



Deliverance of the Holy Saint Nichiren from the Executioner of Hōjō.—(Page 166.)

THE MIKADO'S EMPIRE.

BOOK I.
HISTORY OF JAPAN
From 660 B.C. to 1872 A.D.

BOOK II.

PERSONAL EXPERIENCES, OBSERVATIONS,
AND STUDIES IN JAPAN,
1870-1874.

BY WILLIAM ELLIOT GRIFFIS, A.M.,
LATE OF THE IMPERIAL UNIVERSITY OF TOKIO, JAPAN.

FIFTH EDITION,
WITH SUPPLEMENTARY CHAPTERS:
JAPAN IN 1883, AND JAPAN IN 1886.

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TO

JAPANESE LOVERS OF KNOWLEDGE IN EVERY AGE :

THE DEAD,

WHO FIRST KINDLED THE SACRED FIRE, WHO PASSED ON THE TORCH ;

THE MARTYRS,

WHO SUFFERED DEATH FOR THEIR LOYALTY, PATRIOTISM, DEVOTION TO NATIONAL
UNITY, RESTORATION, AND REGENERATION ;

THE STUDENTS,

WHO, IN NOBLE THIRST FOR TRUTH, FOUND HONORED GRAVES IN ALIEN SOIL ;

THE LIVING,

WITH WHOM RESTS THE FUTURE OF THEIR BEAUTIFUL LAND,

THIS SKETCH

OF THEIR COUNTRY AND PEOPLE, MADE IN THE INTEREST OF TRUTH, AND

SET DOWN WITHOUT EXTENUATION OR MALICE, IS,

WITH FRATERNAL REGARD,

DEDICATED

BY THEIR COMRADE AND FRIEND,

THE AUTHOR.

PREFACE.

JAPAN, once in the far-off Orient, is now our nearest Western neighbor. Her people walk our streets; her youth sit, peers and rivals of our students, in the class-room; her art adorns our homes, and has opened to us a new Gate Beautiful. The wise men from the West are, at this writing, opening their treasures of tea, silk, gold-lacquer, bronzes, and porcelain at the first centennial of our nation's birth.

We hail the brightness of the rising of this first among Asiatic nations to enter modern life, to win and hold a place among the foremost peoples of the earth. It is time that a writer treated Japan as something else than an Oriental puzzle, a nation of recluses, a land of fabulous wealth, of universal licentiousness or of Edenic purity, the fastness of a treacherous and fickle crew, a Paradise of guileless children, a Utopia of artists and poets. It is time to drop the license of exaggeration, and, with the light of common day, yet with sympathy and without prejudice, seek to know what Dai Nippon is and has been.

It has been well said by a literary critic and reader of all the books on the subject that to write a good history of Japan is difficult, not so much from lack of materials, but from the differences in psychology. This I realize. My endeavor, during eight years' living contact with these people, has been, from their language, books, life, and customs, to determine their mental parallax, and find out how they think and feel.

I have not made this book in libraries at home, but largely on the soil of the mikado's empire. I have slight obligation to acknowledge to foreign writers, except to those working scholars in Japan who have written during the last decade with knowledge of the language. To them I owe much; first and most of all to Mr. Ernest Satow, who, in the special department of historical research, stands leader. To Messrs. W. Dixon, Aston, Mitford, Hepburn, Brown, Blakiston, Von Brandt, and Parkes, I am also indebted. I am under many obligations

to the editor of *The Japan Mail*. This scholarly paper, published in Yokohama, is a most valuable mirror of contemporaneous Japanese history, and a rich store-house of facts, especially the papers of the Asiatic Society of Japan. *The Japan Herald* and *The Japan Gazette* have also been of great service to me, for which I here thank the proprietors. The constant embarrassment in treating many subjects has been from wealth of material. I have been obliged to leave out several chapters on important subjects, and to treat others with mere passing allusions.

In the early summer of 1868, two Higo students, Isé and Numagawa, arrived in the United States. They were followed by retainers of the daimiōs of Satsuma and Echizen, and other feudal princes. I was surprised and delighted to find these earnest youth equals of American students in good-breeding, courtesy, and mental acumen. Some of them remained under my instruction two years, others for a shorter time. Among my friends or pupils in New Brunswick, New Jersey, are Mr. Yoshida Kiyonari, H. I. J. M. Minister Plenipotentiary at Washington; Mr. Takagi Samro, H. I. J. M. Vice-consul at San Francisco; Mr. Tomita Tetsunosüké, H. I. J. M. Consul at New York; Mr. Hatakéyama Yoshinari, President of the Imperial University of Japan; Captain Matsūmura Junzo, of the Japanese navy. Among others were the two sons of Iwakura Tomomi, Junior Prime Minister of Japan; and two young nobles of the Shimadzū family of Satsuma. I also met Prince Adzuma, nephew of the mikado, and many of the prominent men, ex-daimiōs, Tokugawa retainers, soldiers in the war of 1868, and representatives of every department of service under the old shōgunate and new National Government. Six white marble shafts in the cemetery at New Brunswick, New Jersey, mark the resting-place of Kusakabé Tarō, of Fukui, and his fellow-countrymen, whose devotion to study cost them their lives. I was invited by the Prince of Echizen, while Regent of the University, through the American superintendent, Rev. G. F. Verbeck, to go out to organize a scientific school on the American principle in Fukui, Echizen, and give instruction in the physical sciences. I arrived in Japan, December 29th, 1870, and remained until July 25th, 1874. During all my residence I enjoyed the society of cultivated scholars, artists, priests, antiquaries, and students, both in the provincial and national capitals. From the living I bore letters of introduction to the prominent men in the Japanese Government, and thus were given to me opportunities for research and observation not often afforded to foreigners. My facilities for regular and

extended travel were limited only by my duties. Nothing Japanese was foreign to me, from palace to beggar's hut. I lived in Dai Nippon during four of the most pregnant years of the nation's history. Nearly one year was spent alone in a daimiō's capital far in the interior, away from Western influence, when feudalism was in its full bloom, and the old life in vogue. In the national capital, in the time well called "the flowering of the nation," as one of the instructors in the Imperial University, having picked students from all parts of the empire, I was a witness of the marvelous development, reforms, dangers, pageants, and changes of the epochal years 1872, 1873, and 1874. With pride I may say truly that I have felt the pulse and heart of New Japan.

I have studied economy in the matter of Japanese names and titles, risking the charge of monotony for the sake of clearness. The scholar will, I trust, pardon me for apparent anachronisms and omissions. For lack of space or literary skill, I have had, in some cases, to condense with a brevity painful to a lover of fairness and candor. The title justifies the emphasis of one idea that pervades the book.

In the department of illustrations, I claim no originality, except in their selection. Many are from photographs taken for me by natives in Japan. Those of my artist-friend, Ōzawa, were nearly all made from life at my suggestion. I have borrowed many fine sketches from native books, through Aimé Humbert, whose marvelously beautiful and painstaking work, "Japon Illustré," is a mine of illustration. Few artists have excelled in spirit and truth Mr. A. Wirgman, the artist of *The London Illustrated News*, a painter of real genius, whose works in oil now adorn many home parlors of ex-residents in Japan, and whose gems, fine gold, and dross fill the sprightly pages of *The Japan Punch*. Many of his sketches adorn Sir Rutherford Alcock's book on the vicissitudes of diplomatists, commonly called "The Capital of the Tycoon," or "Three Years in Japan." I am indebted both to this gentleman and to Mr. Laurence Oliphant, who wrote the charming volume, "Lord Elgin's Mission to China and Japan," for many illustrations, chiefly from native sketches. Through the liberality of my publishers, I am permitted to use these from their stores of plates. I believe I have in no case reproduced old cuts without new or correct information that will assist the general reader or those who wish to study the various styles of the native artists, five of which are herein presented. Hokusai, the Dickens, and Kano, the Audubon of Japanese art, are well represented. The photographs of the living

and of the renowned dead, from temples, statues, or old pictures, from the collections of daimiōs and nobles, are chiefly by Uchida, a native photographer of rare ability, skill, and enthusiasm, who unfortunately died in 1875. Four vignettes are copied from the steel-plate engravings on the greenbacks printed in New York for the Ono National Banking Company of Tōkiō, by the Continental Bank-note Company of New York.

I gratefully acknowledge the assistance derived from native scholars in Fukui and Tōkiō, especially Messrs. Iwabuchi, Takakashi, and Idéura, my readers and helpers. To the members of the Mei Roku Sha, who have honored me with membership in their honorable body, I return my best thanks. This club of authors and reformers includes such men as Fukuzawa, Arinori Mōri, Nakamura Masanawo, Kato Hiroyuki, Nishi Shin, the Mitsukuri brothers, Shiuhei and Rinshō, Uchida Masawo, Hatakéyama Yoshinari, and others, all names of fame and honor, and earnest workers in the regeneration of their country. To my former students now in New York, who have kindly assisted me in proof-reading, and last and first of all to Mr. Tosui Imadaté, my friend and constant companion during the last six years, I return my thanks and obligations. I omit in this place the names of high officers in the Japanese Government, because the responsibility for any opinion advanced in this work rests on no native of Japan. That is all my own. To my sister, the companion, during two years, of several of my journeys and visits in the homes of the island empire, I owe many an idea and inspiration to research. To the publishers of the *North American Review*, *Appletons' Journal*, and *The Independent* my thanks are due for permission to print part of certain chapters first published in these periodicals.

I trust the tone of the work will not seem dogmatic. I submit with modesty what I have written on the Ainōs. I am inclined to believe that India is their original home; that the basic stock of the Japanese people is Ainō; and that in this fact lies the root of the marvelous difference in the psychology of the Japanese and their neighbors, the Chinese.

"Can a nation be born at once?" "With God all things are possible."

W. E. G.

New York, May 10th, 1876.

PREFACE TO THE SECOND EDITION.

A NEW issue of this work having been called for in a little over four months from the date of its publication, the author has endeavored to render the second edition more worthy than the first. This has been done by the addition of valuable matter in the appendix and foot-notes, and the recasting of a few pages, on which original has been substituted for compiled matter.

Critics have complained that in Book I the line between the mythical, or legendary, and the historic period has not been clearly drawn. A writer in *The Japan Mail* of November 25th, 1876, says :

“After an introductory chapter on the physical features of the country, the author plunges into the dense mists of the historic and the prehistoric ages, where he completely loses his way for about a millennium and a half, until he at length strikes into the true path, under the guidance of the *Nihon Guai Shi*.”

Did the critic read Chapter III. ? The author, before essaying the task, knew only too well the difficulties of the work before him. He made no attempt to do the work of a Niebuhr for Japan. His object was not to give an infallible record of absolute facts, nor has he pretended to do so. He merely sketched in outline a picture of what thirty-three millions of Japanese believe to be their ancient history. He relied on the intelligence of his readers, and even on that of the critics (who should not skip Chapter III.), to appreciate the value of the narratives of the *Kojiki* and the *Nihongi*—the oldest extant books in the Japanese language, and on which all other accounts of the ancient period are based. He was not even afraid that any school-boy who had been graduated beyond his fairy tales would think the dragon-born Jimmu a character of equal historic reality with that of Cæsar or Charlemagne.

On the other hand, the author believes that history begins before writing, and that he who would brand the whole of Japanese tradi-

tion before the sixth century A.D. as "all but valueless" must demonstrate, and not merely affirm. The author preferred to introduce Jingu and Yamato Daké to Occidental readers, and let them take their chances before the light of research. Will this century see the scholar and historian capable of reeling off the thread of pure history, clear and without fracture, from the cocoon of Japanese myth, legend, and language? The author, even with his profound reverence for Anglo-Japanese scholarship, hopes for, yet doubts it.

In one point the author has been misapprehended. He nowhere attempts to explain whence came the dominant (Yamato) tribe or tribes to Japan. He believes the Japanese people are a mixed race, as stated on page 86; but where the original seats of that conquering people may have been on whom the light of written, undoubted history dawns in the seventh century, he has not stated. That these were in Mantchuria is probable, since their mythology is in some points but a transfiguration of Mantchu life. The writer left the question an open one. He is glad to add, without comment, the words of the *Mail* critic, who is, if he mistakes not, one of the most accomplished linguists in Japan, and the author of standard grammars of the written and spoken language of Japan:

"As regards the position of the Japanese language, it gives no dubious response. Japanese has all the structural and syntactical peculiarities common to the Alatyian or Ural-Altaiic group; and the evidence of the physiognomical tests points unmistakably to the same origin for the people. The short, round skull, the oblique eyes, the prominent cheek-bones, the dark-brown hair, and the scant beard, all proclaim the Mantchus and Coreans as their nearest congeners. In fact, it is no longer rash to assert as certain that the Japanese are a Tungusic race, and their own traditions and the whole course of their history are incompatible with any other conclusion than that Corea is the route by which the immigrant tribes made their passage into Kiushiu from their ancestral Mantchurian seats."

The brevity of the chapter on the Ashikaga period, which has been complained of, arose, not from any lack of materials, but because the writer believed that this epoch deserved a special historian. Another reason that explains many omissions, notably, that of any detailed reference to Japanese art, is, that this volume is not an encyclopedia.

The author returns his hearty thanks to his Japanese friends, and to the critics whose scrutiny has enabled him in any way to improve the work.

W. E. G.

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NOTES AND APPENDICES.

THE JAPANESE ORIGIN OF THE NORTH AMERICAN INDIANS.

AN examination of a good globe or map of the Pacific Ocean, with the currents well marked, will show that the Kuro Shiwo, or Black Stream of Japan, arising from the equatorial belt, flows up past Formosa, Japan, the Kurile, and Aleutian Islands, Alaska, Oregon, California, and thence bends westward to the Sandwich Islands. A junk or tree left in the Kuro Shiwo off Kiushiu would, if not stopped or stranded, drift round the circuit from Japan to Hawaii.

For twenty centuries past, Japanese fishing-boats and junks caught in the easterly gales and typhoons have been swept into the Kuro Shiwo, and carried to America. Their number, large before the full development of marine architecture in the Ashikaga centuries, must have been greatly increased after the early Tokugawa period, when ship-building was purposely confined to junks and fishing-boats. Traditions and absolute facts of this kind are known to fishermen and junk-sailors all along the eastern coasts of Japan. It is to them an ever-threatening danger. Had we the records of all the Japanese and Ainō boats wrecked on American shores, the number would probably be thousands, and the Japanese origin of many, at least, of the aboriginal tribes of America be demonstrated.

From 1782 to 1876, we have certified instances, with dates, of forty-nine purely Japanese junks wrecked, met, or seen on American and Hawaiian shores. I had already made a list of these; but as that of Mr. Charles Wolcott Brooks, H. I. J. M. Consul at San Francisco, is much larger, I summarize his data, first read in a paper before the San Francisco Academy of Sciences, and given in the *Daily Evening Bulletin* of March 2d, 1875. Of the forty-nine junks, nineteen stranded, or their crews landed, on the Aleutian Islands; ten in Alaska or British America; three on the coast of the United States; and two on the Sandwich Islands. Nearly every one of the others was picked up within the currents along the American coast, or in the westerly current toward Hawaii. Of the junks, some had been eighteen months adrift, a few were water-logged, full of live fish, or black with age.

An average crew for a trading-junk consists of ten men: passengers would increase the number. Of junks picked up on the Pacific by foreign captains, the known crews were respectively 17, 9, 9, 17, 13, 15, 12, 20, 12, and 16 souls; the known number of corpses seen were 14, 5, 14, 9, 4, 4, 11, "many," "several," "a number," etc.; the known number saved was 112 at least. Instances of men landing from junks are also traditionally known, but numerical data are lacking. In the absence of exact numbers, "many," "several," describe the number.

All probabilities tend to demonstrate the Japanese origin of a large portion of the American native races. It is evident that the number of Japanese known to

have reached America in eighty-six years is but a fraction of those subject to the same dangers during two thousand years, and cast away. I do not know of any females being found among the waifs, but I know that women often live or go on the trading and fishing junks in Japan. The probabilities favor the idea of Japanese women reaching America also.

Arguments from language are not wanting, though this field of research awaits a competent tiller. The comparison both of languages and other data should be between those of *ancient* as well as modern Japan and those of America. In examining vocabularies of Indian languages, I have found unaltered Japanese words and shortened forms. A knowledge of the phonetic changes, and a view of vocabularies Romanized according to a uniform system, with a study of structural form, will undoubtedly yield rich results. Some of the very peculiar Japanese idioms, constructions, honorific, separative, and agglutinative particles are found identical, or nearly so, in the Indian languages. The superstitions, customs, and religions of ancient Japan and America bear an extraordinary resemblance. The sacred mask-dances, the worship of the sun and forces of nature, are instances. In the Aztec and Japanese zodiac, six of the elements agree in both. As the horse, sheep, bull, and boar were not found in ancient America, the absence of these animals as signs in the Mexican system is easily accounted for. The most characteristic superstitions in Japan are the fox-myths, in which the powers of metamorphosis and infliction of evil on man are ascribed to these animals. These identical ideas were found by the first European settlers among the Indians in New England and in Mexico. They are still universally current among the aborigines of the Pacific slope, the coyote being the object of them. The totems, crests, wampum-belts, calculating-machines of colored threads, picture-writing, etc., all bear striking resemblance to ancient methods in Japan. There is little in Aztec, Central American, or Peruvian antiquities that might not have been derived from *ancient* Japan.

Arguments from physiognomy are not wanting. I took a number of photographs of Colorado and Nebraska Indians with me to Japan. On showing them to the Japanese, they were invariably taken for their own countrymen. Some affirmed that they were acquainted with the persons represented, supposing them to be known friends. Scanty or no beard, color of skin, hair, and eyes were alike.

Siebold has discussed this subject. I have given in this note only my own data. See also in the "Mémoires du Congrès International des Orientalistes," Paris, 1874; "Rapports du Japon avec L'Amérique."

Few, if any, Chinese could have reached America, as the coast of China lies inside the Kuro Shiwo. Boats drifting northward would pass into the Gulf of Pechili and Sea of Japan, as they occasionally do now, and frequently have done in the past. The Buddhist mystical term "Fusan," and the phrases "10,000 ri," "20,000 ri," though striking in English, are of little value to determine geographical facts. The two latter are simply indefinite expressions for "many," "all," or "a great distance."

A large majority of the Japanese waifs were rescued by American captains in American ships. A few by Russian and English ships are noted. Among the returned survivors thus picked up were Mungéro Nakahama, educated in the United States, now captain in the Imperial Navy, who translated "Bowditch's Navigator," and as sailing-master of the Imperial Japanese steam corvette *Kanda Maru* crossed the Pacific to San Francisco, arriving March 17th, 1860; Toro, Héko, Sentaro ("Sam Patch," see page 548), and Denkichi ("Dankirche," or "Dan Ketch," see pages 292-294, vol. 1., and pages 45-50, vol. 11., Alcock's "Three Years in Japan," New York edition), with thirteen others, were picked

up after drifting fifty days at sea. Toro was for a time clerk to Wells, Fargo, & Co. Héko, educated in Baltimore, is now an American citizen, doing business in Yokohama. Denkichi became a British citizen, and was interpreter of Her British Majesty's Legation. Other waifs, whose names I do not have, were more or less well educated in the United States, or in Holland or England. They returned to Japan, and are now prominent in disseminating the ideas that dominate in the mikado's empire.

Mr. C. W. Brooks has also pointed out the bearing of data furnished by a study of the Japan current on the great similarity between the flora and fauna of the Pacific Coast and those of Japan. The necessity of supposing the floor of the Pacific to be a submerged continent, on which life existed, seems to be made unnecessary by proofs of the work done by this Gulf Stream of the Pacific in transporting the seeds, animals, and men of the Central Asiatic to the Western American continent.

ASSOCIATED IDEAS IN ART AND POETRY.

THERE are certain pairs of objects which form the main stock of the Japanese artist's designs. With many variations and combinations, they appear over and over again in pictures, on vases, lacquer-ware, trays, dishes, embroidery, bronze, and other articles of use and virtue, and objects of art, and form the set of symbols oftenest employed by the poet. The pine-tree and stork, emblems of longevity, are embroidered on robes, presented to newly born infants. The willow and swallow, and bamboo and sparrow, indicative of gentleness, are seen oftenest on screens, fans, and upright objects of household adornment. The young moon and cuckoo, the bird flying across the crescent, is a poetic reference to Yorimasa, a renowned archer, who shot a hideous beast, having the head of a monkey, body and claws of a tiger, and the tail of a dragon. This monster, who came at night to disturb the rest of the mikado Narihito, 1153, was hit in the eye by Yorimasa's arrow, three feet long, and finally dispatched by his trusty sword. The mikado rewarded him with a famous sword, *Shishi no ō* (king of wild boars), by the hands of a kugé who, when about to present it, heard a cuckoo, and, catching the bird's note, extemporized seventeen syllables, or the first strophe of the thirty-one syllable distich (*honka*). Yorimasa being as good a poet as he was a brave soldier, immediately replied with the second strophe of fourteen syllables. The "open secret" of the poem is thus roughly given in English:

LITERAL.	OCULT.
<i>Kugé</i>.....The cckoo.....	Like the cuckoo,
Above the clouds.....	So high to soar,
How does it mount (like the archer to honor)....	How is it so?
<i>Yorimasa</i> ..The waning moon (bent bow).....	Only my bow I bent,
Sets not at will (a sped shaft).....	That only sent the shaft.

The neatness of the allusion, the skill of the improvisatore, and the liquid cadences (utterly lost in translation) make the poem a joy forever to the ear of the native, as the silver bow and the "Japanese nightingale" are things of beauty to his eye.

The phoenix bird (*houo*) and the *Paulownia imperialis* tree are often together as twin imperial emblems on the mikado's robes, rugs, curtains, and painted or

gilded on screens and hanging scrolls. This tree, so common in Japan, is an emblem of rectitude. Its leaves form the imperial *mon*, or crest.

The peony and Chinese lion—a beast which never trod this earth, but which may be seen rampant on temple screens, yashiki doors, panels—form a couplet, with which lovers of the huge and monstrous may regale their vision. Another pair of these Siamese twins of Japanese art are the sleeping wild boar and a cluster of *hagi* (Lespedeza). The mulberry and the goat are put together by the artist, since this animal has the appetite of a silk-worm, and feeds voraciously on mulberry leaves or the paper which is made from its bark.

The hare peeps out of the rushes on many a lacquered box or tray, or is wrought in gold-threaded embroidery. Instead of seeing a man in the moon carrying a bundle of sticks, Japanese fancy beholds this leaping rodent scouring the face of the silver luminary, with *equisetum*, or scouring rush. This is a favorite subject on the lacquered bodies of *jin-riki-sha*.

The red maple leaves and the stag are painted with fine effect on screens. "In autumn the maples crimson, and the stag calls the doe." The Japanese word *iro* means both color and love; and in this stanza, as in a thousand others, the play is on that word. For a lover to send his once loved a sprig of autumn maple is equivalent to giving the "mitten." The leaf and the heart have both changed their *iro* (color).

The cherry-blossom and pheasant are fitly wedded together in poetry and art. The most beautiful bird (*ki-ji*) is this many-tinted iridescent queen of the groves in the Sun-land, and the bloom of the sakura-tree (*Prunus pseudo-cerasus*), which is cultivated solely for its blossoms, is the national flower of the Land of Great Place. "There are snow-showers which do not descend from the skies," and the falling bloom-flakes spread many a white carpet on the stone paths leading to the temples. It is often as large as a rose, and as beautiful. The plum tree, also admired for its blossoms, is joined with the *uguisu* (nightingale). The plum is, by excellence, the poet's tree, and the nightingale is the poet of birds, loving song more than they all. "Send forth your fragrance upon the eastern winds, O flowers of the plum-tree! and do not forget the spring, because of the absence of the sun," cries a native poet. Not unfrequently does one see the plum-tree stand all leafless in the snow, but adorned with white blossoms, like a bride before the altar. It bursts into clouds of fragrance and beauty in February, the leaves appearing later.

It is said that geese in flying on long journeys carry rushes in their bills, and drop them before alighting on the water, and then alight upon them. The rushes and geese are figured together. A comical couplet is the baboon and the moon's reflection in the water. The long-armed, stump-tailed fool sees the image of the moon in the water, and in vain attempts to grasp it.

The couplet of the chrysanthemum and fox refers to one of the hundreds of the current fox myths and stories. A fox, assuming the form of a lovely woman, bewitched a certain prince. One day, happening to fall asleep on a bed of chrysanthemums, she resumed her normal shape. The prince seeing the animal, shot at him, hitting the fox in the forehead. He afterward saw that his concubine had a wound in the corresponding part of the head, and thus discovered her true nature.

The bamboo and tiger are often seen together on large objects of use or ornament: the tigers, being afraid of elephants, hide in the bamboo jungle. The peach-trees and oxen, a less common design, had reference to a line in a Chinese poem. An emblem of success in life is that of the dragon crossing the summit of Fuji or the clouds. As the small snake becomes a dragon, so does a man of low estate often rise by triumph over obstacles to exaltation and honor.

For a number of the facts here given I am indebted to Captain E. Pfoundes, whose "Budget" of Japanese notes, entitled *Fu So Mimi Bukuro* (Trübner & Co., London), is a valuable thesaurus of condensed information.

THE TESTAMENT OF IYÉYASŪ.

"THE Legacy of Iyéyasū" is a document whose authenticity is yet to be proved. It purports to be the testament of the founder of the last shōgunate; but a thoroughly critical examination of its claims has not, I believe, been made. It is certain that it was not popularly or generally known in Japan, nor ever reckoned as within the body of standard legal literature. It was translated into English (thirty-seven pages print) by Mr. J. F. Lowder, some years before its publication by him in Yokohama, in 1874. The title of the pamphlet read thus: "The Legacy of Iyéyas (deified as Gongen-sama): a Posthumous Manuscript, in One Hundred Chapters, translated from three collated Copies of the Original," printed at *The Japan Herald* office.

Dr. Walter Dixon, also, in his work on Japan, gives (chapter vii.) another version, with notes and comments. W. E. Grigsby, Professor of Law in the Imperial College in Tōkiō, in a paper read before the Asiatic Society of Japan, has given a scholarly analysis of the document, showing especially its similarity to most ancient law codes, such as those of Solon and Lycurgus, the Twelve Tables, the Mosaic, and the early Teutonic codes. He terms it "the most original monument which Japan has produced in the way of legislation," with which compare Dixon, pp. 269, 270. Whether authentic or not, it embodies the policy of Iyéyasū, is a mirror of feudalism, and is of great historic value.

The work consists of one hundred sections, in no logical sequence, and difficult to determine in the original. Of these, sixteen consist of moral maxims and reflections, which are quotations, or intended to be such, from Confucius and Mencius; fifty-five are connected with politics and administrations; twenty-two refer to legal matters; and in seven Iyéyasū relates episodes in his own personal history. No sharp distinction is made in it between law and morality, between the duties of the citizen and the virtue of the man. The man who obeys the law is virtuous; he who disobeys it is vicious and low. It is the province of the legislator to inculcate virtue. All that we understand by law—all that embraces the main bulk of modern law, the law of contracts, of personal property, of will, commercial and maritime law—finds no place in this code. This arose from the fact that human life within the daimiōate was regulated by custom, not by agreement; and there was hardly any intercourse between the various daimiōates, because the only property of any importance was land, and no will was allowed. On the other hand, great stress was laid on criminal law, the law relating to landed property, the law relating to the status of persons and classes, to etiquette and ceremonial, to tables of rank and precedence, and to political administration and government. On these points, especially the latter, minute details are entered into with a peculiarity which is striking, when compared with the poverty of the code in respect to those matters which seem to us most important in a system of law. Another of the many points of similarity to ancient codes of law, notably the Mosaic, is the elaborate provisions with respect to the avenging of blood and personal satisfaction for injuries done. The individual does not, as in more advanced societies, give up his right of private vengeance. Great stress is laid on caste dis-

inctions, which are made more sharp and distinct by reducing them to writing, and thus perpetuating the unequal stages into which early society is divided.

Professor Grigsby further remarks that there is one great difference between this and all other early codes, viz., its secrecy. It was in express terms forbidden to be promulgated. The perusal of it was only allowed to the chief councilors of state (*rōjū*). How can people obey laws if they do not know their nature? A parallel is found in the history of the Aryan race. In Greece and Rome, at the beginning of their history, the knowledge of the laws and their administration was confined to the aristocratic class, and the first struggle of the commons was to force this knowledge from them—a struggle which ended in these codes being reduced to writing and promulgated. The parallel is not complete in respect to writing. In the case of Greece and Rome, the laws were unknown because not written: in Japan, though written, they were yet to be unknown. In early communities, custom has absolute sway. The magistrates, as Iyéyasū says, are the reflectors of the mode of government; they interpret, not make, the law. Any additions to the old customs were to reach the multitudes by filtering down through the magistrates, who alone would be conscious that they were new. To the multitude they would only be slight modifications of the customs they had always observed. As a code of laws, this was the character of the testament of Iyéyasū, who claims merely to be a transmitter, not a framer, of the law. His work is a compilation, not a creation; a selection from old, not a series of new, laws.

The "Legacy" is invaluable in representing to us the condition of society in feudal Japan. The basis of Japanese life, the unit of civilization, is the family, which is a corporation, the most characteristic mark of which was its perpetuity. The head of the family held a power similar, in nearly all respects, to that of the paterfamilias at Rome, having complete power over the persons and property of his children, and doing as he pleased with both, fettered only by that custom which is the great hinderance to despotism in all early communities. But his liabilities were equally great with his rights. He was responsible for all the ill-doings of any of his family. A Japanese family was not, however, what we understand by the word. It was often not natural, but artificial. Persons whom we should exclude from the family were admitted into it, and those who with us are constant members were sometimes excluded from it. Adoption (*yoshi ni naru*) on the one hand, and emancipation, or the sending-away (*kandō suru*) of a son from the family, on the other, were in constant practice. In Rome, adoption was employed merely to enlarge the family; in Japan, softly to perpetuate it. The son adopted by a man having no male heir filled exactly the place of a natural child; and, in early times at least, he must take the name of the adopting parent. If the adopting parent had a daughter, the adopted son married her, becoming heir himself, in which respect the Japanese custom differed from the Roman, which held that the natural tie of brother and sister was formed by adoption, and hence their marriage was illegal. Only an adult could adopt; but if the head of the family were an infant, he could adopt. This practice was often resorted to in Japan for two reasons—the religious and the feudal; to prevent the extinguishment of the ancestral sacrifices, with the consequent disgrace to the family; and because the land, being held only on condition of military service, if a vassal died leaving no male children, the lands escheated to the lord. The second method which rendered the family artificial were the expulsion and disinheriting of a son from the family, which, however, were only effected when he was of an irredeemably bad character.

Marriage in Japan, which was allowed—rather, enjoined—in the case of a man

at sixteen, of a woman at thirteen, was not a contract between the parties or a religious institution, but a handing-over of the bride to the family of her husband by her own family, she passing completely under the control of her husband, both as to person and property, subject to reference to a council of family relations.

So far the internal aspect of the family. Each family, however, was connected with other families, as in early Greece and Rome; and thus about fifty great clans were formed, of which the four principal were the Minamoto, Fujiwara, Taira, and Sugawara, all the families of which were, or claimed to be, descended from a common ancestor. Certain sacrifices were peculiar to each, and certain dignities confined to certain families. Thus the office of *kuambaku* was monopolized by the Fujiwara, and the shōgunate by the Minamoto clans (the families in succession being, the line of Yoritomo, the Ashikaga, and the Tokugawa). This condition of society was analogous to that in Italy and Greece from 1000 B.C. to 500 A.D. But what is peculiar to Japan is that, with this primitive form of society remaining unchanged, we find a system that did not arise in Europe till about the eleventh century A.D. Thus the superstructure of feudalism was reared on the basis of the family—an incongruous social edifice, as it seems to our minds.

In Japan, then, at the time of the formation of the code, the mikado and the imperial court were above, and not included in, the theory of feudalism, at the head of which was the shōgun, and beneath him the daimiōs, each with a territory of greater or lesser extent, which he farmed out to the samurai, or vassals, in return for military service. In the greater daimiōates these vassals underlet their lands on the same conditions; in other words, subfeudation was common. A vassal not able, by reason of age or sickness, to perform this service abdicated in favor of his son. If a man died without leaving any children, natural or adopted, his property was retained for him by a legal fiction, for his death was concealed till permission was given by his lord for him to adopt a son, and only after such permission was given was his death announced. The necessity of having an heir, that the vassal's land might not escheat to the lord, but be kept in the vassal's family, greatly extended the practice of adoption. If the vassal proved faithless to his lord, both escheat and forfeiture were incurred.

The leading principles of Iyēyasū's policy are thus summarized: The position of the shōgun to the mikado was to be one of reverential homage. The shōguns were in no way to interfere with the mikado's theoretical supremacy, but to strengthen it in every way, and show all respect to the emperor's relatives, and the old court aristocracy. Secondly, toward their inferiors the shōguns were to behave with courtesy and consideration. All insult and tyranny were to be avoided, and the weight of power was not to press too harshly. The neglect of this principle, as shown in insolence to inferiors, was the rock on which the governments in nearly all ancient communities struck. This caution proves the consummate knowledge of human nature and the profound mastery of state-craft possessed by Iyēyasū. Another recommendation of Iyēyasū was, that the government of the lesser daimiōs should be frequently changed. The motive alleged for this was the prevention of misgovernment; but the real reason was, that they might not acquire local influence, and so endanger the power of the shōguns. This was similar in its purpose to the policy adopted by William the Conqueror, in portioning out the territories of his barons among several counties. In England the plan was completely successful; in Japan it failed, as we have seen, because the shōguns never dared to enforce the measure in the case of the greater daimiōs, who were the only ones to be dreaded.

CENSUS OF JAPAN FOR THE FIFTH YEAR OF MEIJI, THE 2532^d
YEAR FROM THE ACCESSION OF JIMMU TENNŌ (A.D. 1872).

Colonies (Hokkaidō—Yezo and Kurile Islands).....	1	Kōri (departments).....	717
Fu, or imperial cities (Tōkiō, Ōzaka, Kōto).....	3	Ku (city parishes).....	6,863
Han, or tributary principality (Liu Kiu)..	1	Mura (rural parishes).....	70,443
Ken.....	72	Towns.....	12,535
Provinces (geographical divisions).....	36	Shintō shrines.....	123,123
		Buddhist temples.....	98,914
		Houses.....	7,107,841

	Heads of Household.		Family.	Total.	Males.	Females.
	Males.	Females.				
Princes and princesses ..	7	4	13	29	14	15
Nobles (kugō and ex-dai-miōe).....	459	.....	2,207	2,666	1,300	1,366
Shizoku (samurai of higher grade).....	253,939	13	1,023,215	1,283,167	634,701	647,466
Sōtsu (samurai of lower grade).....	166,873	2	492,199	659,074	334,407	324,667
Chishi (retired samurai)..	646	.....	2,370	5,310	1,715	1,601
Priests (Buddhists).....	75,925	9	Families, 33,585 Students, 37,237	211,846	151,677	60,169
Shintō officials.....	20,895	43	81,539	103,477	52,141	50,336
Nuns.....	.....	6,068	8,553	9,621	.....	9,621
Common people.....	6,326,571	170,573	24,339,943	30,867,271	15,619,049	15,218,223
Population of Saghalin ..	.....	.....	.....	2,368	1,155	1,203
Residents (from Summary of Foreign Trade of H. B. M. Legation, August, 1875):						
Americans and non-British Europeans.....	.....	.....	.....	1,238	.....	.....
British.....	.....	.....	.....	1,170	.....	.....
Chinese.....	.....	.....	.....	2,728	.....	.....

AGES.

	Males.	Females.		Males.	Females.	
14 and under.....	4,590,915	4,465,393	80 and above.....	75,630	118,248	
15 to 21.....	2,030,061	6,638,063	Age unknown.....	1,844	1,890	
21 to 40.....	5,005,747					
40 to 60.....	3,655,564					
60 to 80.....	1,435,507	5,091,070	Total.....	16,796,153	16,314,087	
			Total population.....		33,110,225	

OCCUPATIONS, TRADES (ADULT POPULATION), ETC.

	Males.	Females.	Total.
Farmers.....	8,004,014	6,866,412	14,870,426
Artisans.....	521,295	180,121	701,416
Merchants.....	819,783	489,409	1,309,191
Miscellaneous occupations.....	1,218,266	911,256	2,129,522
Total.....	10,563,357	8,447,193	19,010,550

	Males.	Females.
Maimed, blind, deaf, dumb, etc.....	63,759	37,323
Criminals in prison.....	2,311	119
Criminals in penal settlements.....	903	96
Criminals at hard labor.....	2,726	320

CENSUS ACCORDING TO PROVINCES.*

		Provinces.	Houses.	Population.			Provinces.	Houses.	Population.
Kindō.	Tōkaidō.	1. Yamashiro...	108,030	429,030	San'yūdō.	San'yūdō.	5. Hōki.....	45,121	174,168
		2. Yamato.....	95,566	418,326			6. Idzumo.....	77,493	340,042
		3. Kawachi.....	53,163	237,678			7. Iwami.....	61,626	259,611
		4. Idzumi.....	50,353	209,174			8. Oki.....	5,943	28,531
		5. Settsu.....	197,137	729,444			1. Harima.....	156,931	636,791
		1. Iga.....	21,415	97,164			2. Mimasaka...	50,609	215,602
		2. Isé.....	126,456	535,988			3. Bizen.....	33,362	331,878
		3. Shima.....	8,974	37,439			4. Bitchū.....	90,769	386,880
		4. Owari.....	175,315	727,437			5. Bingo.....	99,168	456,461
		5. Mikawa.....	110,537	432,931			6. Aki.....	152,645	667,717
		6. Tōtōmi.....	39,945	414,923			7. Suwo.....	113,653	497,034
		7. Suruga.....	71,735	363,506			8. Nagato.....	75,684	330,502
		8. Kai.....	75,793	360,968			1. Kii.....	130,964	613,926
		9. Idzū.....	30,570	149,749			2. Awaji.....	34,460	164,939
		10. Sagami.....	69,377	354,038			3. Awa.....	125,704	536,046
11. Mutsu.....	434,232	1,943,211	4. Sannki.....	125,662	559,712				
12. Awa.....	27,535	154,683	5. Iyo.....	171,020	775,974				
13. Kadzusa.....	39,973	419,969	6. Tosa.....	112,447	524,511				
14. Shimōsa.....	121,776	645,029	1. Chikuzen.....	37,139	411,175				
15. Hitachi.....	124,752	648,674	2. Chikugo.....	77,254	391,535				
Tōzandō.	Tōzandō.	1. Ōmi.....	136,221	576,564	3. Buzen.....	66,385	314,574		
		2. Mino.....	143,386	660,896	4. Bungo.....	120,250	562,318		
		3. Hida.....	18,555	98,378	5. Hizen.....	229,441	1,074,461		
		4. Shinano.....	200,968	919,115	6. Higo.....	192,762	933,037		
		5. Kōzuke.....	121,010	507,235	7. Hiuga.....	90,419	376,527		
		6. Shimotsuké.....	96,068	498,620	8. Ōzumi.....	37,235	172,877		
		7. Iwaki.....	60,251	348,608	9. Sateuma.....	136,467	633,379		
		8. Iwashiro.....	78,530	427,933	1. Ishikari.....	1,896	6,003		
		9. Rikuzen.....	88,129	534,609	2. Shiribeshi..	4,793	19,093		
		10. Rikuchiū.....	92,663	570,521	3. Iburi.....	1,614	6,251		
		11. Mutsu.....	33,363	473,244	4. Oshima.....	13,392	75,330		
		12. Uzen.....	97,573	560,364	5. Hitaka.....	1,601	6,574		
		13. Ugo.....	115,959	630,086	6. Tokachi.....	283	1,464		
		1. Wakasa.....	16,394	85,437	7. Kushiro.....	407	1,734		
		2. Echizen.....	96,563	461,032	8. Nemuro.....	244	833		
3. Kaga.....	95,027	403,357	9. Chishima.....	103	437				
4. Noto.....	51,539	262,486	10. Kitami.....	486	1,511				
5. Etchū.....	138,829	615,663	11. Teshiwo.....	569	1,567				
6. Echigo.....	263,042	1,368,428	1. Iki.....	8,757	33,010				
7. Sado.....	22,259	103,098	2. Tsushima.....	6,302	29,664				
1. Tamba.....	68,531	295,359	Lin Kiu.....	27,167	166,789				
2. Tango.....	57,071	160,932	Saghalin.....	Not known.	3,358				
3. Tajima.....	40,769	137,086							
4. Inaba.....	37,367	162,942							
					Total.		7,107,841	33,110,825	

	Total Population.		Total Population.		Total Population.
Kindō.....	2,023,652	Hokurikudō.....	3,299,551	Nankaidō.....	3,325,107
Tōkaidō.....	7,392,411	Sanindō.....	1,608,561	Saikaidō.....	4,889,883
Tōzandō.....	6,816,563	San'yūdō.....	3,431,865	Hokkaidō.....	121,301

The Bureau of Official Statistics in the Nai Mu Shō has charge of the census, and the registers of births, marriages, and deaths. The result of the second enumeration of the population of Japan following that given above, which was completed after two years' labor, is as follows: Total population, 33,300,675 souls; of whom 16,891,729 are males, and 16,408,946 are females. This shows an increase over the former census of 189,850; of whom 95,571 are males, and 94,279 are females. During the year 1874, 290,836 males and 273,193 females were born; and 108,292 males and 197,312 females died. The number of *kuazoku*, or nobles, was 2839. The number of shintō officials was 76,119; of Buddhist *religious*, 207,669; and of nuns or priestesses, 9326.

* See pages 74 and 84. The numerals to the left of the province refer to their order on the map of Dai Nippon, which faces page 17.

MINES AND MINERAL RESOURCES.

By far the best statements of Japan's mineral wealth are presented in the Report of Mr. F. R. Plunkett, of the British Legation, to Sir Harry Parkes, and published in *The Japan Weekly Mail* of January 27th, 1876. Most of the matter given below is from official data. "In almost every portion of Japan are found ores of some kind, and there is scarcely a district in which there are not traces of mines having been worked. Most of these, however, are abandoned, or worked in a very slovenly manner." The methods still pursued are, with few exceptions, the same as those followed in ancient times. Mines are still attacked by adits. The Japanese hardly ever sink a shaft; and as the water gains upon the miners, the mine is abandoned. No mines can be worked without special license of the Government, and foreigners are excluded from any and all participation in the mining industry of the country. No foreigner can hold a share in a mine, nor lend money on the security of a mine. Foreigners may, however, be employed as engineers, and a number are already in such employment.

The mining laws of Japan are based on those of Prussia and Spain. Twenty-three foreigners, mostly Europeans, the superintendent being Mr. H. Godfrey, are in the service of the Mining Department; and a number of natives have begun to study the modern systems of engineering, both practically at home, in America and Europe, and in the Imperial College of Engineering in Tōkiō.

The right to work a mine does not belong to the owner of the soil; for in Japan possession of the surface does not carry with it the right to the mineral wealth below. That belongs by law to the Government, which exacts from the worker of the ores a varying royalty, and a surface rent of one yen per eighteen thousand square feet, for all mines except iron and coal, which pay half the sum. The ordinary land tax is also charged to the miner.

The Dutch and Portuguese in the sixteenth and seventeenth centuries exported from Japan precious metals as follows:

By the Portuguese, gold and silver	£59,500,000
By the Dutch—gold, £15,482,250; silver, £28,000,000	43,482,000
Nearly.....	£103,000,000, or \$500,000,000.

From 1609 to 1858, 206,253 tons of copper were exported by the Dutch. The yearly average of Dutch trade at Déshima was £660,000.

Gold was first discovered in Japan A. D. 749. As Japan was closed to the world, the gold remained in the country, and augmented every year. Its abundance was thus no test of the relative wealth of the country. The relative value of gold to silver was, until 1860, as 6 to 1. Japan seems to be fairly well, but not richly, provided with mineral wealth. Below are tables from Mr. Plunkett's Report, which relates only to Hondo, Kiushiu, and Shikoku.

I. MINES WORKING BY LEASE UP TO 1874.

Gold mines	55	Copper and lead.....	7
Gold and silver mines.....	3	Copper and lead, antimony, and arsenic	
Silver.....	13	mines.....	2
Copper mines (containing silver).....	2	Iron mines.....	9
Silver and copper mines	69	Iron sand.....	416
Silver, copper, and lead.....	4	Tin mines.....	2
Silver and lead.....	6	Tin and lead.....	1
Copper mines.....	126	Lead.....	11
Copper, lead, and silver	1	Lead and copper.....	2
Copper and tin.....	1	Plumbago.....	1

Copperas.....	8	Amber.....	1
Antimony.....	2	Sulphur.....	21
Yellow realgar, arsenic, and lead mine.	1	Realgar (orpiment).....	1
Arsenic mine.....	1	Manganese.....	1
Cobalt.....	14	Alum.....	18
Agate.....	3	Salt mines.....	2
Quartz.....	9	Fire-clay.....	3
Marble quarries (spotted).....	6	Kaolin.....	110
Marble quarries (white).....	3	Mineral resin.....	1
Marble quarries (striped).....	1	Coal mines.....	708
Steatite mines.....	5	Petroleum.....	197
Flint.....	7		
Mica.....	2	Total number of leases granted.....	1856

2. LIST OF MINES WORKING FOR EXPLORATION.

Gold mines.....	28	Smoky quartz.....	1
Gold, silver, copper, and lead mine.....	1	Marble quarries (white).....	5
Gold sand (alluvial gold).....	2	Marble quarries (striped).....	2
Silver mines.....	31	Agate mines.....	4
Silver and copper.....	24	Steatite.....	9
Silver, copper, and lead mines.....	2	Flint.....	3
Silver and lead.....	1	Rock crystal.....	9
Lead mine (containing silver).....	1	Amethyst.....	1
Quicksilver mine.....	1	Quartz.....	1
Copper mines.....	187	Sulphur.....	3
Copper and lead.....	13	Copperas (sulphate of iron).....	1
Copper, tin, and lead.....	2	Salt.....	1
Iron.....	15	Antimony.....	4
Iron sand.....	12	Coal.....	163
Stream tin mines.....	2	Petroleum.....	77
Stream tin and lead.....	1		
Lead.....	29	Total number of mines working for exploration.....	637
Ochre.....	1		

ESTIMATE OF MINERAL PRODUCTION OF JAPAN IN 1874.*

Mineral.	Total Produced.	Price Each.	Total Value.	Total Value.
Coal.....	390,000 tons	5 yen	\$1,950,000	£398,125 0s. 0d.
Copper.....	3,000 "	300 "	900,000	183,750 0 0
Silver.....	2,600 kwamme	150 "	390,000	79,625 0 0
Gold.....	100 "	2,500 "	250,000	51,041 13 4
Iron.....	5,000 tons	30 "	150,000	30,625 0 0
Coal-oil.....	575,000 sho	4 sen	23,000	4,695 16 8
Lead.....	175 tons	115 yen	21,275	4,343 12 11
Tin.....	7½ "	400 "	3,000	619 10 0
			\$3,637,275	£752,318 12 11

ACTUAL PRODUCTION OF COAL IN JAPAN IN 1847.

		Tons.
Kiusiu.	Takashima.....	73,430
	Mické.....	66,394
	Imabuku district.....	32,667
	Taku.....	22,198
	Karatsû, in Hizen.....	58,288
	Hirado.....	63,160
	Rest of Japan, estimated at.....	74,933
	Total.....	390,000

* See in *The Engineering and Mining Journal*, New York, Dec. 2d-30th, 1876, an exhaustive article, with map, on "The Mineral Wealth of Japan," by Henry S. Munroe, E. M.

The total coal production of Japan is thus put down at 390,000 tons, of which no less than 315,067 tons come from the consular district of Nagasaki.

ESTIMATE OF THE PROBABLE EXTENT OF THE COAL-FIELDS IN KIUSHIU, NEAR
NAGASAKI.

Takashima.....	133 acres.
Miéké	16 (?) square miles.
Imabuku district.....	70 "
Taku.....	36 "
Karatsu district.....	40 "
Hirado ".....	120 "
Total.....	282 "

The total exportation of coal from Nagasaki has increased in a wonderful proportion of late years; for whereas in 1866 it was only 10,185 tons, and in 1867 36,170 tons, it amounted in 1870 to 56,200 tons; 1871, to 102,700 tons; 1872, to 137,499 tons.

Near Tôkiô there is a coal field thirty miles long by seven and a half miles wide. In Kii and in Echigo are also large coal fields. For lack of good roads, these are nearly useless. A geological survey of Japan has not yet been made, and the Government does not yet possess a correct map of the empire. In 1874, 107,243 gallons of excellent petroleum were produced. With American methods of drilling, pumping, and refinery, the yield and area of trial are increasing.

Copper is of very good quality, and found in numberless places. Ordinary ores yield from two and a half to twelve per cent. pure metal, always free from antimony and arsenic. In 1874, two hundred mines turned out only three thousand tons. Foreign machinery and methods would in all probability greatly increase this yield. Ôzaka is the chief dépôt for copper. In the export of copper, old idols, bells, Buddhas, etc., etc., figure largely.

VALUE OF COPPER, ETC., EXPORTED FROM JAPAN FROM 1870 TO 1873.

Year.	Yokohama.	Higo and Osaka.	Nagasaki.	Total in Mexi- can Dollars.	Total.
1870	\$25,250	\$117,280	\$1,463	\$143,993	£29,998 10s. 10d.
1871	107,471	288,504	20,655	416,630	86,797 18 4
1872	443,373	896,092	12,740	1,352,110	281,897 18 4
1873	206,945	490,025	63,845	760,815	159,545 2 6

The following is an estimate of the average cost of producing a ton of Japanese copper according to the present native methods, viz., 100 yen per ton, of which—

	Per Cent.
Cost of ore.....	23
Explorations.....	8
Subsequent treatment of ores, viz.:	
Labor.....	46
Material.....	18
Superintendence.....	10
	100

GOLD AND SILVER.

In 1874, 21,666 pounds of silver, 833 pounds of gold, were produced in Japan from 346 silver and 89 gold mines. At four places, foreign engineers work the mines. The Sado mines, it is said by a traveler to that island, cost \$75,000 to work them in one year (1874), but produce only \$60,000 worth of gold and silver.

Probably the expense of improved machinery and tram-ways was not taken into account. The cost of production of gold is \$2 for every 58½ grains, and for silver \$96 for 8½ pounds.

Next to coal, iron is most commonly found in many varieties of ore. In Hitachi, a bed of iron-stone, eighteen to eight feet in thickness, is worked by English engineers with blast furnaces. Magnetic iron ore is very abundant; heretofore the cost of production of this ore has been nine dollars per ton. The total output in Japan in 1873 was but three thousand tons. The future yield may be vastly increased. Lead is found in twenty provinces, but only one hundred and eighty-five tons were produced in 1874. In 1873, \$84,693 worth of lead was imported from abroad. The tin mines in Satsuma, Bungo, and Suwō are not worked. Quicksilver in Hizen and Rikuchiu await miners. Sulphur is abundant, but most of that mined comes from Awomori.

THE HOKKAIDŌ.

The geological reconnoissances and surveys of Yezo have been under the supervision of American engineers. Professors Blake and R. Pumpelly, who were engaged for one year by the bakufu, visited Yezo in 1862. (See "Across America and Asia," by R. Pumpelly, New York: Leypoldt & Holt.) They made a report, and introduced blasting and some other improvements. In 1871, Thomas Antisell, M.D., and, in 1873, Professor Benjamin J. Lyman, and Henry S. Munroe, E. M., all on the staff of the Department of the Development of Yezo, made examinations. From their reports, coal and iron sand seem to be abundant, well distributed, and of fair quality; gold and silver occur in small quantities; copper, zinc, and lead are found, but not in rich deposits. Petroleum issues in a few places. The result of their labors seems to show that Yezo is poor in mineral wealth, except iron and coal, in which it is very rich. The outcome of the highly creditable labors of these gentlemen will be a vast saving to the Japanese of money for useless mining. From the nature of the case, the limited time, and small number of the staff, the greater part of the interior of Yezo and the Kurile Islands is as yet unexplored. For maps, reports, etc., see "Reports of General Capron and his Foreign Assistants," Tōkiō, 1875. The undoubted wealth of the Hokkaidō is in timber, fisheries, furs, and agricultural products.

LAND AND AGRICULTURE.

THE exact area of Japan is not known, though computed at from 140,000 to 150,000 square miles, with a population of from 200 to 210 persons to a square mile. The number of acres under cultivation is about 9,000,000, or one-tenth of the entire area, supporting a population of 3½ persons to the acre. Not one-fourth of the fertile area of Japan is yet under cultivation. Immense portions of good grass land and fertile valleys in Hondo, and almost the whole of Yezo, await the farmer's plow and seed, to return rich harvests. For centuries the agrarian art has been at a stand-still. Population and acreage have increased; but the crop, in bulk and quantity, remains the same. The state records of Iyēyasū's time give 29,000,000 koku as the yield of the empire. The present estimate of an average crop is still under 30,000,000 koku.

In spade-husbandry, the Japanese have little to learn. In stock-rearing, fruit-growing, and the raising of hardier grains than rice, they need much instruction. On the best soils they raise two crops of wheat, rice, other grains, or root vege-

tables. Fifty bushels to the acre is a good average, though much of the land never gives so large a return. The great need in Japanese farming is live stock. The people are slowly changing their diet of fish and vegetables, and becoming meat-eaters—a return to their ancient pre-Buddhistic habits. Material for the new food supply and for the raw material of shoes and clothing must be provided for. At present, Japan imports 55,000,000 pounds of woolens and mixed goods, which in time she may dispense with. Her pastures are capable, judging from known data, of keeping 28,000,000 sheep, yielding an average weight of five pounds per fleece. Sheep farms, by fertilizing the soil, will prepare it for mulberry and tea plantations, thus increasing the supply of silk, and bringing in a train of new industries. Hitherto, human manure has been almost exclusively used, costing twelve dollars per acre.

The system of land tenure and taxation has differed in ancient and modern times. Theoretically, all the soil belongs to the mikado. Anciently, the land was divided into squares, which were subdivided into nine smaller squares, eight of which were cultivated, each by one man, and the ninth—reserved for the mikado—was worked by the nine collectively. The *tan* is still the unit of measurement. Each man held two *tan*, or half an acre. In time, this system fell out of use. Farmers in debt would sell their land to a richer one, and thus gradually the land became, in actuality, the people's by an ownership approaching fee simple. The land-owners of the present day have either bought their holdings or have reclaimed their lands; and no one has now the power of taking these away from them. The peasants, holding their land as absolute property, are easily governed; but as soon as an attempt is made to touch their land, redistribute it, or shift ownership, the passive peasants, who submit like children to financial or political despotism, rise in rebellion to violence and blood.

The taxes, which were very light under the ancient mikado's rule, increased greatly under the dual system, and under feudalism were extremely onerous. In Hidoyoshi's time, the Government tax was two-fifths of the crop; in the Tokugawa period, often fifty per cent. The landlord took twenty-five per cent. for rent; so that the farmer got but one-fourth of the crop for his labor, seeds, and profits. In a very bad year, the whole crop went for taxes; and the farmers then, becoming paupers, were fed from the public store by the "benevolence" (!) of the rulers. The system of land-holding and taxation varied in almost every daimio's territory, often in villages near each other. The first attempt of the mikado's Government, in 1872, to correct the abuses of ages of feudalism, and to place the system of land taxes and tenure on one uniform national basis, led to many local insurrections. Bands of peasants in certain sections, jealous of local rights, wedded to long custom, knowing little, and suspecting much, of the policy of the rulers in the distant capital, resisted what was an act of beneficence and justice to millions of people in the whole empire. They were easily subdued.

The tax on the soil is the chief source of Government revenue. Four classes of land—good, medium, inferior, and bad—are reckoned. Paddy, or rice-land, is worth five times as much as arable land, and an investment in rice-land pays about eight per cent. per annum. The peasant's houses are rarely built in the fields, but on *yashiki* land, paying a slightly higher tax, and the rural population is thus clustered entirely in hamlets or villages.

The true wealth of Japan consists in her agricultural, and not in her mineral or manufacturing, resources. The Government and intelligent classes seem to be alive to this fact. Many of the samurai and nobles have begun farming. The Nai Mu Shō has begun a survey of the empire, with special relation to the resources and capabilities of the soil. A number of American gentlemen of experi-

ence have been engaged as theoretical and practical farmers and stock-breeders. In Tōkiō, model and experimental farms, gardens of trial and acclimation, cattle-runs and plantations, and training schools and colleges have been established, in which the upper class of land-holders have taken much interest; nearly two hundred acres of many varieties of grass are being cultivated and tested; a large number of foreign works on stock-raising and agriculture have been translated into Japanese; two thousand cattle and ten thousand sheep have been introduced from the United States and Australia.

About eight hundred beeves are now slaughtered per week in Tōkiō to supply meat food, and six thousand cattle were sold to natives in Kobé in 1875. In the Kai Takū Shi, farms of two hundred and fifteen acres in Tōkiō, arranged under General Capron's superintendence, the excellent breeds of horsts, sheep, cattle, and pigs, in spite of all drawbacks first felt from inexperienced keepers and disease, are thriving and multiplying. Over one hundred thousand young apple, pear, and other fruit trees, from American grafts, are set out, and yielding well. Improved implements are also made on the farm-smithy, from American models, by Japanese skilled hands. Besides making its own tools, the Nai Mu Shō distributes seeds, cuttings, models, etc., throughout the country, and the Kai Takū Shi, in the Hokkaidō. Model farms have also been established in Sapporo and Hakodaté.

It has been demonstrated that Yezo is capable of yielding good crops of hardy cereals and vegetables, that Japan is a country eminently adapted to support sheep and the finest breeds of cattle, and has a climate suited to develop to perfection cereals, leguminous plants, and artificial grasses, such as red and white clover, alfalas, and the rye family. Time and steady perseverance are, however, needed before national success is achieved. It is gratifying to know that, in the improvement of this mother of all arts, Americans have been the pioneers, and have done so much and so well. Next to the uprooting of superstition and gross paganism by pure religion and education, there is nothing more important for Japan than the development of her virgin land and the improvement of her ancient agricultural resources. For detailed information, see *The Japan Mail* of November 23d, and December 5th, 1874; F. O. Adams's "History of Japan," vol. ii., chap. xii.; and "Reports of General Capron and his Foreign Assistants," Tōkiō, 1875.

MINT AND PUBLIC WORKS.

The Ōzaka mint is a series of fine and substantial buildings, in the Roman style of architecture, equipped with twelve first-class English coining-presses, thirty-seven melting-furnaces, and a sulphuric and nitric acid manufactory. The mint makes its own tools, cuts its own dies, and performs the usual bullion, assaying, refining, and analyzing business of a mint in other countries. The establishment was organized by Major T. W. Kinder, who was the efficient superintendent from 1870 to 1875. To his energy and ability are due the success and reputation of the mint, which it devolves upon the Japanese to maintain. Three hundred and eighty natives and several Englishmen are employed in it. The coins minted are gold, silver, and copper, and of the same weight, fineness, denomination, and decimal division as the American coinage. They are round, with milled edges. They are stamped with the devices of the rising sun, coiled dragons, legend of date and denomination, in Chinese and Roman numerals,

chrysanthemum, and *Paulownia imperialis* leaves and flower. Japanese prejudices are against the idea of stamping the mikado's image on their coins. This dislike will probably pass away before many years. From 1871 to 1875, the number of pieces coined was 136,885,541, their value being \$62,421,744. The denominations are fourteen: five being gold, five silver, and four copper. The average metal money now in circulation is nearly two dollars per head of the population, and of gold about seven-eighths of that sum per head.

The coasts of Japan, once the most dangerous, are now comparatively safe by night and day. The statistics of 1873 (below the maximum in 1876) show that there are thirty-one light-houses, two light-ships, five buoys, three beacons, and two steam tenders in operation. Over three million dollars have been expended by the Light-house Bureau (Tō Dai Riō). All the modern improvements dictated by advanced science and mechanical skill have been made use of. The coast of Japan now compares favorably with any in Europe. Mr. R. H. Brunton, the capable foreign superintendent, was in the Government service from 1868 to 1876.

The railway from Yokohama to Tōkiō, eighteen miles long, carried, in 1873, 1,435,656 passengers; and, in 1874, 1,592,314 passengers. The railway from Ōzaka to Kobé, twenty-two miles long, began operations in 1873. The railway from Ōzaka to Kiōto is nearly finished, and will probably open in autumn, 1876. From Kiōto the road is surveyed to Tsuruga. Steam-transit lines are also projected from Kiōto into Kii, from Kiōto to Tōkiō and thence to Awomori. The excellence and convenience of transit by sea, and the fact that the mass of the people follow the agricultural life and habits, more than the lack of capital, will delay the completion of these enterprises for years. The great need of Japan is good wagon roads: comparatively few of these exist.

Telegraphs are now completed from Nagasaki to Sapporo, in Yezo. The main line connects the extremities, through the centre of the empire. A number of branch lines are also in operation. All the kens will probably soon be in electric communication with the capital. Two submarine cables cross the Sea of Japan to Asia, and two wires the Straits of Shimonoséki and Tsugaru. The material used is English, and the Wheatstone system and katagana letters are used. All the above are Government enterprises and property. The Public Works Department also has charge of mines (see page 602), dock-yards, and foundries. A number of steam paper-making, weaving, spinning, sawing, planing, printing, type-casting, and other establishments, representing a great variety of new industries, are being established by natives with foreign assistance. Many of these are assisted or encouraged by the Government.

SILK CROP OF 1875.

THE following notes of raw silk arriving in Yokohama for export in 1875 will show the principal localities in which this staple is produced: In Hitachi, 432,000 pounds; Shinano, 237,000; Iwaki and Rikuzen, 210,000; Musashi, 175,000; Kōdzuké, 70,000; Hida, 21,000; Echizen, 17,000; Echigo, 12,500; various places, 18,900; total, 1,190,000 pounds. Only a certain portion of silk raised in Japan is spared for export. The total export of silk from 1863 to 1874 was 12,567,000 pounds, or 1,048,000 pounds per annum. The percentage of silk production in the world is—Italy, 37; China, 36; France, 8; Bengal, 7; Japan, 6; Spain, 2; Persia and the Levant, 4.

WEIGHTS AND MEASURES.

LONG OR TIMBER MEASURE.

The unit of timber measure is the shakū, which is equal to the English foot, and is divided into tenths (*sun*), hundredths (*bu*), and thousandths (*rin*). This foot is called the *kant-shakū* (metal foot).

1 rin	=	.012	English inch.
1 bu	=	.12	" " or one-tenth of a "Japanese foot."
1 sun	=	1.2	" inches, or one "Japanese inch."
1 shakū	=	12	" or 12 Japanese inches,
3 "	=	1	yard.
6 "	=	1	ken, or fathom.
60 ken	=	1	chō.
36 chō	=	1	ri, or 2.45 English miles.

Nice comparisons of Japanese metal measures in use in Tōkiō have shown the iron carpenter's measure, which is bent at a right angle (*kiyoku-shakū*, or bent-foot), to be equal to 0.305 metre, or 0.11" 11", or .994 of an English foot. (See "Tables of Comparisons of Japanese, English, and French Measures, and of Useful Properties of Materials, compiled for the Engineering Classes of Kaisaikakkō," by Prof. R. H. Smith, Tōkiō, 1876.)

CLOTH MEASURE.

The cloth shakū ("whale-foot," because made of whalebone, or bamboo) is three inches longer than the foot of timber measure. It is also decimally divided.

1 rin	=	.015	English inch.
1 bu	=	.15	" "
1 sun	=	1.5	" inches.
1 shakū	=	15	" "

A *tan*, or piece of cloth, varies in length from 25 to 30 or more feet. A *hiki* is 2 *tan*, or about 52 feet.

SQUARE OR SUPERFICIAL MEASURE.

The unit of this measure is the square ken of long measure, or 36 English square feet, or 3.2779 metres, called a *tsubo*.

1 <i>tsubo</i>	=	36	square feet, English.
1 <i>sé</i>	=	30	<i>tsubo</i> , or 1,080 square feet.
1 <i>tan</i>	=	300	" or 10,800 "
1 <i>chō</i>	=	3000	" or 108,000 "
1210 <i>tsubo</i>	=	1	acre.

A *tan* is the usual size of a rice-field, 20 *tsubo* in length, 15 in breadth. A *sé* is a rectangle of 6 *tsubo* in length, and 5 in breadth. A *chō* is 60 *tsubo* in length, and 50 in breadth. In Japanese houses, rooms are measured by, and their area spoken of, in mats (*tatami*), which are made of rice straw tightly bound together, and covered on the upper surface with matting; each piece being 6 feet long, 3 feet wide, and 2 inches thick, the edges being neatly bound with cloth. A mat is half a *tsubo*, and 2 mats make 1 *tsubo*. A *tsubo* is also called a *pu*, or *po*.

MEASURES OF CAPACITY.

The unit is the *masū* or *shō*, a wooden box, usually with a transverse bar of iron across the top for a handle. It is used for measuring both dry and liquid sub-

stances, such as rice, beans, salt, grain, and soy, oil, vinegar, saké, etc. It is decimally divided into *gō*, *shakū*, *sai*, *satsū*, and *ké*. "The *gō* bearing the Government stamp measures just 2.50 inches square by 1.75 inches deep, and, consequently, contains 10.9375 cubic inches. The *shō* would then be 109.375 cubic inches, the *tō* 1093.75 cubic inches, and the *koku* 10,937.50 cubic inches. According to this, the *koku* equals 39.447 imperial gallons, or 4.93 bushels, or a little less than 5 imperial bushels, and the *tō* a little less than half a bushel."—DR. J. C. HEPBURN, in *The Japan Mail*, November 25th, 1876, in answer to criticisms made upon the statement in his dictionary (and in many books) that a *koku* contains 5.13 bushels.

10 shakū	= 1 gō.
10 gō	= 1 shō.
10 shō	= 1 tō.
10 tō	= 1 koku.

Go-go is the name of a measure of 5 *gō*. A *tawara* is a sack or bag made of straw for holding rice, charcoal, or grain. A *hiyō* is a straw bale or bag, containing about $2\frac{1}{2}$ bushels, or half a *koku*, for holding rice, which is always stored and handled in *hiyō*. In the Government granaries, as the salaries of officials, or in allegory, or the symbols of art, the full *hiyō* is the emblem of wealth.

MEASURES OF WEIGHT.

Weights are divided on the decimal scale, with the exception of the *kin* or "catty." The unit is the *mommé*, which, carefully weighed by Dr. J. C. Hepburn in November, 1876, is equal to 57 grains troy. The precious metals are also weighed by this scale.

10 mo	= 1 rin, or .57 grain troy.
10 rin	= 1 fun, or 5.7 "
10 fun	= 1 mommé, or 57 grains troy.
100 mommé	= 100 mommé, or "hiyaku-mé."

Weights of the precious metals are expressed in *mé* or "mace," up to 1,000,000. Ten *mommé* or "mace" of silver make the imaginary coin, the "tael." A *kin* is 160 *mommé*, equal to about $1\frac{1}{2}$ pounds avoirdupois.

MONEY.

THE only officially recognized currency now in Japan is that founded on the values of the new coinage of the imperial mint at Ōzaka of which the unit is the *yen*.

10 rin	= 1 sen, or cent.
10 sen	= 1 yen, or dollar.

The old money—paper, gold, silver, copper, brass, bronze, and iron—is still in circulation, though it is gradually being withdrawn. In popular language, the terms *hiyaku* (hundred), *fun*, *mommé*, and even *riō* (4 *mommé*, 5 *fun*), do not represent any coin, but are used to denote values. They are expressions belonging to the period when money was computed by weight only. I have in my possession several ancient stamped lumps of uncoined silver, which formerly circulated as money in Echizen. The names of the old coins and paper money, *satsū* or *killé*, are *zení*, *shíu*, *bu*, and *riō*.

Names.	Value in Mon.	Value in Cent.	Remarks.
Mon.....	1	0.01	Round cast-iron coins, rusty, often chipped and cracked. Of same size and bearing same Chinese characters as Chinese "cash" of the same denomination.
Shi-mon.....	4	0.04	
Jiu-mon.....	10	0.1	Of bronze. Size of an English farthing. Smooth back. Raised Chinese characters on front.
Jiu-go-mon.....	15	0.15	Round. Larger than the above. Waved lines on the back. Chinese characters.
Ni-jiu-mon.....	20	0.2	Round. Larger and thicker than the above. More brassy. Chinese characters.
Tempō.....	80	0.8	Oval brass or bronze coin.
Is-shiu.....	625	6.25	Oblong paper card. (See page 425.)
Ni-shiu.....	1,250	12.5	Card. Same symbols as above, but larger.
Bu, or Ichi-bu.....	2,500	25	" " " "
Ni-bu.....	5,000	50	" " " "
Riō.....	10,000	100	" " " "

The new copper coins have no holes in the centre. The old zēni, or cash, were strung on straw twine, in strings of one hundred each, or stuck on skewers or pins in shops or at the toll-gates. The inscription on the cash is usually that of the year-name, and "tsūbō" (current money). "Tempō" is the name of the year in which that coin was issued. Of the square silver coins, *ichi-bu* and *is-shiu*, the former was first cast in 1837, and the latter in 1854. The *is-shiu*, being largely used to pay the laborers employed to build forts (*dai-ba*) in Yedo Bay in front of Tōkiō, were called "dai-ba." The gold *koban*, with its divisions of halves, quarters, eighths, and sixteenths, the coins made of an alloy of gold and silver, and the issues of the *ō-ban*, or oval sheets of gold, from two and a half to six inches in length, and worth from ten to sixty dollars, have passed out of circulation, to be melted up and recoined, or be kept as curiosities.

On the subject of Japanese money, see pp. 88-97, "Memoires du Congrès International des Orientalistes," Paris, 1873; Dr. S. R. Brown's and J. J. Hoffman's "Japanese Grammar;" and the various Japanese works on numismatics, and the official pamphlets, with rich illustrations and full descriptive text. For weights and measures, see Smith, Brown, Hoffman, and Hepburn.

NOTATION OF TIME.

The first systematic attempt at marking and recording time was in A. D. 602, when a Buddhist missionary from Corea, named Kuanroku, brought to Japan a Chinese almanac, and taught its use. From this time, the years, lunar months, and days are counted, and the years named after the characters in a cycle of sixty years, which is made up of one series of ten, and another series of twelve, characters. The cycle of ten series is called from "the five elements," Wood, Fire, Earth, Metal, and Water, each of which is taken double, or masculine and feminine.

The cycle of twelve series is formed, according to the division of the zodiac, into twelve equal parts, to each of which the name of some Japanese animal is assigned. These are the Rat, Ox, Tiger, Hare, Dragon, Serpent, Horse, Goat, Kpe, Cock, Dog, Hog.

By making a square, in which twelve lines are drawn horizontally, and ten

perpendicularly, we have one hundred and twenty squares, of which sixty are used. Place the ten-series at the top, and the twelve-series on the left side, and the numerals from 1 to 60 in diagonal lines in the spaces from left to right, and from top to bottom. Thus the cyclical name of the year 1711 (see page 288) is "water"—"dragon," or the ten-series name, "water," and the twelve-series name, "dragon." The first year of the current cycle is 1864, and the cyclical name of 1877 is "fire"—"bull," the first belonging to the ten-series, and the second to the twelve-series cycle. (See diagram in Hoffman's "Grammar," page 156.) This method of reckoning time is still in use among the Chinese, Koreans, and the Japanese Buddhist world and priesthood. All Japanese literature is full of it, and it will be printed in the native almanacs for some years to come. As it is the offspring of Chinese philosophy, so the doctrines of *in* (female principle) and *yo* (male principle), *feng-shuey* ("air and water"—a system of gross Chinese superstition) are involved in it, and from its very nature it is the mother of superstitions innumerable. No severer blow has been dealt at priestcraft, necromancy, and the thousand forms of delusion, than the abolition of the lunar calendar, and no greater evidence of the desire of the rulers of Japan to break from Asiatic trammels has been given than their adoption of the solar calendar. The measurement of apparent time in hours and minutes was, for centuries, by the clepsydra. The first is said to have been made by Tenchi Tennō when still a prince, and was re-mounted in 671 A. D. Time-keepers after the European fashion were introduced from China during the time of Taikō. In ordinary Japanese clocks the dial is perpendicular, and the hour and minute hand, being one, descends, while seconds are beaten by an escapement, and shown on a small round dial at the top. At present, many thousand New England clocks and foreign watches are in use, and even the common people are learning the meaning of a "second" of time.

ENUMERATION OF YEARS BY YEAR-PERIODS.

From 645 A. D., under the mikado Kōtoku, the system of reckoning the years by chronological periods called *nen-go*, or year-names, has been in use. In historical works, and in Japanese literature generally, these year-periods are always referred to, and formerly many natives committed the entire list to memory. Others used little reference-tables, kept in their pocket-books or near at hand. No special rule or system was observed in changing the names, though the accession of a new sovereign, the advent of war or peace, a great national calamity or blessing, a profound social change or great national event, was made the pretext for adopting a new name. It thus results that from 645 to 1868 A. D. there have been 249 year-names, including those used by the "northern dynasty" during the period 1336-1392, treated of in Chapter XIX. The year-names are appointed by the mikado, and are chosen from sixty-eight Chinese words or characters specially reserved for that purpose. They are often very poetic and striking. (See in Dr. J. J. Hoffman's "Grammar," page 157.) In the following list, it will be noticed that the same syllables recur often. The dates can not exactly correspond to our years, since the Japanese New-year's-day was often as much as six weeks later than January 1st. A few years ago—1872—the Government fixed upon the year 660 B. C. as that in which Jimmu Tennō "ascended the throne," and Christmas, December 25th, as the day. Hence, in the newspapers, official documents, and books printed since 1872, the time is expressed in "years of the Japanese empire," or "from the foundation of the empire," or "from the accession of Jimmu Tennō." These phrases have a value at par with the Roman "Ab urbe condita," the date of Jimmu's "ascension" being purely arbitrary.

	A.D.		A.D.		A.D.
Bunroku.....	1592	Genroku.....	1688	Kiowa.....	1801
Keicho.....	1596	Hoyei.....	1704	Bunkua.....	1804
Genwa.....	1616	Shotoku.....	1711	Busei.....	1818
Kuanyei.....	1624	Hokio.....	1716	Tempo.....	1830
Shoho.....	1644	Gembun.....	1736	Kokua.....	1844
Keian.....	1648	Kuampo.....	1741	Kayei.....	1848
Showo.....	1652	Enkio.....	1744	Ansei.....	1854
Meiriki.....	1655	Kuanyen.....	1745	Banyen.....	1860
Manji.....	1658	Horeki.....	1751	Bunkiu.....	1861
Kuambun.....	1661	Meiwa.....	1764	Genji.....	1864
Empo.....	1673	Anyei.....	1773	Keiwo.....	1865
Tenwa.....	1681	Temmei.....	1781	Meiji.....	1868
Jokio.....	1684	Kuansai.....	1789	Meiji (tenth year).....	1877

FOREIGN TRADE OF JAPAN.

Year.	Imports.	Exports.	Total.
1871.....	\$17,745,605	\$19,184,905	\$36,930,410
1872.....	26,188,441	24,294,532	50,482,973
1873.....	27,444,068	20,660,994	48,105,062
1874.....	24,223,629	18,014,890	44,225,266
1875.....	29,467,067	20,001,687	47,481,957

CHIEF ARTICLES OF EXPORTS AND IMPORTS IN 1875.

Imports.		Exports.	
Cotton goods.....	\$8,974,037	Raw silk.....	\$5,620,315
Woolen ".....	3,846,636	Silk-worms' eggs.....	731,275
Mixed cotton and woolen goods.....	2,026,532	Tea.....	7,792,244
Metals.....	1,164,963	Copper.....	559,397
Arms and ammunition.....	44,586	Tobacco.....	269,687
Miscellaneous*.....	8,546,335	Camphor.....	215,642
Eastern produce.....	4,863,488	Wax, vegetable.....	119,812
Total.....	\$29,467,067	Coal.....	551,360
		Dried fish.....	901,583
		Rice.....	899,619
		Miscellaneous.....	2,573,651
		Total.....	\$20,001,687

* In the above "miscellaneous," the chief American articles are cloaks, petrolatum, leather, medicines, flour, provisions, watches, nails, books, shoes, dyes, lead, machinery, and sundries.

FOREIGN SHIPPING ENTERED AT THE OPEN PORTS IN 1875.

	Yokohama.	Kobé.	Nagasaki.	Hakodati.	Total.	
					Ships.	Tonnage.
American (general).....	21	9	43	8	76	42,687
" (mail steamers).....	79	89	87	..	255	574,644
British (general).....	123	56	120	20	323	225,914
" (mail steamers).....	27	..	..	..	27	20,232
Danish.....	2	..	9	..	11	4,255
Dutch.....	2	..	..	..	2	874
French (general).....	2	2	5	..	9	2,705
" (mail steamers).....	23	..	..	..	23	43,964
German.....	83	11	17	10	71	21,881
Russian.....	5	3	9	2	20	6,547
Swedish.....	3	..	3	..	6	1,163
Other flags.....	..	..	3	..	3	1,427
Total.....	330	169	296	86	881	951,523

FOREIGN RESIDENTS AND FIRMS AT THE OPEN PORTS.

R., residents; F., firms.

Nationality.	Yokohama.		Tokio.	Omita and Kobe.		Nagasaki.		Hakodaté.	Total.	
	R.	F.	R.	R.	F.	R.	F.	R.	R.	F.
American.....	185	20	41	88	7	98	3	6	353	30
Austrian.....	15	8	6	5	..	7	..	..	33	3
Belgian.....	17	1	..	..	..	..	..	..	17	1
British.....	620	65	285	235	32	129	9	13	1282	109
Danish.....	19	1	2	..	..	11	..	..	33	1
Dutch.....	61	3	17	68	5	6	1	..	142	12
French.....	127	..	83	24	3	13	2	..	264	42
German.....	150	..	49	61	12	15	4	..	279	43
Hawaiian.....	..	..	..	..	..	..	..	..	..	..
Italian.....	19	6	6	2	..	..	..	..	27	6
Peruvian.....	..	..	..	..	..	..	..	..	..	..
Portuguese.....	27	..	3	..	..	5	..	..	35	..
Russian.....	16	..	14	..	..	2	..	3	35	..
Spanish.....	42	..	..	..	..	..	..	..	42	..
Swedish.....	15	..	..	..	..	3	..	..	18	..
Swiss.....	23	7	4	6	3	..	..	..	33	10
Total.....	1335	106	510	474	65	234	19	23	2533	258

In the above tables (from the British Consular Trade Report for 1876) all the nations with which Japan has treaty relations are represented, except China; and no return of Chinese commerce is made, except in the totals of imports and exports, in which the value of Chinese merchandise is included. In the table of foreign residents, the children are not reckoned. Of these, there must be about 400 in Japan. Probably 100 foreigners, in the employ of the Japanese, reside in the interior, beyond treaty limits.

LEGENDARY ART AT THE CENTENNIAL EXPOSITION.

On the rotunda of Main Hall, south side, were painted representative Asiatic scenes, objects, and persons. Verging on the centre of the group was a Japanese "poem-card," inscribed in *hiragana*, with the following stanza from a very ancient poet, by one of the Japanese commissioners:

"Waga kuni no Yamato* shima né ni idzuru hi wa, Morokoshi† hito mo, awoga saraméya:"

or, in English,

"In the ancient Yamato island, my native land, the sun rises: must not even the Western foreigner reverence?"

or,

"When the foreigner comes to my country, the dawn isle or Japan, must he not respect it?"

Of the two platforms in the Japanese section, one was devoted to porcelain of

* Yamato is the ancient name of Japan.

† Morokoshi is an archaic geographical term applied to China, India, or the Western world generally. The penman evidently meant, "Even when Christendom's sight-seers at the Centennial Exposition come into the Japanese section, will they not—nay, must they not—admire our art and country?"

Arita and Karatsū, in Hizen; the other, to the bronzes of Etchū, Kaga, and Kiōto, and the cloisonnée enamel of Owari. Between these two platforms, in the aisle, were gold inlaid bronzes in glass cases. On the eastern side of the section were: 1. Tōkiō porcelain and Satsuma faience (white, cream, buff, and dead gold surfaces); 2. Kutani (Kaga) porcelain (red and bright gold); 3. Sēto (Owari) porcelain (blue, white, and liver-colored). In the centre of the section were the gold lacquered work, Kiōto porcelain and faience, screens, wood and ivory carvings, weapons, armor, and ancient copper bronzes and jewels. It was in these articles chiefly that legendary art found its best illustration. Most of the mythical, legendary, poetical, and historical incidents noted in previous pages of this work were portrayed, some of them many times over. The same ideas or symbols were repeated, with slight variations, in bronze, porcelain, lacquer, ivory, wood, silk, or in plastic forms. I have space to notice but a very few of the subjects most frequently treated.

1. *The Sea-god rising out of the Deep.*—Riu Jin (Dragon-god), or Kai Riu Ō (Dragon-king of the Sea), page 498, is the personification of the dragon; and the monarch of the world under the sea appears in many fairy tales and very ancient legends, his palaces being located under the ocean, the Inland Sea, or Lake Biwa. He is a reality still to millions of Japanese people. He is represented in terrible majesty, and of awful mien, rising out of the deep. His helmet and mail is a living dragon—the symbol of irresistible might, motion, and ubiquity. His robes are gold and jewels. Around him the waves mount, part, roll, and churn into white foam-edges, their translucent green curves flecked with silvery foam-bells. He holds in his hands a casket, in which are the jewels that control the ebb and flow of the tides (the powers of the sun and moon[?]), significant of victory, longevity, valor, and invulnerability to Ōjin (page 79), the infant god of war, whom he offers to endow with them. "Quick; take this casket: the opportunity is brief. I deign not long to remain in this upper world," is the expression on his face. In pictures, Takémonchi is holding the infant god when the Dragon-king appears. In several bronzes and ivory carvings his queen (page 498) is represented in robes of shell and coral, with diadem of rare shells.

2. *Endo, the Penitent under the Water-fall.*—On three of the largest and finest bronzes was portrayed this story of mad love, murder, remorse, and penance. Endo, one of the captains of the Kiōto garrison during the Taira rule, a brave and gallant soldier, contracted an unlawful affection for the young and beautiful wife of a fellow-officer. The lady, made aware of his passion, steadily rejected his advances, when the foiled lover threatened to kill her aged mother if she did not yield to his wishes and consent to the death of her husband, or even if she informed on him. In the agony of conflict between wifely and filial love, she finally resolved on a plan whereby she should vindicate her own and her husband's honor, and save her mother's life. This was nothing less than to make herself the victim. Pretending to yield to Endo's suit, she fixed a certain night when she would have him secretly admitted into her sleeping-chamber. On that night she persuaded her husband to be absent; and dressing her hair after the male fashion, she donned her husband's dress, and lay down in his place. The assassin entered through the door left open, slid aside the partitions, and in the dimly lighted chamber saw, as he supposed, the unconscious form of his victim. With one blow he severed the head, but, on holding up the bleeding trophy, saw that it was a woman's, and the object of his passion. In horror and remorse, he rushed to the temple, confessed his sin, shaved his hair, and, though in the midst of winter, went out and stood during twenty-one days under the icy flood. After due suffering by remorse and emaciation, the messengers of the god Fudo appear

In the cloud, or in the foliage above the crags, and declare his penance complete, and grant him pardon. He became a learned and holy monk, and built the great temple of Todaiji at Nara, in Yamato, which Yoritomo endowed, and visited in 1195. His priestly name is Mongaku Shonin (His Exalted Reverence Mongaku). In the bronzes, the shorn monk, his body bound with straw rope, and bared to the waist, with rosary in hand, stands under the icy waters, while snow burdens the dense foliage, and caps the gloomy crags. Remorse, torture, and fear are depicted in his face; while peering through the boughs is Fudo's gentle messenger bearing the flowery wand of peace and pardon; while below, with his frightful scowl relaxed, and his iron-spiked club at rest, the demon avenger proclaims that justice is satisfied, and henceforth the sufferer is to be the holy bonze.

3. *Fish leaping the Water-fall*.—Once, when Kiyomori was on his way to view Kumano water-fall (near Kiōto), in his state barge, surrounded by his chamberlain, nobles, and sword-bearer, a white koi (carp) leaped up out of the river upon the deck of the boat. All rejoiced at this auspicious omen.

The koi leaping the water-fall is a symbol of aspiration and ambition, and an argury of renown. The origin of the symbol is Chinese. In an old book it is said that "the sturgeon of the Yellow River make an ascent of the stream in the third moon of each year, when those which succeed in passing above the rapids of the Lung Men become transformed into [white] dragons."

4. *Takamochi* (page 109), the founder of the Taira family, one night accompanied the mikado on a visit to one of his concubines, who lived at a distance from the palace. As the imperial night-walker was passing what is now Gihon Street, in Kiōto, he met what appeared, in the gloomy darkness and drizzling rain, to be a demon with horns, and rays of fire streaming from its head. The emperor was greatly frightened, but Takamochi boldly seized and threw down the apparition. It proved to be an old priest, going out to light the shrine. He had on a grass rain coat, and a straw cone-shaped hat over his head, under which he carried a lamp, holding his pitcher of oil in his hand. Both parties apologized, and a famous subject for artists was the result.

5. "*The Water-fall of Yoro*" is an ancient story. An aged wood-cutter, no longer able to work, was supported by his dutiful son, who daily set out with axe and cord to cut fagots. These he sold to buy rice and saké, the latter being a necessity to the old man. Finally, times were so hard in winter, and the snow so deep, that the son could not earn enough to buy even a gourdful. One day, while filially grieving over this, as he passed a water-fall near Takada in Mino, with his empty gourd in hand, he looked up, when some of the spray touched his tongue, and he beheld the water-fall turned to saké. His filial piety was rewarded. Joyfully filling his vessel, he returned home, and thenceforward kept the old man's veins warm, and supported him in comfort. Hearing of this wonderful reward of filial piety, the emperor and his train went out to see it; and in honor of the event the year-name (page 613) was changed to Yoro (nourishing old age).

6. *No* is a kind of pantomimic opera, or "lyrical drama," in which the chief actor performs a variety of dances, while a band of musicians, usually behind a looped curtain, plays, and a precentor recites the words and leads the chorus, both of which contain much ancient poetry. The *No* depicts, by word and dance, the ancient mythology and legendary and historic lore. The dancers wear magnificent brocade dresses with long trails, suits of feathers, burnished armor, huge red wigs, and a variety of masks, which represent mirth, sorrow, wrath, serene old age, wicked old age, blooming youth, beauty, deformity, benevolence, malignity, and the various passions. In February, 1872, in Tôkiô, I witnessed a *No* performance by four dancers, twenty musicians, and a singer. All of these belonged to

the mikado's palace bard, and wore their ancient gorgeous robes of crimson and gold brocade. The four sets of *No*, which were first composed in the sixth century, were: 1. "Great Peace," intended to propitiate the gods. 2. "The Joy-attracting Dance," representing the dance of Suzumé and the mirth of the gods before the cave in which the sun-goddess hid herself. These were by four masked performers. 3. "The Dance of the Dragon-god" was by one person in dragon mask and helmet, and robes of resplendent brocade, representing Riu Nin. 4. "The Mountain-god's Dance" was by a very handsome Japanese, in silver baldric and flowing opaline silk dress. In one of the cases at the Centennial Exposition, a collection of the *No* masks in miniature were shown. Most of those in actual use in Japan are many centuries old. The *No* dances and the subjects illustrated in them are repeatedly depicted on Japanese art-products.

7. *The Cock on the Drum* is often chosen by the artist in cloisonnée, lacquer, porcelain, and bronze. It refers to the ancient custom in China of stationing a drum on a stand in front of the magistrate's office. Any one oppressed or maltreated could come, and, by beating the drum, call attention to his plaint, and receive redress. In time of peace and good government, the drum was neglected and never sounded; hence the fowls would mount it fearlessly, and the rooster would use it as a favorite crowing-place. The hen would lead her brood around it. In one of Hokusai's sketches, a vine and leaves have entwined it, and doves are cooing and making love on it. Hence, an emblem of peace.

8. On many of the bronzes one or two horsemen are depicted riding through the waves. In the campaign against the Taira, Yoritomo gave to Takatsuna his fleetest and best charger from the stables of Kamakura, the same for which Kagésuyé, his rival, had vainly asked. At the battle of Fujikawa, the Taira being on the west and the Genji on the east bank, Yoshitsuné ordered the bridge to be cleared of the planks, and the soldiers to unclasp their armor, and swim over. Two horsemen whipped up their horses, and plunged into the stream. The foremost was Kagésuyé, the last was Takatsuna. Takatsuna, from behind, "lied to Kagésuyé," and cried out, "Your horse's girth is loose." Kagésuyé stopped his steed, and tightened the strap; upon which Takatsuna rode up, passed him, landed first, and shouted out his own name in defiance at the enemy and for cheer to his friends. In the report of the distinguished sent to Kamakura, Takatsuna was mentioned first, and Kagésuyé second. Both heroes rode through a shower of arrows, and their fame is as immortal as Japanese art can make it.

At the battle of Ujikawa, near Kiôto, Sasaki, a noted Genji knight, plunged into the river, and in the face of a hail of arrows rode to the opposite shore. He is usually represented brandishing his sword, the arrows being cut in two by his strokes. He may be easily recognized by his crest of four hollow squares, arranged so as to form a lozenge, with a space between each square.

Another famous equestrian feat is that of Yoshitsuné whipping his horse into a headlong gallop down the precipitous sides of the hills facing Ichinotani, in which the Taira were besieged (page 145, note). He was told that only deer and the wild boar could descend the path. Yoshitsuné thereupon clapped his stirrups against his horse's flanks, gave loose rein, dashed down, and the cavalry after him, and reached the lower ground in safety.

When Hidéyoshi marched to defeat Akéchi Mitsuhide (page 238), the brother of the latter, named Samanosuké, could not in honor fight against his brother, nor could he disobey his lord, Hidéyoshi. Coming to the shore of Lake Biwa, he galloped into the water, rode across the arm of the lake, slew his family, set his house on fire, and then performed *hara-kiri*, to save his name and honor, as one who could fight neither against lord nor brother, yet was not afraid of death.

TEA CROP OF 1875.

THE total export of tea amounted to 22,582,152 pounds, of which 16,546,289 pounds were shipped from Yokohama, 4,292,159 pounds from Kobé, and 643,159 pounds from Nagasaki. All Japanese tea is green, and the United States is the chief customer for this tea. About 400,000 pounds were sent to England from Nagasaki in 1875. Some consignments are also made to China for conversion into black tea. The tea is picked in the spring and fall. About nine per cent. weight is lost by refiring or redrying for export. The best tea-producing provinces are Isé, Suruga, Inaba, and Yamashiro, which produce for foreign export 28,000, 26,000, 23,500, and 22,000 pounds respectively. Kiushiu sent 22,000; Yamato, Kawachi, Iga, and Kii sent 12,000; Omi, 9000; Mino, 9000; Shimôsa and Kadzusa, 6000; Tamba, 5000; Echizen and Echigo, 8500; and sundry small districts, 5000 pounds for export in 1875. The area of plantations and crop of tea is increasing steadily every year.

THE CERAMIC ART OF JAPAN.

The first historic notice of the ceramic art in Japan is that of the terra-cotta figures set in the earth in a circle round the dead, in place of the living victims formerly buried up to their necks. After death by starvation, a circle of skulls marked the site of the illustrious dead, like the cairns of Britain. Ancient graves occasionally opened in the vicinity of Nara and Kiôto are found surrounded by a circle of clay images. At the death of the wife of one of the ancient mikados, who had been grieved at hearing the groans of the dying victims buried alive to their necks with the dead Prince Yamato hiko no mikoto, he permitted his adviser to bring a hundred workmen in clay from Idzumo, who made clay images of men, horses, and other things, which were buried in lieu of men with the empress. Potters, brick and tile makers, came over from Corea with other artificers (p. 83) in the seventh century; and in A. D. 724 progress in the ceramic art began by the introduction of the potter's wheel, and continued for five centuries in the working of faience only, pure Japanese porcelain being unknown till the time of Hidéyoshi. In the days of the Hôjô, Kato Shirozaemon having visited China to study the art, came back and erected his wheels and kilns in Séto, Owari, making, however, only pottery of an improved sort. "Séto-mono" (Séto ware, or séto, like our term "china") is the common name for household crockery in Japan. The making of real porcelain in Japan was begun by the Corean potters brought into Japan by the Japanese who invaded Corea (1592-1597). These captives were settled in Buzen, Higo, Hizen, Ôzumi, and Satsuma, in Kiushiu, where are still the oldest seats of the ceramic-industries, and at Yamaguchi, in Nagato, and near Kiôto. About the same time a Japanese from Isé, who had studied the clays, pigments, and methods of the Chinese, settled in Hizen, where he found beds of clay with the varied qualities necessary to produce the famous Hizen wares. It is only in very recent times that the potteries of Owari, Mino, and Kaga have become celebrated; and those near Tôkiô and Yokohama only within the last decade. At present it is notorious that the "old" Satsuma, Hizen, and Kiôto wares are imitated in scores of kilns all over the country. Very few pieces of the highest artistic merit have been produced since the Restoration, as the making of porcelain and faience in Japan has since 1868 degenerated from an art to a trade. In the days of feudalism, masterpieces of the ceramic art were made for princes and lords, for presentation to fellow-daimiôs, the shôgun and court nobles. Such things were not bought and sold. There were, properly speaking, no shops for their sale. Only household crockery was seen in the shops. Fine

pieces were not in the trade: a fact which explains what foreigners have so often wondered at; namely, that until eight or ten years ago the rarest porcelain was made in Japan, and occasionally found its way to Europe, yet the keenest-eyed visitor in Japan never saw it on sale. Formerly the artisan was an artist, and worked for low wages and honor. He lived on a few bronze cash per day, yet enjoyed the presence and friendship of his lord. The daimiō visited the potter at his wheel, and the potter sat in honor before his master on the mats of his palace—a place in which the richest trader in the province could not so much as enter. To imprint his stamp, or to scratch with his little finger-nail his name or mark on the bottom of a tea-bowl, or "clove-boiler," or vase, over which he had spent a year or three years, and which should adorn for generations the *tokonoma*, or nooks of a daimiō's chamber, was sufficient reward to the workman already proudly happy in his own work. Of this contented happiness in work which found its reward in honor, not gain, I was more than once a witness. It is to be hoped that the efforts of the government and native art-lovers, and the proper foreign influence, will be able to arrest the downward tendency of Japanese art in ceramics, and restore it to its former glory, even though the social atmosphere and environment are now so wholly changed.

The villages in which faience and porcelain are made, whose names are household words in America and Europe, look like any other Japanese villages. In the dingy, weather-beaten cottages, made of wood, mud, reed, and thatch, the potters work before their paper windows, the force in each "establishment" usually consisting of father and son, rarely of more than three or four men. The kiln or kilns are the common property of a village, built up the sides of a hill, and fired with pine wood, the workmen taking turns in noting the temperature and watching the melting of sample enamels on bits of clay set near the plug-hole.

Often the biscuit is made in one place, and the glazing done at another. Many potters now sell their baked wares to artists in Tōkiō and the large cities, who lay on the colors, decorate, and fire in their own furnaces—a process I have often watched in Tōkiō. New designs are wrought by the artist from a drawing, but stock subjects (p. 581) are laid on from memory, and for the cheaper wares dabbed on. In the potteries the principle of division of labor is well understood, one man making bodies, another spouts, another handles or ears, his specialty. Of late years companies employing capital have centralized labor, and collected workmen in large establishments, improving their fortunes, and, in rare cases, the art.

Japanese porcelain or faience takes its name from the name of the trading town, the place of manufacture, the port whence it is shipped, the name of the province, or the place where it is decorated. The following wares are the most celebrated:

SATSUMA.—The oldest specimens have no colored decoration, and date from about 1624, those of the latter part of the century being but slightly adorned in colors. From the beginning of the eighteenth century, appear figures, landscapes, and the general style of decoration in gold and bright tints called *nishiki* (flowered silk, or brocade). The rich gilding, the harmony of colors, and the delicacy of drawing, have united to give "old Satsuma" ware, which is mostly in small pieces, its renown. Most of it is crackle, called *hibiki* (snake porcelain), the cracks imitating a serpent's skin. The body of nearly all fine Satsuma ware is white, or cream, or buff color, though red, green, chocolate, purple, blue, white, and black glazes, made of native minerals and metallic oxides, are used. All sorts, qualities, and colors are now made and exported from Satsuma. Nearly all Satsuma ware is faience, semi-porcelain, or stone-ware—not true porcelain.

HIZEN.—Arita and Karatsu are the chief places of manufacture in this province, Arita alone having over two hundred kilns. The wares made for home use are called Sométsūki (died in patterns, or figured), which has blue paintings under the glaze. The whole design is traced by the artist in black lines, the shades being indicated merely by a stroke. The colored enamels are then laid on; thin when opaque, thick when to be transparent after fusion. Usually the entire decoration is fused at one firing. Hizen porcelain and faience have usually lively tints in the style called *sais/hiki* (many-tinted). Imari is the sea-port.

OWARI and MINO.—Most of the work of these two provinces is Sométsūki porcelain or blue ware. The finest deep cobalt glazes are from Owari. Vases, flower-holders, tables, wall-pieces, screens, fan and poem-plaques, and large pictures are wrought in faience, coated with a film of finest kaolin, on which artistic symbols and figures are wrought. Séto is the chief place of manufacture, and Nagoya of sale. Owari also is famous for its cloisonné work, both on copper and porcelain. The application of this delicate art of applying enamel in cells or between threads of metal, producing the effect of shining silver or gold among dead tints of minerals, or of metallic outlines with opaque shadings in color, to porcelain, is, in its development, at least, a recent Japanese art.

KAGA.—The characteristic color of Kaga ware is red, produced by rouge or oxide of iron, with bands and lines of gold, and much figure decoration. Five miles from the town of Térai are the clay beds of Kutani (nine valleys), whence the ware is marked and named. The colors and paintings are not done by one firing as in Hizen, but the clay form, the black tracing of the design, the red glaze, and the gold lines receive each a baking.

KIÔTO.—At Awata, a village in the suburbs of Kiôto, faience having a yellower tint than the buff wares of Satsuma, but crackled, is made, called *tamago yaki* (egg-pottery), the decoration being usually a few sprays of grasses or flowers, with birds and insects. Eraku ware has gold figures of poets, warriors, Chinese sages, or mythical heroes and creatures, upon a red glaze or dead surface. All kinds of faience and true porcelain are made in Kiôto, the "pierced," the "netted," "sieve," "rice-grain," "egg-shell," "*moku-me*," "watered," "wood-grained," "marbled," "wicker-work," "woven," "veined," "shell-pink," cloisonné, celadon, lacquered, figured in high relief, and in imitation of inlaid gold and bronze work, called *zogan*, etc., etc. "Yaki" is the general native term for baked clay. On Awaji island are made delicate buff crackle and celadon faience. Banko-yaki is made of a tough brown clay in Isé, taking its name after the inventor. The ware (usually teapots and small utensils) is very light and thin, having sprays and splashes, and perfect designs in opaque colored enamels slightly raised from the surface.

TÔKIÔ and YOKOHAMA.—Very little work is produced in the neighborhood of these places, except imitations, though some are very fine, and will puzzle any one, except a real expert, to tell them from "old Satsuma" or "old Hizen" wares. Scores, if not hundreds, of artists and decorators live in these cities who buy baked ware from Owari, Mino, Hizen, Kaga, and local potteries, and decorate and sell it to foreign customers. Most Japanese pottery and porcelain is stamped, scratched, or marked in color with the name of the place where made, the name of the decorator, or the company which sells it. There is an excellent native work of Japanese faience, in five volumes, by the learned antiquary Ninagawa Noritané. For some good notes, see Official Catalogue of the Japanese Section, International Exhibition, Philadelphia, 1876. A work on the History, Ideals, Symbolism, and Technique of Japanese Art is in preparation by the author.

DR. J. C. HEPBURN'S METEOROLOGICAL TABLES, FROM OBSERVATIONS MADE FROM 1863 TO 1869 INCLUSIVE, READ BEFORE THE ASIATIC SOCIETY OF JAPAN, JUNE 17TH, 1874.

MONTHLY AND YEARLY AVERAGE (1863-1869) OF THE THERMOMETER (FAHR.).

Yearly Average.		Monthly Average.			
1863	59°	January.....	40°.28	July.....	75°.31
1864	58°.02	February.....	41°.29	August.....	78°.49
1865	59°.13	March.....	47°.03	September.....	70°.48
1866	57°.01	April.....	56°.15	October.....	61°.58
1867	59°.26	May.....	64°.07	November.....	52°
1868	58°.46	June.....	69°.44	December.....	43°.45
1869	58°.08				

Average of 1863-1869..... 59°.22

Highest monthly maximum (August, 1865)..... 91°

Lowest monthly minimum (January, 1864)..... 20°

"Yokohama is situated in lat. 35° 28' N., and long. 139° 39' E. from Greenwich. It is about thirty-seven miles from Cape King, the nearest point on the Pacific. The Bay of Yedo at Yokohama is about twelve miles wide. The city is, for the most part, built on a plain, about from two to ten feet above high-water mark, at the mouth of a valley opening on the bay. The valley is about a mile wide, and extends back in a westerly direction some three miles, gradually narrowing to a quarter of a mile. It is bounded on each side by a row of hills, about one hundred and twenty feet wide. It is cultivated in paddy fields, is consequently wet and marshy, and is exposed to the sweep of north-east and easterly winds from across the bay, and to south-west and westerly winds through the valley.

"The winds of Japan are at all seasons exceedingly irregular, frequently violent, and subject to sudden changes. The north-east and easterly winds are generally accompanied by rain, with a high and falling barometer, and are usually not violent. The south-west and westerly winds are generally high, often violent, and accompanied with a low barometer. It is from the south-west that the cyclones or typhoons almost invariably come. On clear and pleasant days, which are in excess of all others, there is a regular land and sea breeze at all seasons.

"The rain-fall is above the average of most countries, varying greatly, however, in different years. About two-thirds of the rain falls during the six months from April to October.

"The steady hot weather, when it is considered safe to change to light summer clothing, does not generally set in till the latter decade of June or 1st of July, and ends, often very abruptly, about the middle of September.

"The snow-fall is for the most part light, not often exceeding two or three inches. In 1861, on one occasion, it fell to the depth of twenty inches. The ice seldom exceeds one inch or one and a half inches in thickness. Fogs are rarely noticed, so also is hail. Thunder-storms are neither frequent nor severe. Earthquake shocks are frequent, averaging more than one a month; but hitherto, since the residence of foreigners in Yokohama, no very severe or dangerous shocks have occurred."

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- E, pronounced as *e* in *prey*; before a final liquid, or double consonant, as *e* in *men*.
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- F**, for words in Dutch books, or in writings copied therefrom, see under *H*, or *A*. In foreign books, *f* or *ff* is often inserted, or made terminal in a Japanese word which ends in an open vowel. Thus Shikokū and Hokusai, appear as Shikokf, Hokfsai, etc.
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- G**, pronounced hard. From *k* by *nigori*, or in combination. Few pure Japanese words begin with *g*.
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 H. In Dutch and Portuguese books *f* often takes the place of *h*. See under *F*. In combination, or by *nigori*, becomes *h*, *f*, or *p*.
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- K becomes g by nigori, or in combination.**
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- L.** There is no letter *l* in Japanese. The name Liu Kiu is Chinese; Japanese, Riu Kiu. The Kurile, or Kuril, Islands derive their name from the Russian Kuril, *to smoke*, from the active volcanoes on them. Saghalin is Russian. See under *R*.
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 Nigori, the impure or soft sound of a consonant, expressed in Japanese by two dots or a circle. *Chi* or *shi* by *nigori* become *ji*; *ho*, *bo*, *po*; *tau*, *zau*; *su*, *zu*; *ku*, *gu*; *fo*, *bo*; etc., etc.
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 O, pronounced as o in *dona*. Ō denotes prolonged o.
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 O, honorary prefix, to be neglected in analyzing a word.
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- P is the second modification of *k* or *f*, and the first of *b*. Probably no pure Japanese word begins with *p* except onomatopes, or children's words. Double *p* (*pp*) in a compound word is the strengthening of a vowel and an aspirate into two explosives, a sign of careless speaking, and lack of cultivation. The repetition of the vowel and aspirate is the mark of good lingual breeding. *Nihon* and *Yohodo* of the Japanese gentleman are far more elegant than *Nippon* and *Yoppodo* of the common people. One can tell a person of cultivation by this one sound.
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