937 the former totalled 1,625,000 and the latter 7,221,000, both more than doubling the numbers found in 1910. Sheep were unknown in the old days in Chosen. Efforts were made since 1919 to raise them but the results were not satisfactory. Since, however, it is of great importance to make Japan self-sufficient in respect to supply of wool a new plan for encouragement of sheep was formed in 1934. Carriedale, which is suited to the climate and soil of Korea, has been decided upon as the kind to be raised in Korea. Subvention will be given to private undertakings, and the national sheep breeding grazing ground has been located at Ama, Meisen county of North Kankyo Province. In 1937 the number of sheep reached 19,627.

Conditions of Farm Households In 1937, the total number of the farming households in Chosen was 3,058,755, which consisted of 549,585 landed ones, 737,782 semi-landed, 1,581,428 tenanted, 72,919 "fire field," and 27,041 hired; divided into nationalities as 3,049,019 Korean households, 7,637 Japanese, 2,098 Manchoukuoan and Chinese and 1 white. The type and size of farm households in Chosen vary to a large extent. The average size of farm land is about one cho six tan (about four acres), which is larger than the average in Japan proper where the size is just over one cho (2½ acres). However, in Chosen, due to poor methods of cultivation, the yield per tan is only slightly over one koku (5 bushels) while it is two koku in Japan. Supplementary products are as yet hardly worth mentioning. The large ownership of farm land by a few landlords is one of the roots of the difficulties. The majority of farming population

have to hand over a greater portion of crops as interest at rates ranging from 3% to 4% per month on borrowed foodstuffs or money in addition to farm rent which is also high.

A farmer working one cho eight tan is regarded as a fairly good farmer in the central or southern Chosen. His annual cash income is, however, as small as ¥100. A farmer less favourably fared obtains ¥48 per year. Majority of farmers are in similar conditions and they form a poverty-stricken community.

Expenditure is always greater than income, as is shown in the table below. The farm household generally suffers from shortage of foodstuffs. It will be seen that deficit is ridiculously small but even a shortage of ¥10 or ¥20 is a great burden to a petty farmer who is altogether unable to make out any plan for covering it.

Eighty per cent of the farming community may be regarded as having debts, bearing interest at 3% or 4% per month.

A Korean farmer works from 70 to 100 days a year while a farmer in Japan works from 200 to 250 days. The margin of difference is too great and might be made good use of by Korean farmers.

CONDITIONS OF REPRESENTATIVE KOREAN FARMERS

Name of farmer	A.—	B.—	C.—
Number of family	6 persons	5 persons	5 persons
" capable of work	2.9 "	2.1 "	2.4 "
Kind of farming	Partly landed	Tenant	Tenant
Area of cultivated land	1 cho 8 tan (4½ acres)	1 cho 2 tan (3 acres)	8 tan (2 acres)
Cash income per year	¥ 98.50	¥ 52.70	¥ 48.40
Expenditure " "	¥121.70	¥ 69.60	¥ 59.20
Deficit " "	¥ 23.20	¥ 16.90	¥ 10.80
Debts " "	¥ 130.000	¥ 49.00	¥ 52.00
Shortage of foodstuff	8 "to" of unhulled rice 2 "to" of millet	1 koku of rice 3 to of millet	1 koku of unhulled rice 6 to hulled of rice 4 to of millet
Number of days open for further work	290	260	240

In 1937 the total cultivated area was 4,427,168 chobu (a chobu=2.45 acres) including watered field 1,703,835 chobu, upland 2,723,333 chobu and "fire field" (farm land in the mountains) 437,126 chobu. This total area represents about 20 per cent of the total area of Chosen. The average area of farm land for each household is 1.44 chobu. It is larger than in Japan proper, but the productive power of land is much less.

Rural Revival To alleviate the severe agricultural depression, the Government-General devised a plan in 1932 for recovery of the farm through the effort of farmers themselves. The results have so far been good and farmers regained hope. With improved economic conditions the relation between the Korean and Japanese became more harmonious, the industry more active, and living conditions of farmers as a whole improved. The concrete result of the plan has been that 4,695 villages comprising over 120,000 households have enlisted in the movement.

Measures Taken for Improvement of Condition of Farmers

Since 1912 steps have been taken to prevent possession of large estates by individuals. Uncultivated state-owned lands were leased to farmers who were willing to personally cultivate it and if the land were properly reclaimed it was given to them gratis. These measures were taken with a view to increase the number of independent farmers.

Tenant farmers, of course, predominate and form the bulk of the farmers. Their lives are miserable, and they have been driven into poverty, by their landlords and their agents. In view of this fact ordinances were put in force in 1920 with a special reference to the method of payment of rent. The ordinances were revised in 1928. In the new ordinances provisions were made for lease contract, farm rent payment, transport of crop, payment of taxes, improvement of yield, supervision of landlords' agents, etc. In 1932 regulations on mediation on tenancy disputes which had as their aim quick settlement of such disputes and lowering of the cost of law suits through simplification of the procedure were issued. Finally in 1934 the Chosen Farmland Ordinance was promulgated by which the safety of tenure of a tenant farmer and the right of his family or heirs were ensured. In accordance with provisions in the Ordinances local tenancy committees settle all questions regarding matters on tenancy, and actions of agents of landlords are subjected to control. This ordinance provides for: (1) the appointment and dismissal of "Saom", or landlord's agent to obviate abuses these agents make of their power; (2) the term of lease, which has been made three years at the minimum for ordinary crops and seven years for perennial crops like mulberry, fruit, China grass, paper mulberry, etc., (3) inheritance of privileges and liabilities of the lease by heirs of a tenant; (4) protection of the landlord against sub-lease; (5) payment of farm rent, and reduction of its payment on its postponement in case of crop failure; (6) appointment of tenancy committee and its duties, etc. The Ordinance was put in force on October 20, 1934.

Agricultural experimental stations have been established with staff of experts and their assistants. Many model villages have been selected and they are shown to farmers in other villages as models. Many young men have been trained also to get the best out of their farms and to employ their own time most profitably.

Special agricultural courses are now given in common schools to infuse love of work in the mind of young people. Lastly the widespread self-help movement for the improvement of agriculture has been launched to make farmers endeavour to improve their conditions on their own account.

Korean farmers are still obliged to sell their produce during harvest time on account of poverty and the lack of warehouses. Large quantities of Korean rice are exported to Japan Proper in a rush for the period of four or five months after harvest. This has caused great difficulties to the Japanese farmers and rice merchants, and the price of rice falls heavily, with great loss to the Korean farmers themselves. The Government-General established agricultural warehouses to aid the producers from selling their crops at harvest time, to encourage them to wait for more favourable prices, and to stabilize the exportation of rice. In 1930 the warehouse plan was enlarged, and in addition to the agricultural warehouses in places of production, export warehouses were established at the ports. At the end of August, 1938, there were 68 agricultural warehouses and 11 export warehouses with a capacity of 1,268,000 koku and 2,341,000 koku respectively. It is hoped that these warehouses will be instrumental in safeguarding the interests of the rice producers, and in regulating the export.

Forestry

At the end of 1937 the area of forests in Chosen covered 16,310,000 cho which corresponds with 73 per cent of the entire area of the land. But there existed before 1910 nothing like a forestry policy in Korea, and except a few protected ones, all forests were allowed to be devastated by ignorant and superstitious people. Therefore before 1910 nearly all the mountains in Chosen were treeless. As a matter of fact, only one-third of the so-called "forest" areas was covered with standing trees, the remaining two-thirds being only thinly wooded, although in the basins of the northern rivers, the spruce, birch, larch, etc., are to be found, and in those of the central and southern part the red and black pine, oak, alder, bamboo etc.

In 1937, the total value of forestry production reached ¥138,000,000.

Afforestation Work Undertaken In 1908, however, the Korean government, by the advice of the Japanese, promulgated a forest law aiming at the protection of forests, and when the new régime was established the Government-General issued a new forest law providing, among other things, for the letting of forest lands to any interested party for the purpose of afforestation and, if the work were successfully carried out, the ultimate transference of them to the lessee. The total area thus leased, in 1936, reaches 1,390,000 cho, of which about a half has been transferred to the successful planters. Approximately 5 million cho of the entire forest lands is owned by the state, and 120,000 cho is reserved for university research and as national parks, the rest being owned by private persons. The number of seedlings planted by 1937 reached 1,300,000,000, on the private owned land. The total for the peninsula reached 5,000 million. Nor is this all. Schools are given suitable pieces of ground whereon to plant trees, and the Third of April, the anniversary of the death of Jimmu Tenno, the first ruler of Japan, is fixed as Arbour Day, a day on which uni-

versal plantation of trees is encouraged throughout Chosen. In short, in the past twenty years more than a million cho have been planted with over 4,800,000,000 trees, and thus the mountain scenery in every part of Chosen is steadily undergoing a change with the accompanying effect of diminishing floods. The value of the timber and lumber sold by the Government-General in 1936 amounted to ¥8,512,592, that of timber in 1937 ¥4,821,904.

The Forest Districts There are several forest districts which escaped the almost wholesale denudation by kadenmin before 1910, the most important of which is the forest along the upper reaches of the Yalu and Tumen Rivers on the frontier. In 1906 the first systematic exploitation of the region was conducted by a joint undertaking organized by Japanese and Koreans and assisted by both the Korean and the Japanese governments with a capital of ¥1,200,000. This, combined with a similar enterprise financed by a group of Japanese and Chinese industrialists, forms one of the largest timber-supplies in the world. Since 1932, the government started the work of developing these forests with an expenditure of ¥12,183,000 to be operative for 15 years. The work consists of (1) development and utilization of forests, (2) education of kadenmin, and (3) protection of the forests.

Fisheries

Since 1910 all sorts of encouragement have been given to the Korean fishermen for the development of the fishery industry in Chosen, with the result that improvements in one way or another have been introduced in the building of fishing-boats and in the method of catching. Thus, while before 1910 the total value of catches was only about ¥8,000,000 a year, by 1937 it increased to ¥89,920,000, and other aquatic products in the meantime advanced from 2,650,000 to ¥93,440,000. The first fishery law in Chosen was issued in 1909, and this was replaced three years later by a new law providing for the definite establishment of fishing rights over a certain area of waters, the prohibition of certain actions harmful to fishing in specified areas and the prevention of individual monopolization of any fishing area. Trawling within special zones was also prohibited, and certain restrictions were made to the number of whaling-boats and to the diving apparatus carried. Mention should be made in this connection of famous "hanyo" (woman divers) of Quelpart Island. There are 7,000 of these women and they are engaged in catching sea-ears and many kind of shellfish, and gathering laver and other sea-weeds by diving into the deep sea. The total earnings of these women amount to one million yen a year.

The following shows the marine products for two years, 1936 and 1937, the value of each of which exceeds ¥2,000,000:

Kind	1936 Value	1937 Value
	(In yen)	
Mackerel	4,780,815	6,023,216
Sardine	26,811,275	34,193,809
Sciaena	4,754,776	4,763,537
Herring	3,000,075	2,682,093
Hair-tail	2,201,312	2,541,259
Shrimps	2,552,237	2,123,950
Mintai (Alaska pollack)	5,769,259	6,483,059

Besides these, there are sea-bream, plaice, cod, isinglass, yellow-tail, glue, shark, grey, mullet, rays, oyster, sea-eel, conger-eel, etc., valued each at between ¥500,000 and ¥2,000,000. The important manufactures of sea products in 1937 were sardine-oil ¥26,784,416, sardine-cake ¥25,433,439, dried mintai ¥5,240,732, and dried laver ¥3,922,515.

Mining

The present mining law, enacted in 1916, provides that mining rights can be granted only to Japanese citizens or to legal corporations under the Japanese law, and mining rights are treated as a form of real estate. As for mining rights secured by foreign citizens under the old régime, they are well respected. Of all minerals produced in Chosen gold occupies by far the most important position, the largest gold mine being the Unsan Mine operated by an American syndicate called the Oriental Consolidated Mining Company. Next in importance are the Shojo Mine worked by Frenchmen, the Sulan Mine by Englishmen, and Sansei and Koyo Mines by Japanese. Formerly the mining industry in Chosen was carried on in a very primitive way except in those mines operated by foreign concerns. Soon after Chosen had been brought under Japanese protectorate rule in 1906 the Government tried hard to induce Japanese capitalists to invest capital in the mining industry of Chosen, but it was only in 1910 that Japanese capitalists began to display their energies in that lucrative undertaking. As, however, most of the more promising gold fields were already under operation by foreign capitalists, Japanese capitalists turned their attention to the exploitation of other minerals such as iron and coal. Iron ores in Korea hitherto found were mostly of hematite and limonite, the former being found in South Kankyo and Kokai provinces and the mixture of the two in South Heian and Kokai provinces. The amount of these ores stored, the purity of which is about 50 per cent, is estimated at about 20,000,000 metric tons. In 1933 about 570,000 metric tons of these ores were mined, of which about 394,000 metric tons were sent to the Kenjiho Iron Works and the balance of 176,000 metric tons to Japan proper. Fortunately a much greater store of magnesite ores is found in North Kankyo province. The purity of these magnesite ores is about 40 per cent on average.

As regards coal, almost unlimited quantity of brown and anthracite coals are stored in Korea, the quantity of the latter stored being especially large. Anthracite is mostly produced in the Heijo coal-field, and in South Kankyo, North Keisho and South Zenra provinces.

It must be mentioned that in Chosen nearly all kinds of minerals except sulphur, petroleum and asphalt are found in appreciable quantities, gold, coal, and iron preponderating. The following shows the value of the mineral products of Chosen:

MINERAL PRODUCTION

(In 1,000 yen)

	1911	1921	1932	1933	1934	1935	1936
Gold	3,744	2,992	17,809	26,066	33,214	38,320	49,909
Pig iron	—	4,819	4,114	5,605	7,722	7,321	7,866
Coal	388	3,192	5,970	7,205	9,940	11,925	13,300
Iron ore	421	1,716	749	1,287	1,123	1,279	1,429
Copper	—	17	307	417	933	1,535	3,272
Gold and silver ore	262	584	944	1,906	2,511	6,502	9,373
Graphite	153	208	256	465	524	1,207	1,010
Placer gold	821	359	1,823	3,327	5,323	7,136	9,443
Silver	6	4	552	721	1,468	2,558	2,830
Lead	—	—	64	120	306	388	793
Tungsten ore	—	—	29	117	734	1,388	2,293
Zinc ore	21	4	—	97	85	80	240
Steel	—	—	—	—	4,178	6,764	6,533
Others	21	374	487	961	1,111	1,636	2,212
Total	6,069	15,767	33,746	48,301	69,172	88,039	110,503

Manufacturing Industry

It is only since 1916 that there has been any manufacturing industry worthy of the name in Chosen, and in 1937 the total value of manufactures reached ¥959,300,000, being over 31 times as large as that in 1911, in which year the total output was valued at ¥30,000,000. As the land has abundance of materials and a good labour supply, Chosen may be looked upon as a promising land for the future expansion of various industries. In 1911 there were in all the land only 252 manufacturing plants employing about 14,575 workers, but in 1936 the number of factories was 5,927 and the total number of employees 188,250.

Total of industrial production of Chosen for the year 1937 was as follows:

INDUSTRIAL PRODUCTION FOR 1937.

(In 1,000 yen)

Textile industry	141,150
Metallic industry	50,760
Machinery and tools	16,560
Ceramics	25,070
Chemical industry	304,940
Wood works	11,730
Printing and book binding	16,300
Gas and electric	40,070
Foodstuffs	238,030
Others	114,650
Total	959,260

Of the total 959 million yen ¥260,210,000. was the production by the so-called household industries, outside factories managed by industrial companies or

where more than five operatives are employed.

Justice and Police

Chosen has now a judicial system similar to that of Japan. That is to say, in addition to the supreme court there are courts of appeal and local courts, the last-named having detached and sub-detached courts widely located. Both civil and criminal cases are first tried by local courts, while appeals against the decisions of local courts are made to the courts of appeal. The supreme court handles those appeals made against judgements rendered by the local courts or complaints against decisions or orders rendered in the second instance by the courts of appeal. Grave crimes of one sort or another have greatly diminished owing to the improvement in the work of maintenance of order and security. On the other hand, what might be called intellectual crimes such as fraud, forgery, and perjury have yearly increased. Prior to the establishment of the Japanese administration flogging was a common form of punishment. In 1912 its application to aged persons, women and children was prohibited, and in 1920 it was finally abolished as it was unsuited to modern ideas of penology.

Police The police service in Chosen had been under Japan's direction for some years even prior to the establishment of Japan's protectorate in 1906. But the system which had been in force at that period proved unsatisfactory. Accordingly, in June, 1910, a new system was introduced by which the commander-in-chief of the military police was appointed chief of police, and gendarmes and civil policemen were separately stationed as local needs required. In 1919, however, that semi-militaristic police system was displaced by the one now in force. This new and present police system is modelled on that in Japan proper, with its headquarters entrusted with the entire administration of police and sanitary affairs. The police force in 1937 was 20,643.

CRIMINAL CASES

		1934	1935	1936
Robbery	Cases	884	839	750
	Arrests	864	784	645
Theft	Cases	60,833	64,060	64,893
	Arrests	50,446	51,572	49,402
Fraud	Cases	22,190	22,060	23,558
	Arrests	23,368	22,407	23,922
Blackmail	Cases	875	800	756
	Arrests	883	812	754
Dispossession	Cases	11,049	11,170	12,436
	Arrests	11,644	11,680	12,628
Others	Cases	99,194	100,791	95,011
	Arrests	99,549	100,914	93,906
Total	Cases	195,025	199,720	197,404
	Arrests	186,754	188,170	181,267

Education

In the old days Korean children were taught in school nothing but Chinese writing and classics, but soon after the new régime was introduced they began to receive a more modern education, with such new subjects as arithmetic, geography and the Japanese language. The parents at first objected to the introduction of these revolutionary methods, and specially to the forcible teaching of the Japanese language, believing that this was a deliberate attempt on the part of the government to deprive the Korean children of their national and inherited traditions. It was due to this misconception held widely among the Korean people that the educational authorities found much difficulty in enrolling pupils despite the fact that no tuition was charged and all textbooks were supplied to the pupils free of charge. In 1930 the Government-General, animated by a desire to respect the wishes of the native race and to foster oriental morals developed by Confucius, reopened the old Meiringakuin (Confusian Institute) at the Keigakuin (formerly known to Koreans as the "Songkyun Kwan."), the oldest and highest seat of learning in the country for the study of the Confucian classics.

Important Reforms But many more reforms of far-reaching importance were made in 1920, when the present educational system was introduced. By it not only was the standard of educational attainment raised, but the principle of

equality was laid down firmly though no compulsory features were adopted with regard to elementary education, as in Japan. The following differences, however, were made and are maintained out of respect for Korean sentiment.

(1) The Korean language is made an obligatory subject in schools for Korean children exclusively, while it is optional in schools for Japanese children in Chosen.

(2) The teaching of Korean history and geography is to be particularly emphasized in schools for Korean children.

(3) Different text-books, though of an equal standard, may be used in view of the difference of language and customs of the two races. That is to say, schools for Japanese children may use text-books compiled by the Education Department of Japan, but schools for Korean children those compiled at the Education Bureau of the Government-General. Koreans are mostly educated in common schools, higher common schools and girls' common schools. The term of the Common school is six years while that of the higher and girls' higher common school is two years. Korean children who prefer to receive education at the Japanese school may enter the elementary or the middle school as they chose. The system proved very efficacious in developing the education in Korea. With the gradual increase of elementary schools more teachers, especially women, are in demand; therefore in April 1935 the Keizyo Women's Normal School was established, and the training course at the Keizyo Normal School was closed.

In April 1936 a new Government Normal School was established in Zensyu, and in April 1937 the Kanko Normal School was opened.

In the following table comparison is made of the education organs existing at the time of annexation and those of to-day. While there was only 100 common schools before 1910, they number now 2,601 with 901,162 pupils. The table below shows clearly the development of educational work in Chosen since 1935:

	1935		1936		1937	
	Schools	Students	Schools	Students	Schools	Students
Elementary schools	451	84,395	501	86,775	505	89,881
Common schools	2,362	720,757	2,504	802,976	2,509	861,389
Middle schools	12	6,715	15	7,124	16	7,778
Higher common schools	26	14,504	27	14,982	27	15,629
Girls' high schools	28	10,525	28	11,173	30	11,924
Girls' higher common schools	19	6,047	20	6,514	22	7,148
Normal schools	4	2,434	5	3,172	6	3,758
Business schools	63	17,072	67	18,264	72	20,323
Elementary industrial schools	97	4,163	116	5,942	125	6,325
Colleges	15	4,501	15	4,250	15	3,986
University preparatory schools	1	309	1	448	1	461
University	1	621	1	542	1	516
Others and total	3,079	872,043	4,440	1,087,387	4,740	1,211,449

Christian mission and other private schools are included in this table.

There are still a large number of Sohtang, which are old fashioned Chinese style schools where Chinese classics and brush-writing are taught. At the end of May, 1937, the number was 5,944 with 169,999 pupils. These schools are now utilized by the Government as agencies to foster public education and are controlled by regulations on Sohtang.

Short Course Elementary School Two million Korean children of school age are still unable to attend school, most of them living in remote agricultural and mountainous districts where it is not yet possible to provide educational facilities. To give some education to these children the Government introduced a plan to establish short course elementary schools with a two year course, which was put into force in April, 1934. The plan has been very popular in the country districts and the number of these schools established was very great. In 1937 they numbered 927 with 60,077 pupils.

Korean Students in Japan The Korean students in Japan proper numbered 7,569 in October, 1937, most of them being in Tokyo. Those sent by the Government-General are comparatively few. The students sent by the Government-General are not only supplied with necessary funds by the

Government during the period they stay in the colleges to which they have been sent, but are on graduation given official or educational positions.

Reform in 1938 In view of the advance of Korean education in recent years and the advisability of raising the position of the educated Koreans to the same standard with the Japanese, the Government-General of Chosen made a general revision of the Chosen Education Law in March, 1938, according to which all the people in Chosen, Koreans and Japanese alike, are educated in elementary and secondary schools just as in Japan proper, and the former differences in courses of study between Koreans and Japanese were altogether wiped out.

Koreans for Defence Service

Chosen has been defended by the Chosen Army which solely consisted of Japanese officials and soldiers. But the present China Affair gave Koreans an opportunity to show their loyalty to the Government-General and the Emperor, and their earnestness in requesting their share in defence services and in other relative works has been much appreciated by the authorities and the people of Japan in general. And to comply with the request an Imperial Ordinance was promulgated in March, 1938, according to which Koreans are allowed, for the first time, to enter military service as volunteers.

The Chosen Government-General announced, in April, to receive 400 Korean volunteers, for which as many as 3,000 Korean young men immediately responded. The required number was chosen from among the three thousand and 200 of which were first enlisted as military students in the Chosen Government-General Institute for Training Military Volunteers, which was established near Keijo, the capital. They were graduated from the Institute at the end of November, 1938, after 6 months training to be the pioneer Korean constituent in the Imperial Army.

Religion

Buddhism Buddhism first entered Korea about 370 A.D. It was introduced from China by a priest who brought with him a Buddhist image and the "sacred books", and it flourished greatly in the peninsula during the days of Silla and Koryu. Under the dynasty of Yi, however, it met with persecution. The number of priests was limited and members of good families were forbidden to enter the priesthood, with the consequence that it soon lost its hold among the masses to a large extent. Things remained so until Japan extended her rule throughout the country. Then in September, 1911, an ordinance on religions was promulgated giving freedom of preaching and full protection to temples, and also raising the status of the priesthood. Since then Buddhism has been revived to a marked extent, so that there were, at the end of 1937, 1,615 temples and preaching places, 6,648 monks and nuns and 194,100 Korean adherents. There are several native religions not recognized by the Government-General, among which the most influential one is the Tendokyo, which in nature is a mixture of Confucianism, Buddhism and Taoism. This religion has followers numbering 82,200. Apart from Korean Buddhism and allied sects, we find Japanese forms of Buddhism lately established in the peninsula, priests of the Shin sect being the pioneers. Later three others, Jodo, Soto and Nichiren sects, entered the new religious field in competition with other sects and religions. At present nine sects of Japanese Buddhism are working among the resident Japanese as well as among the Korean masses, and at the end of 1937 there were 122 temples, 567 preaching houses, 767 priests, and 303,700 believers including 15,400 Koreans.

Shintoism At the end of 1937 there were in Chosen 53 Shinto shrines, while 10 Shinto sects had 318 preaching halls, 571 priests and 104,600 adherents including 18,000 Koreans.

Christianity Christianity in Chosen was first brought by an official mission sent to Peking, China, by a Korean king in the latter half of the 18th century. This mission brought back with them a Bible and other Christian books. As its teaching, however, ran counter to the deep-rooted custom of ancient worship, King Seiso in 1784 issued an order prohibiting its preaching which was followed by a severe persecution. Though later occasionally the persecution was more or less relaxed, nothing for a time indicated a revival of Christianity. In 1833 a French missionary named Pierre Maubant came to Chosen to preach the Gospel. He was the first foreign missionary to tread the soil of the hermit kingdom. His energetic and devoted evangelistic work was not fruitless, but it alarmed the government officials, who in 1839 issued a prohibition edict. But it failed to suppress the spread of Christianity, and in 1863 there were as many as 18,000 converts. In 1866 the persecution against Korean converts was renewed with vigour, which cost the lives of 30,000 people. In 1882, however, freedom of worship was fully recognized in the country as a result of diplomatic pressure brought upon its government, and in 1885 several American missionaries came to Korea. This was the first time for Protestantism to be preached there, and it gained influence among the masses as time went on. When in 1906 Prince Ito, the foremost Japanese statesman at that time, was appointed first Resident-General, he pursued a policy of friendliness toward these foreign missionaries, this policy being pursued up to the present day under various Governors-General. The following table gives an idea on the situation of Christianity in Chosen in 1933 and after:

1937	No. of Missionaries	Number of Members
Presbyterian	140	281,939
Roman Catholic	120	109,963
Japan Episcopal Church	27	8,689
Greek Orthodox	1	230
Seventh Day Adventist	9	5,098
Methodist	67	54,654
Salvation Army	19	6,387
Others and total	406	4[illegible]9,300
1933	2,647	422,580
1934	2,653	441,419
1935	—	463,399
1936	3,195	477,100

Communications and Transportation

Highways Highways existed in Korea in olden times. The Peking highway, which was one of them, connected Peking with Gishu and Keijo, and through that way embassies were exchanged between the old Korea and China. But in later years they were left in ruin. Under the Residency-General work for new ones was started with a sum of ¥1,500,000. As the first stage plan construction of four new lines aggregating 254.80 km. in four provinces was commenced in 1907, and in 1908 on another 196 km. highway in various provinces. In 1909 construction of three more highways totalling 188.16 km. in length was started, together with widening and readjusting works of streets in Keijo, Taikyu and Jinsen. In 1910 construction of twelve roads extending 164.64 km. in length was also commenced.

Since 1910 the Governor-General devised a plan to improve highway facilities through a construction of 23 roads extending over 2,263.60 km. with a sum of ¥10,000,000. The work was to run for five years consecutively, beginning with the fiscal year 1911.

At the end of 1937, the total highways in Chosen extended 27,731 km., including 38 first class roads 3,241 km., 97 second class roads 9,966 km., and 516 third class roads 14,524 km.

Railways The construction of railways as a civilizing agency is being vigorously carried on in accordance with the 12 year programme laid in 1927. The programme covers the construction of a Tumen River line and four other lines totalling 1,384 kilometres and the purchase of five lines including the Zenshu-Riri Railway, totalling 339 kilometres. At the end of September, 1938, the total government-owned railway mileage reached 4,070.1 kilometres in active operation, 328.5 kilometres of which are run by the South Manchuria Railway Company. The following gives some idea of the development of railways run by the government up to 1936.

	Length k. m.	Passengers	Freight (tons)	Receipts (yen)
1931	3,009	19,673,704	6,025,150	36,300,512
1932	3,142	20,591,638	6,248,863	40,154,103
1933	2,935	22,238,338	7,254,859	43,611,142
1934	3,078	25,614,000	7,681,000	51,148,000
1935	3,389	29,344,188	8,667,642	56,477,897
1936	3,575	33,708,178	9,980,227	65,036,058

As for the private railway enterprises in Chosen, regulations were issued in 1912 so as to provide adequately for effective supervision and protection. In 1921 new regulations were issued by which increased state aid was extended to private railway undertakings. These have in consequence made rapid progress, and in 1936 their total mileage reached 2,108.7 kilometres operated by 8 companies, carried 8,035,041 passengers and 2,064,867 tons with the receipts of ¥7,422,229.

Tramways The main tramway lines now in operation are 5 with aggregate mileage of 81.2 km.

Bus In October, 1937, there were 179 persons engaged in bus business with

business lines extending 26,331 km.

Navigation There are now 870 steamships with the total tonnage of 64,641 tons, their routes being interport, Korea-Japan and Korea-China-Russia. The following table shows the progress in this method of transportation in recent years:

	Steamers		Sailing-boats	
	Number	Tonnage	Number	Tonnage
1925	147	44,520	627	21,075
1929	185	47,161	694	23,083
1930	196	53,998	692	22,911
1931	202	52,302	745	24,778
1932	223	57,512	756	24,889
1933	235	57,920	796	26,573
1934	259	53,547	851	28,429
1935	870	64,641	10,502	134,386
1936	1,134	70,184	11,730	150,473

Navigable Rivers The most important river in Chosen is perhaps the Yalu or Oryokko which, forming the boundary line between Chosen and Manchoukuo, rises in the Paktusan or "Ever-white" Mountains (2,744 m.) and empties into the Yellow Sea. Its length is about 800 km. of which about 700 km. is navigable by air-propeller boats under governmental subsidy. Timber felled on the mountain slopes is made into rafts and floated down until it reaches the lumber-yards at Shingishu or Antung. Another river of importance is the River Daido which flows through Heijo and empties into he Yellow Sea in the neighbourhood of Chinnampo. The river is 400 km. long, navigable for a distance of 245 km. There are also four other rivers wide enough for navigation by sailing boats and motor boats. These are Rakuto (flowing into Chosen Channel) 344 km. (Navigable course), Kanko (flowing into Yellow Sea) 300 km., Kinko 130 km., and Tumen 85 km.

Airways There are at present three airports established in Chosen. These ports are located at Urusan, Keijo and Heijo. Besides that in the following places ground marks are set up: Urusan, Kwokan, Taiden, Tenan, Sharlin, Heijo, Teishu and Shingishu. Moreover, in Urusan and Keijo there are now built wireless stations for keeping in communication with the airways. At the airport of Urusan there is installed a meteorological observatory for forecasting weather conditions in the interests of air navigators. Most of the air traffic between Chosen and Japan is being done by planes belonging to the Japan Air Transport Company.

Post, Telegraph and Telephone Prior to 1905 there were 516 postal offices in the peninsula. In September, 1938 they numbered 1,164, including 147 offices engaged for telegraph and telephone service exclusively. Number of mails accepted and delivered in 1937 amounted to 341,069,859 and 358,973,292, that of parcels to 2,878,971 and 4,298,184 and that of telegrams to 10,284,476 and 10,285,675 respectively. In November, 1926, a Radio Broadcasting Office was established in Keijo and opened to business in February, 1927. Fusan Office was opened in 1935, Heijo Office in 1936 and Seishin Office in 1937. At the end of 1937 there were 111,838 subscribers.

Public Hygiene

Prior to 1906 Chosen was a land practically without access to any medical service worthy of the name and the sick were simply placed under the care of unqualified practitioners of the old Chinese school or of witches or magicians. The situation was made worse by an entire lack of sanitary equipments and pure water, the consequence being frequent outbreaks of various infectious diseases. As soon as the protectorate was brought into existence in 1906 the first step taken by the government with a view to giving the nation the benefit of sanitation was the establishment of a modern hospital in Keijo. Since 1910 further steps have been taken to extend modern medical and sanitary benefits among the masses, even among those in very remote regions. The construction and extension of waterworks is another work pushed on by the government with vigour so as to provide the people with good drinking water. The Government-General has also taken efficient and energetic measures for the prevention of epidemics; in consequence, small-pox which was formerly so virulent in Chosen, has almost died out. Moreover, sanitary regulations relating to foodstuffs, drinks, and drugs are rigidly enforced. Medical and hospital equipments have been greatly improved. At the end of 1937 hospitals numbered 144 including government institutions, and there were 2,906 licensed medical practitioners which meant that there was only one physician for every 7,533 of population. Dentists numbered 837 The number of deaths caused by infectious diseases was 3,321 out of 17,-869 patients.

Prohibition of Opium Smoking Soon after its inauguration the Government-General made a serious effort to deal with opium-smoking. The habit of opium-smoking among the Korean people had been quite strong, specially among those in the frontier regions, many deaths resulting therefrom. The Government-General's drive for the abolition of this vicious habit was a thorough one. The following is the policy being pursued by the Government-General since 1929 in its effort to conquer the evil of opium-smoking:

1. Efforts shall be made to cure all morphine addicts within ten years.
2. All addicts shall be registered and a fixed quantity of morphine administered.
3. The Government-General shall monopolize the manufacture and sale of morphine which is supplied to the registered addicts above mentioned.
4. Stricter control of morphine shall be enforced and no morphine be used by persons other than registered addicts, and heavier punishments be provided for smugglers and secret sellers of morphine.
5. Schools and other institutions of social culture shall educate the public in order to prevent the development of addicts and to assist the already cured to avoid relapse.

On March 3, 1930, the Government-General issued an order forcing all addicts to be registered and in 1935 the Ordinance of Control of Narcotics was issued the result of which was very good and the number of registered addicts was only 315 at the end of 1935 as against 3,278 in 1930.

Principal Cities and Places of Interest

Keijo (Seoul) In 1392, A.D. at the old palace in Songdo Yi Taijo, the founder of the Yi Dynasty, ascended the throne after a stormy coup d'état against the former Wang Dynasty, and selected Seoul as his new seat of government. His palaces were surrounded with great walls. Seoul became the scene of the Hideyoshi Invasion of 1592 and the Ching Conquest of 1636. More recently the Sino-Japanese War was fought around it.

The age-old lofty peaks of "Hokkansan" (Pukhan) on the north and the green-clad slopes of "Nansan" on the south, permanent sentinels of the old capital, look down on the transformed city. The Kan (Han) River which encircles the site of the town tells mysterious tales of the past, but its course is now spanned by modern heavy steel bridges over which run steam trains, electric trolley cars and hooting motors. Under them fussy motor launches thread their way through drowsy sails of the tenaciously enduring junks. A glimpse from the sky reveals the city changing to modernity, but withal the historical palaces and gates remain to draw attention and provide a panorama combined of the old and new.

Keijo Station is the main entrance to Seoul. Every day ten thousand passengers rush in and out of this station. It is located outside of the South Gate between main streets of Keijo and the suburb of Ryuzan.

The Commercial Museum was built in 1929. Visitors can readily get here the first hand information on agricultural products and manufactured goods of the peninsula as well as on its methods of commercial transaction.

The Nandaimon (the South Gate) is the largest and most beautiful of eight gates on way to Keijo. During the reign of the Yi Dynasty, the gate served as the main entrance to the capital. Then, when the great bell installed at the heart of the city rang in the evening the gate was closed and traffic stopped. The walls have gradually been removed and broad paved roads laid in their place. Their remnants still exist on mountain slopes nearby. The old gate was built in 1396 under the reign of King Yi Taijo and there it proudly stands with its splendor today, a flower of the oriental art, challenging modern buildings that surround it.

The Chosen Jingu. To the right towards "Nansan" from the "Nandaimon" by the broad asphalted road and still higher through the stone "Torii" by the granite stairway of 384 steps, the threshold of the grand Chosen Jingu is reached. This shrine is dedicated to the spirits of the great Amaterasu Omikami, Sun Goddess, and of the late Emperor Meiji as Guardian Deities of the peninsula. The construction work started in May, 1920 and completed after five years and six months at the cost of two million yen.

The Great Bell. In the heart of the city at Shoro (Chongno), a red painted belfry in Korean style towers which contains the Great Bell, ten feet high with a circumference of twenty feet. Though silent now, it rang twice a day under the old régime before daybreak and at sunset. The early morning bell announced opening of the eight gates of the city, while the evening bell ordered their closing and instructed men to withdraw from the streets so that women could go out. This bell was cast in 1468 by order of King Seicho, and at first it was placed in a belfry at the Nandaimon.

The North Palace (the Keifukukyu)