



JAPAN
AND THINGS
JAPANESE

MOCK JOYA

JAPAN AND THINGS JAPANESE

For over fifty years, the Japanese-born Western-trained author of this remarkable volume devoted himself to explaining Japanese traditions and customs to foreigners through his newspaper columns, talks and four short books. The comprehensive work presented here, drawn from all these sources deals with all aspects of Japanese life and material culture – apparel and utensils; cures and medicines; houses and buildings; fetes and festivals; fish, birds and animals; folk tales; food, sake and tobacco; living habits; marriage, funerals and memorials; natural phenomena; plants and flowers; popular beliefs and traditions; recreation and entertainment; religious rites and social customs. With over seven hundred and thirty separate entries, this unique volume is the definitive work on all Japanese things.



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To the memory of Don C. Seitz of *The World*, New York, who first encouraged me to write on Japan and Things Japanese.

PREFACE

UP to some fifty or sixty years ago, the general public of foreign countries did not know about Japan and Japanese, some even being ignorant of the existence of such a country. But with the news of the Russo-Japanese War, 1904-5, they became suddenly interested in the little country of the Orient that was fighting the great European power.

As I went to the United States two years after the War, when the American public was just beginning to know something about Japan, I met everywhere many persons desiring to have more information about my country. Gradually I was asked, even in my student days, to tell friends and others about Japan and the Japanese, and then when I became a reporter of *The World*, New York, I wrote articles on the history, customs and problems of the Japanese, besides covering regular assignments.

As I found that most Americans did not know Japan, and as I was also unfamiliar with the thought and habits of the American people, I realized that it was necessary for us to know each other's historical backgrounds, traditions and customs in order to come to mutual understanding and respect. While I did my best to know American traditions, folklore and customs, I came to find joy in explaining things Japanese to Americans.

Thus my task of writing and talking on Japanese folklore and customs began almost fifty years ago. Coming back to Japan after the World War II, I started to write such articles for the *Japan Times*. All these years I have kept up this work of writing on our ways of thought and customs for the said journal and other publications, and speaking before the gatherings of foreign residents and visitors, and also for the NHK overseas broadcasting.

In this volume I collected those I believe to be worthy of being presented to foreign readers out of my past articles and talks. The items in "Quaint Customs and Manners of Japan" Vol. 1-4; "Milestones in Life"; "Japan: the Life and Legends";

and “Japanese Customs and Manners” are mostly included in the present book, revised or rearranged with additional materials.

Many of Japanese thoughts and customs may appear strange to other peoples, but they have their backgrounds and meanings to us. It is my hope that their explanations may help foreign peoples understand our ways and sentiments.

In publishing this volume, I wish to express my thanks to the many foreign and Japanese friends as well as unknown readers who kindly encouraged and helped me by giving their valuable suggestions and criticism.

Mock Joya

Kamakura, October 1958



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CONTENTS

Chapter I. Apparel and Utensils

| | | | |
|------------------------|----|-------------------------|----|
| Bells | 3 | Koromogaye | 32 |
| Bizen Ware | 4 | Kuromoji..... | 33 |
| Charcoal | 5 | Ksudama | 34 |
| Chawan and Owan | 6 | Kyara | 35 |
| Chochin | 8 | Lanterns | 36 |
| Cloisonne..... | 8 | Lighters | 37 |
| Cosmetics | 9 | Mayudama | 38 |
| Dyes | 10 | Meriyasu | 39 |
| Embroidery | 11 | Mirrors | 40 |
| Fans | 12 | Mompe and Kappogi | 41 |
| Fude and Sumi..... | 14 | Mugiwara Zaiku | 42 |
| Furoshiki..... | 15 | Nenneko | 43 |
| Futon | 16 | Paper | 43 |
| Geta | 17 | Pearls | 44 |
| Hachimaki | 18 | Pillows | 45 |
| Hanagami | 19 | Pocket Warmers | 46 |
| Happi | 20 | Rice Straw | 47 |
| Hashi | 21 | Sandals | 48 |
| Hata and Nobori | 22 | Suminawa | 49 |
| Head Coverings | 22 | Swords | 50 |
| Hemp Cloth | 23 | Tabi | 50 |
| Hosho Paper | 24 | Take-no-Kawa | 51 |
| Indigo Blue | 25 | Tanzen and Dotera | 52 |
| Jewelry | 26 | Tasuki | 53 |
| Jinrikisha | 27 | Tatara Steel | 54 |
| Kakashi | 28 | Tenugui | 55 |
| Kamado | 29 | Trunks..... | 55 |
| Kamiko | 30 | Yatate | 56 |
| Kimono Materials | 30 | Yukata..... | 57 |
| Komon Fabrics | 31 | | |

Chapter II. Cures and Medicines

| | | | |
|------------------|----|-------------------------|----|
| Amma | 61 | Kuma-no-t | 69 |
| Cold Cures | 62 | Kuroyaki | 70 |
| Dokukeshi | 63 | Medicinal Teas..... | 71 |
| Hari-Ryoji | 64 | Medicine Peddlers | 72 |
| Home Cures | 65 | O-Kyu | 73 |
| Furidashi..... | 67 | Rabies | 74 |
| Gama | 67 | Smallpox | 75 |
| Ginseng | 68 | | |

Chapter III. Dwelling Houses and Other Buildings

| | | | |
|--------------------------|----|--------------------------|----|
| Bad Luck Houses..... | 79 | Rocks in Gardens | 90 |
| Biggest Torii | 80 | Shachihoko | 91 |
| Doma | 81 | Shrine Architecture..... | 92 |
| Fine Wood Works | 81 | Stone Lanterns | 93 |
| Gardens | 82 | Sudare | 94 |
| Goju-no-To | 83 | Tatami | 95 |
| Irori and Kotatsu..... | 85 | Tea Rooms..... | 97 |
| Noren | 87 | Torii | 97 |
| Onigawara | 87 | Yukiguni | 99 |
| Reed-Thatched Roof | 88 | | |

Chapter IV. Fetes and Festivals

| | | | |
|---------------------------------|-----|---|-----|
| Baby's Fetes | 103 | O-Higan | 118 |
| Birthday Celebrations..... | 104 | Prenatal Ceremony | 119 |
| Bon-Festival | 105 | Rare Age Celebration | 120 |
| Boys' Festival | 107 | Second-Childhood Fete | 121 |
| Change of Luck | 108 | Seimon-Barai | 122 |
| Ebisu-ko | 110 | Setsubun | 123 |
| Eighty-Eighth Year Fete | 110 | Seventy-Seventh Year Celebration | 124 |
| Festival Floats | 111 | Shichi-Go-San | 125 |
| Fortieth-Year Celebration | 112 | Tabe-zome | 127 |
| Hina-Ichi | 113 | Tanabata Festival | 128 |
| Hina-matsuri | 114 | Tauchi | 129 |
| Matsuri | 115 | Thirteenth Year Fete..... | 130 |
| Miya-mairi | 117 | | |

Chapter V. Fish, Birds and Animals

| | | | |
|------------------------------|-----|-----------------------|-----|
| Bears and Boars | 135 | Ibota Wax | 155 |
| Beckoning Cats..... | 136 | Kirin | 155 |
| Bird Fortune-Teller | 136 | Kurage | 157 |
| Bull Fights | 137 | Lady Boar | 157 |
| Cattle-Horse | 138 | Lizards | 158 |
| Cats | 139 | Monkeys | 159 |
| Chickens | 140 | Okoze | 161 |
| Cicada | 141 | Pheasants | 163 |
| Crows | 142 | Pond Snail | 164 |
| Dog Soldiers | 144 | Quake Maker..... | 166 |
| Dragon Flies | 145 | Rats | 166 |
| Elephants | 147 | River Master | 167 |
| Fireflies | 148 | Sacred Cranes | 168 |
| Fish Funeral | 149 | Salamanders | 169 |
| Foxes | 150 | Sharks | 170 |
| Freeing Fish and Birds | 151 | Singing Frogs | 172 |
| Gold Fish | 153 | Singing Insects | 172 |
| Growing Fish | 153 | Tanuki | 174 |
| Horse-Carts | 153 | Thunder Bird..... | 175 |
| Horseflies | 154 | Toads | 176 |

| | |
|---------------|-----|
| Turtles | 177 |
| Uguisu | 179 |

| | |
|-----------------|-----|
| Witch Cats..... | 180 |
| Wolves | 182 |

Chapter VI. Folk Tales

| | |
|---------------------------|-----|
| Angels' Bath | 187 |
| Banzaburo of Nikko | 188 |
| Bee Minister | 188 |
| Brother Mountains | 189 |
| Bunbuku Chagama | 190 |
| Christian Martyrs | 191 |
| Crane Wife..... | 192 |
| Curing Tree | 193 |
| Daffodil | 194 |
| Devil's Flute | 195 |
| Divine Peach | 195 |
| Earthworm | 196 |
| Endless Tales..... | 197 |
| Evil Melon | 198 |
| Fighting Mountains..... | 199 |
| Gambler's Luck..... | 200 |
| Grateful Wasp | 200 |
| Growing Chopsticks..... | 201 |
| Inokashira Benten | 202 |
| Japanese Cinderella | 203 |
| Jealous Bridge | 204 |
| Jo-Fuku | 205 |
| Kannon's Guide | 205 |
| Kikimimi | 206 |
| Kintaro | 207 |
| Kitchen God | 208 |
| Kobo Daishi | 209 |
| Kobutori | 210 |
| Kunau | 211 |
| Magic House | 212 |
| Magic Rice-Bag..... | 213 |
| Marriage Song | 213 |

| | |
|-----------------------------|-----|
| Marrying a Monkey | 214 |
| Masakado | 215 |
| Momo | 216 |
| Mother Snake | 216 |
| Mountain Giants | 217 |
| Mt. Fuji Myth | 218 |
| Obasute-yama | 219 |
| One-Eyed Fish | 220 |
| Osayo | 221 |
| Otoko-Ishi | 221 |
| Petrified Women | 222 |
| Poisonous Mushrooms..... | 223 |
| River-Bottom Weaver | 224 |
| Sagiso | 224 |
| Saru-Jizo | 225 |
| Seeing the Future | 226 |
| Snakes and Swords | 227 |
| Snake's Gratitude..... | 228 |
| Snow Maid | 229 |
| Sparrow and Swallow..... | 230 |
| Stolen Dream..... | 231 |
| Stopping the Sun | 232 |
| Taketori Monogatari | 233 |
| Talking Turtle | 233 |
| Tsubaki | 234 |
| Turtle's Trick | 235 |
| Two Diviners..... | 236 |
| Utsubo-Bune | 237 |
| Weeping Rock | 238 |
| Weaver's Earthly Lover..... | 239 |
| Yahime | 240 |

Chapter VII. Food, 'Sake' and Tobacco

| | |
|-----------------------|-----|
| Asakusa-Nori | 245 |
| Ayu | 246 |
| Chawan-mushi | 246 |
| Chazuke | 248 |
| Cooking | 248 |
| Daikon | 250 |
| Drinking Cups | 250 |
| Drinking Custom | 251 |
| Eel-Eating Day | 253 |
| Fugu | 254 |
| Ginnan | 255 |
| Gohan | 256 |

| | |
|---------------------|-----|
| Gomakashi | 258 |
| Kabayaki | 258 |
| Kagezen | 260 |
| Kamaboko | 261 |
| Katsuo-bushi | 262 |
| Kawara Sembei | 262 |
| Konnyaku | 263 |
| Kori-mizu | 264 |
| Matsutake | 265 |
| Menrui | 266 |
| Mikan | 267 |
| Misoshiru | 268 |

| | | | |
|-----------------------|-----|-------------------------|-----|
| Mochi | 270 | Snake Eaters | 286 |
| Mochi-Tsuki | 270 | Sugar | 287 |
| Myoga | 271 | Suimono | 288 |
| Oden | 272 | Sukiyaki | 289 |
| One-Sided Fish | 273 | Sushi..... | 290 |
| Osechi | 274 | Tako-Nyudo | 292 |
| Red Rice | 274 | Tea Varieties..... | 293 |
| Ringo | 275 | Tea Water | 293 |
| Sakana | 276 | Tempura | 295 |
| 'Sake' Drinking | 278 | Tobacco Tradition | 296 |
| 'Sake' Eating | 278 | Tofu | 298 |
| Sashimi | 279 | Tsukemono | 299 |
| Satsuma-Imo | 281 | Umeboshi | 301 |
| Seaweeds | 282 | Wasabi | 301 |
| Shincha | 283 | Yasai | 302 |
| Shoyu | 284 | Yokan | 303 |
| Smoking Pipes | 285 | Yonaki-Soba | 304 |

Chapter VIII. Living Habits

| | | | |
|-------------------------|-----|------------------------|-----|
| Blackened Teeth | 309 | Melon-Seed Face | 323 |
| Counting Units | 310 | Mushiboshi | 324 |
| Gypsies | 310 | O-Fukuro..... | 324 |
| Harebi | 311 | Okinawa Women | 325 |
| Head Baskets..... | 312 | Purifying Salt | 326 |
| Hesokuri | 313 | Sayonara | 327 |
| Hot Baths | 314 | Seventy-five Days..... | 328 |
| Hot Spring Bathing..... | 315 | Tachimono | 329 |
| Itadakimasu | 317 | Tattooing | 330 |
| Kane and Kujira | 318 | Tub-Bathing | 331 |
| Kiribi | 319 | Ubuyu | 332 |
| Komori | 320 | Winter Training | 333 |
| Love Suicide | 321 | Yubikiri | 334 |
| Maigofuda | 322 | | |

Chapter IX. Marriage, Funeral and Memorials

| | | | |
|----------------------------|-----|------------------------|-----|
| Bride's Trial | 339 | Mibojin | 349 |
| Forty-Ninth Day | 340 | Nenki | 350 |
| Funeral Ceremony | 341 | Okakure | 351 |
| Hiding Bride | 342 | Otsuya | 352 |
| Husbands on Trial | 343 | Seven Deaths..... | 353 |
| Incense Money | 344 | Tsunokakushi..... | 354 |
| Kaimyo | 344 | Two Tombs | 356 |
| Katami | 345 | Wedding Ceremony | 356 |
| Kirisage | 346 | Yomeiri-Dogu..... | 359 |
| Kuyo..... | 347 | Yome-tataki | 359 |
| Marriage Go-Betweens | 348 | Yuino | 361 |

Chapter X. Natural Phenomena

| | | | |
|---------------------|-----|----------------------------|-----|
| Birth Year | 365 | Drinking Cups | 373 |
| Day's Fortune | 370 | Earthquake Foretells | 374 |
| Doyo | 372 | Ecliptic Luck..... | 375 |

| | | | |
|--------------------------|-----|---------------------------|-----|
| Full Moon Festival | 376 | Rabbit in The Moon | 381 |
| Good Weather Doll | 377 | Thunder | 382 |
| Kuwabara | 378 | Tsuyu | 383 |
| Leap Month | 379 | Typhoon Forecasting | 384 |
| Nono-sama | 380 | Yakubi | 385 |

Chapter XI. Plants and Flowers

| | | | |
|------------------------------|-----|-----------------------|-----|
| Bamboo | 389 | Pomegranates | 400 |
| Biwa | 390 | Rice Planting..... | 402 |
| Black Lily | 391 | Saboten | 404 |
| Bonsai | 391 | Sakura | 405 |
| Chrysanthemum | 393 | Sakura-so..... | 406 |
| Gourds | 394 | Sakura of Tokyo | 407 |
| Hozuki | 395 | Shogun's Bonsai | 408 |
| Kiri Trees | 396 | Sui-ban..... | 408 |
| Morning Glory | 397 | Sumire | 409 |
| Murasaki-Gusa | 398 | UmeBlossoms..... | 410 |
| Nikko's Trees | 399 | Willow | 411 |
| Oaks From Mount Vernon | 399 | 'Yuzu' Tree | 413 |

Chapter XII. Popular Beliefs and Traditions

| | | | |
|----------------------------|-----|-------------------------------|-----|
| Amagoi | 417 | Love-Letter Charm | 447 |
| Bewitching Fox..... | 422 | Migawari..... | 448 |
| Burglars' Guardian | 424 | O-binzuru | 449 |
| Child-Bearing Stones | 425 | Oshira-sama | 450 |
| Crab Charms | 426 | Otafuku | 450 |
| Daily Luck | 427 | Otake's Sink | 451 |
| Demon's Gate..... | 427 | Praying for a Baby..... | 452 |
| Divorce-Tree | 429 | Praying for Marriage | 453 |
| Dosojin | 430 | Praying for Snow..... | 455 |
| Dream Eaters..... | 430 | Reed Divination | 456 |
| Dream Prophecies | 432 | Sacred Eels..... | 458 |
| Farmers' Guardian | 433 | Sacred Rice | 459 |
| Funadama | 434 | Sando-me..... | 461 |
| Good Luck Rakes | 435 | Seki-no-Obasan | 463 |
| Hara | 435 | Seven Gods of Fortune | 463 |
| Hitodama | 436 | Shadow of Death | 469 |
| Hitsuji-no-Daifu..... | 437 | Shamoji Charm | 470 |
| Human Pillars | 438 | Shoki-san..... | 471 |
| Inugami | 439 | Squint Eyes | 472 |
| Jealous Goddess | 440 | Stones to Mountain Tops | 473 |
| Kama-itachi | 441 | Takasago..... | 475 |
| Kami-kakushi..... | 442 | Tatari-ishi | 476 |
| Kami-na-zuki | 442 | Tengu | 477 |
| Kappa | 443 | Toji | 478 |
| Kitsune-tsuki | 444 | Udonge..... | 479 |
| Kobo's Bamboo Cane | 445 | Voice of the Dead | 480 |
| Living Stones | 446 | | |

Chapter XIII. Recreation and Entertainment

| | | | |
|----------------|-----|-----------------|-----|
| Archery | 487 | Bon-Odori | 488 |
| Ayatsuri | 488 | Cha-no-yu | 489 |

| | | | |
|------------------------|-----|---------------------------|-----|
| Chikara-mochi | 490 | Naniwa-bushi | 522 |
| Chindon-ya | 491 | Niwaka | 522 |
| Daruma-san | 492 | Oiri-Bukuro | 523 |
| Dog-Fights | 494 | O-kagura | 524 |
| Dolls | 494 | Okame and Hyottoko | 525 |
| Flowers in Water | 495 | Oldest Toy | 525 |
| Fukusuke | 496 | Origami | 527 |
| Gagaku | 497 | Peacock Tea-Houses | 528 |
| Games and Sports | 497 | Quiz Shows | 529 |
| Geisha and Geiko | 498 | Rakuyaki | 530 |
| Geisha in Paris | 499 | Sanbaso | 530 |
| Ghost Stories | 500 | Saru-mawashi | 531 |
| Hagoita | 502 | Shamisen | 532 |
| Hanami | 503 | Shiohi-gari | 533 |
| Hawking | 504 | Shishi-mai | 534 |
| Hozuki | 505 | Shogi | 535 |
| Inu-hariko | 506 | Sho-no-fue | 536 |
| Jankempo | 507 | Step-Ladder Fishing | 537 |
| Japanese Polo | 508 | Story Tellers | 538 |
| Judo | 509 | Sugoroku | 539 |
| Kabuki | 510 | Sumo | 540 |
| Kado | 511 | Suzumi-Bune | 541 |
| Kakunori | 512 | Taiko-mochi | 542 |
| Kami-shibai | 513 | Take-Uma | 542 |
| Kankan Dance | 514 | Temari | 543 |
| Kaza-guruma | 515 | Top Spinning | 544 |
| Kemari | 516 | Tosen-Kyo | 545 |
| Kite Flying | 516 | Uma-no-Ashi | 546 |
| Kokeshi Dolls | 517 | Utagaruta | 547 |
| Kyokuba | 518 | Wrestling Shows | 548 |
| Manzai | 519 | Yokozuna | 548 |
| Mawari-Doro | 520 | Yose | 549 |
| Monkey Trainers | 521 | Yotsutake | 551 |

Chapter XIV. Religious Rites

| | | | |
|---------------------------|-----|-------------------------|-----|
| Aizenmyo-o | 555 | Ishi-age | 573 |
| Amacha | 556 | Jizo | 574 |
| Ashura | 557 | Kagami | 582 |
| Boiling Water Rite | 558 | Kagami-mochi | 583 |
| Bonfires | 558 | Kagura | 584 |
| Buddhist Rosaries | 559 | Kakure-Kirishitan | 585 |
| Dainichi-Nyorai | 560 | Kami-nashi-tsuki | 586 |
| Dancing Religion | 561 | Kami-no-Tsukai | 587 |
| Enkiri-dera | 562 | Kojin-sama | 588 |
| Eye-Opening Service | 562 | Ko Meetings | 588 |
| Family Shrines | 563 | Kompira | 589 |
| Five Hundred Rakan | 565 | Komuso | 590 |
| Fudo | 566 | Kumano Shrine | 591 |
| Gohei | 566 | Kwannon | 591 |
| Hachiman | 567 | Lord of Hades | 592 |
| Hand Clapping | 568 | Lotus Throne | 593 |
| Harvesting Rites | 570 | Maria-Kwannon | 595 |
| Hatsu-mairi | 571 | Marishiten | 595 |
| Inari-san | 571 | Miko | 596 |

| | | | |
|----------------------|-----|--------------------------------|-----|
| Mikuji | 597 | Sakaki | 625 |
| Miroku-Bosatsu | 599 | Sake-no-kami | 626 |
| Mitoshino-Kami | 599 | Seishi-Bosatsu | 626 |
| Monju-Bosatsu | 600 | Senbon-nobori | 627 |
| Mt. Fuji | 601 | Shime-nawa | 628 |
| New Year | 603 | Shrines | 629 |
| Nio-San | 612 | Suitengu | 630 |
| Norito | 612 | Sumiyoshi Shrine | 631 |
| Ofuda | 613 | Sun Worshipers | 631 |
| O-harai | 614 | Suwa Shrine | 632 |
| Omamori | 615 | Taiko | 633 |
| O-miki | 616 | Te-arai | 634 |
| Pilgrimages | 617 | Tenjin-san | 635 |
| Praying Stones | 618 | Three Monkeys | 636 |
| Rakan | 620 | Ubugami | 637 |
| Reincarnation | 620 | Visualization of Thought | 638 |
| Sacred Horse | 621 | Warai-Botoke | 638 |
| Sacred Trees | 623 | Yakushi | 639 |
| Saisen-bako | 624 | | |

Chapter XV. Social Customs

| | | | |
|-----------------------------|-----|---------------------------|-----|
| Adopted Children | 643 | Mon | 669 |
| Amano-jaku | 644 | Mother-in-Law | 670 |
| Apprentice System | 645 | Mujin | 671 |
| Azana | 646 | Mura-Hachibu | 672 |
| Daikoku | 647 | Musekimono | 673 |
| Danna | 648 | Naming Babies | 674 |
| Etiquette | 649 | Noshi and Mizuhiki | 675 |
| Family Names | 650 | Nue-like Persons | 676 |
| Finding an Address | 651 | Ochugen Presents | 677 |
| Fortune Stealing | 652 | Order of Seating | 678 |
| Futago | 653 | Oseibo | 679 |
| Genpuku | 654 | O-toshidama | 679 |
| Gifts | 654 | Respecting the Aged | 680 |
| Gift Certificates | 656 | Seal | 681 |
| Giri | 657 | Seimeigaku | 683 |
| Girls' Names | 658 | Senbetsu | 684 |
| Harakiri | 659 | Sensei | 685 |
| Hiyokuzuka | 660 | Seven Foes | 686 |
| Hotel Bills | 661 | Shimanagashi | 687 |
| Imperial Poetry Party | 663 | Sutra Copying | 688 |
| Information Stones | 663 | Te-Uchi | 688 |
| Inkyo | 664 | Tokusei | 689 |
| Invitations | 665 | Toshikoshi | 690 |
| Koseki | 666 | Thumb Marks | 691 |
| Laugh at Me | 667 | Unwelcome Guest | 692 |
| Men's Names | 668 | Yakimochi | 693 |
| Mimai | 668 | Yonige | 694 |

Chapter XVI. Miscellaneous

| | | | |
|----------------------|-----|-------------------------|-----|
| Aesop's Fables | 699 | Boat Dwellers | 701 |
| Akitsushima | 699 | Bushi and Samurai | 702 |
| Biwako-Sosui | 700 | Devil's Machine | 702 |

| | | | |
|-------------------------|-----|-------------------------------|-----|
| Edo Firemen | 703 | Masters of Invisibility | 718 |
| Edo Waterworks | 704 | Nihonbashi | 719 |
| Encyclopedia | 705 | Nishijin | 720 |
| Ginza | 706 | Noon Gun | 721 |
| Hanashi-Zuka | 706 | Oldest Printing | 721 |
| Hinomaru | 707 | Paper Money | 722 |
| Hinomoto | 708 | Rendai | 723 |
| Hour Bell | 709 | Samurai's Training | 724 |
| Iemoto | 710 | Sea-Gypsies | 725 |
| Kakitsubata Stamp | 710 | Shotoku Taishi | 726 |
| Kawaraban | 711 | Snake Bridge | 727 |
| Kimigayo | 712 | Takara-Kuji | 728 |
| Kindness to Dogs | 713 | Takuhon | 729 |
| Koban | 714 | Toba Sojo | 730 |
| Kojiki | 714 | Wood Block Printing | 730 |
| Marunouchi | 715 | Yodobashi | 731 |
| 'Maru' Ships | 718 | | |

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I. Apparel and Utensils

Bells

The ringing of *furin* or wind-bells makes us feel cool and refreshed, not only because of the breeze that makes it ring, but also due to its clear, penetrating tone. The people love to have *furin* in the house during the summer days, as they find its clear ringing a real comfort in fighting the heat. In olden days there were *furin-ya* or wind-bell vendors and stalls specializing in the sale of all kinds of wind-bells.

Bells play various roles in the country; there are numerous varieties, ranging from tiny ones as small as peas to huge temple bells.

Generally speaking, bells are divided into two kinds. Small bells are called *suzu*, meaning cool and refreshing because of their clear ringing. On the other hand, big bells are called *kane*. *Suzu* and *kane* are of different shapes. *Suzu* generally come in small round shapes, hollow with tiny metal balls inside. When a *suzu* is shaken or moved about, it rings. *Kane* is in the so-called bell shape, and sounded by striking upon it. *Suzu* has been always connected with Shinto and shrines, while *kane* is related to Buddhist temples and rites.

Furin or wind-bell is a type that comes between *suzu* and *kane*. Being in the bell-shape, its general outline is like *kane*, but it has its striker suspended underneath, to which is attached an oblong cardboard for catching the breeze. It is generally made of metal, as all bells are, but recently there have also appeared *furin* made of glass. Though in tone glass *furin* may be just as pleasant, it is not so picturesque.

Used in various different ways, *suzu* or small bells may be said to be very closely interwoven in the life of the people. It was first used in shrines, but is now also used extensively

in general households. Little children, both boys and girls, often have tiny *suzu* attached to their sashes for ornamental purposes, and they love to have the bells ringing as they move about. *Geta* or wooden clogs of little girls sometimes have tiny bells attached underneath, which give out tinkling sounds as they walk. Pets, such as dogs and cats, have *suzu* attached to their necks, to show where they are. Japanese women, particularly those of the old-fashioned type, love to attach *suzu* to their scissors and other articles. Such *suzu* are generally made of copper alloys, but sometimes of silver or gold alloys. They are also very elaborately made, with inlaid or curved designs.

Big bells or *kane* are found at temples, and in olden days there were many famous bell casters. The technique of making good bells is very difficult, and, though there are thousands of bells throughout the country, there are only a few that give a musical and pleasant sound.

Of the large bells in the country, the one at the Chion-in temple, Kyoto which is 18 feet high, and another at the Daibutsu temple at Nara, which is 15 feet high, are especially famous. The largest one in the country was the one at Shitennoji, Osaka, which was 26 feet high, and cast in 1902 but unfortunately this bell was not properly cast, and did not give any sound at all. Those were temple bells that used to announce the time to the people by their hourly or bi-hourly ringing. There are still many temples in the country that give the hourly or noon bell ringing. Many of those temple bells were scrapped for the last war, but fortunately there still remain many famous old ones.

Bizen Ware

Bizen-yaki is a unique type of ceramic ware produced in Japan. It is produced at Imbe, Okayama Prefecture, which is said to be the oldest ceramic producing district of the country.

Bizen-yaki is unique because this kind of porcelain has no glaze nor color, but is nevertheless lustrous and beautiful. Another distinction is its hardness. A Bizen ware rings like metal when struck.

Bizen-yaki was originally called *Imbe-yaki*, and at first

dishes and bowls used for shrine services were produced. Imbe meant persons making utensils for shrine ceremonies.

At the beginning, Imbe produced only wares for ceremonial use and jars for storing seeds. Then gradually porcelains for household use came to be made.

It was the rising popularity of *Chanoyu* or tea ceremony that made Imbe ware famous, as they were highly valued by all tea masters. Tea bowls made there became so famous that Toyotomi Hideyoshi (16th century) encouraged the production with various favors. Then during the Tokugawa era, Lord Ikeda of the province gave his protection to the kiln.

The method used there has remained unchanged since olden days. Bottles, jars, bowls and other articles molded in clay are placed in the kiln and fired continuously for ten days with pine wood. No glaze is applied, but the fire and ash produce a ware of reddish brown, bluish brown or brown with bluish spots.

Bizen ware is so hard that often chains of rings of clay are made which are so strong that they are used in hanging up heavy flower vases.

Bizen ware have no designs nor artificial colors, and in that respect they are unique. The texture and natural color are so rich that they do not require any artificial touch to make them perfect works of art.

Charcoal

The Japanese make very good charcoal of many kinds, each suitable for a particular use. Japan produces the hardest charcoal in the world, which has become very famous. The tea ceremony perfected the art of arranging charcoal in braziers.

The most commonly used kind is made of *kunugi* or other kinds of oak. In the Tokyo area this variety is called *Sakura-zumi*, but it is not made of *sakura* (cherry) wood, being named after Sakura, Chiba Prefecture, where a very good charcoal of this type is produced. In Osaka, it is known as *Ikeda-zumi*, after the Ikeda district where it is made.

There are hard and soft charcoal. The soft kind gives greater heat than the hard, but burns out quicker. Hard charcoal continues to burn for a long time, without much change in its temperature. Thus for cooking the hard kind is generally

used. But blacksmiths use soft charcoal, mostly *matsu-zumi*, or pine charcoal, to get the high temperature required for heating iron.

Bincho is famous as the hardest charcoal. It was first made by Bingoya Choemon of Kii (present Wakayama Prefecture) in the Genroku era (1688–1704) and came to be called *Bincho* after his name. It is made of slender branches of *kashi*, a kind of oak, and looks whitish. Thus it has been often called “white charcoal.” It is very hard and rings like metal when struck.

Other types are *maru* (whole) charcoal, and *wari* (split) charcoal. The first is made of whole wood, the latter of split wood. Generally speaking, split charcoal is cheap and does not burn long. Good charcoal is made of whole wood.

For *chanoyu* and other uses, charcoal is made of very slender branches. It looks beautiful and often is used together with larger pieces.

Chawan and Owan

The Japanese use *chawan* or porcelain bowls for rice and *owan* or lacquered wooden bowls for soup. This custom is comparatively new. In ancient days foods were placed on leaves or in earthenwares, and the old habit is still preserved at shrines.

The people used plain crudely made wooden plates and bowls generally for holding and serving foods. *Owan* or *wan* originally meant any kind of bowl made of whatever materials, but as bowls used at tables were all wooden, the term has been used generally for wooden bowls.

With the wide use of lacquering that was introduced from Korea, almost all household wooden utensils came to be lacquered. So bowls were also lacquered. Mostly vermilion or black lacquers were used, vermilion bowls being regarded more aristocratic than the black ones.

Chawan or porcelain bowls are said to have been introduced in the Muromachi Period (1392–1573), but at first they were used for drinking tea only.

It was in the early Edo Period or the beginning of the 17th century that porcelain bowls first appeared on Japanese tables. They were first used by the merchant class of Edo

for eating rice, and became rapidly popular. Aristocrats and rural folks were slow in adopting *chawan* for their rice. In rural districts it was believed that if one ate rice out of a porcelain bowl daily, he would never attain any success. But the new fad of using porcelain bowls for rice became gradually widespread. It was, however, reserved for only daily meals, and for formal dinners and guests *chawan* were never used.

The Japanese drink many kinds of tea, and thus have different types of teacups and bowls. They become quite attached to these *chawan* or tea-bowls. Many persons treasure and use the same cups or bowls for years, and would not feel happy unless their tea is served in their favorite *chawan*. Of course some of these *chawan* are masterpieces of ceramic art, but besides their artistic value, personal attachment develops out of long use.

Western peoples also have fine teacups, but they have no personal sentiment about them. This difference in their attitude towards teacups comes from their different ways of holding them. Westerners take up their teacups by the saucer or handle. The Japanese hold their *chawan* in the palms of their hands.

The *chawan* for drinking whisked powdered tea at a tea ceremony, and that for *bancha*, the common tea usually drunk at home, are generally large and thick. If they are thin they would be too hot to be held in the palms. So they are made especially thick and heavy.

As the tea drinker holds the *chawan* nestled snugly in the palm of his hands, he feels the warmth gradually radiating from it and enjoys the touch of the smooth glaze that covers the bowl. So the shape and glaze must be just right to give the hands the desired pleasant feeling. These points are just as, or more important than the color and design of the decoration.

Each *chawan* has a different charm for the tea drinker. There are *chawan* for the summer season and others for cold winter days. Women sometimes are offered small special *chawan*.

For drinking green tea, small, thin cups are used because it is never brewed as hot as the whisked powdered tea or *bancha*.

Chochin

Chochin or Japanese paper lanterns were first used for religious services, to replace torches which were burned at all-night rites in earlier days.

It is recorded that a *chochin* was first used at the service of Hotei-in Temple, held on January 30, 1086. But it was actually about four centuries later that *chochin* came to be popularly used, with the development of candles made from pine resin.

In the Tensho era (1573-91) they were greatly improved and made so they could be folded up when not in use. The paper is pasted over thin bamboo hoops which are placed one above the other with a narrow space between.

In the seventeenth century or the beginning of the Tokugawa régime, *chochin* became one of the most important household articles. Not only did many different types appear, but they also came to be used by all classes of people at night, becoming a utensil of general use and not restricted solely to the religious services as before. Under the feudalistic social system, the Tokugawa authorities set various rules for their use. The types used by *samurai*, firemen and commoners were definitely fixed.

With their increasing popularity, *chochin* were made more beautiful and decorated with designs. All households, *samurai* and commoner, put their family crests or marks on their *chochin*, so that they could be identified in the dark.

They were used also indoors in summer, more for decorative purposes than for obtaining light.

In the early Meiji Period, *Gifu Chochin* (Gifu lanterns) made of very thick paper, and beautifully painted with flowers and other designs, were made. *Gifu Chochin* are now the representative indoor *chochin*.

Besides those used at temples and shrines, *chochins* now commonly used are *Gifu Chochin* in summer, and round red *chochin* carried in processions or displayed on festivals.

Cloisonné

Shippo or cloisonné is one of the famous Japanese works of art, but it is only since the Meiji era that the *shippo*-making

technique was developed as to produce such intricate and beautiful pieces. *Shippo* means seven gems, signifying the varied gemlike luster and colors produced.

On a metal base the design is formed by thin wires, and the spaces between the lines are filled with enamel of different colors. Then the whole thing is baked at a high temperature. It is a painstaking, delicate work.

It is recorded that as early as in the reign of Emperor Shomu (724-748) *shippo* pieces were brought from China where the cloisonné making art had been highly developed during the Tang Dynasty (618-907).

But it was in the Muromachi Period (1392-1573), that the Japanese began to fully appreciate the beauty of *shippo*. Following the popular interest in cloisonné, Hikoshiro Hirata of Kyoto studied the technique from a Korean artisan, in the Keicho era (1596-1614). He was encouraged by the Tokugawa authorities.

As Japanese artisans became able to produce good cloisonné, *shippo* was used in decorating various articles as the handles of the sliding doors of Katsura Palace, Kyoto, and also for decorating various parts of the Toshogu Shrine at Nikko.

But real development of the art was due to the efforts of Tsunekichi Kaji who, in the Tempo era (1829-43), made the first scientific study of *shippo* by breaking up Chinese cloisonné. Through his efforts many secrets of the Chinese art hitherto unknown to Japanese artisans were found.

It was the export of *shippo* objects that suddenly increased in the early Meiji years that brought about a signal progress of *shippo*-making technique. In the fourth year of Meiji, 1871, *shippo* plants were opened at Tokyo, Yokohama and Nagoya. Demand and competition rapidly improved the quality.

Cosmetics

Before the introduction of soap and other modern cosmetics, Japanese women had their own way of beautifying themselves. First, in washing their faces they used *Nukabukuro* or little cotton bags containing rice-bran. The bag was wetted and applied to the face and hands, or all over the body when taking a bath.

The moistened bran gives off a whitish juice which is

believed to be good for the skin. This old-fashioned *nuka-bukuro* is still used by many women.

In the old days, small lumps of black sugar or droppings of *uguisu*, bush warblers, were added to the bran. These ingredients were believed to be very effective in beautifying and nourishing the skin.

Women shaved their faces as they wanted to keep them perfectly smooth. Even today Japanese women shave as they cannot bear to have even a little bit of down on their faces.

Oshiroi or Japanese face-whitening contained lead carbonate, cadmia, clay, diatom earth and other matters. They came in liquid, powder and cake forms. They gave a very white coating to the face, but its manufacture is now prohibited because of the lead content that makes its application harmful to health. Formerly, many actors, *geisha* and others were poisoned by the constant heavy use of the lead-containing *oshiroi*.

Lip rouge used by Japanese women was made from the petals of a red flower called *benibana* (*carthamus tinctorius*) or rouge blossom, and gave a very bright red color to the lips. The flower petals are crushed to obtain the rouge. One feature of this rouge is that when it is applied heavily it takes on a greenish gold tint. It is harmless and has also been used in dyeing many foodstuffs.

In washing hair, Japanese women used *funori* or a kind of seaweed, *gloiletis furcata* var *coliformia*. The weed is boiled and a sticky juice is obtained. The hair is washed with *funori*, and then rinsed with warm water. Many still prefer it to soaps and shampoos.

Dyes

In the old days, Japanese women dyed the hemp yarns and fabrics for their clothing with leaves, flowers and roots. Such dyes produced beautiful shades of various colors that cannot be duplicated with modern chemical dyes. But most of these natural dyes have disappeared as the primitive methods of production and dyeing take much time, and products are limited and expensive.

The Education Ministry has recently decided to protect and preserve the old methods of producing *murasaki* (purple)

and *akane* (madder red) dyes, still used in Akita Prefecture. These dyes have been produced in Akita and Iwate districts for more than a thousand years. Hemp and cotton fabrics dyed with them were formerly highly valued, and particularly in Edo days they were eagerly sought by the ladies of the upper class.

Bunjiro Kuriyama, 68, of Hanawa-machi, Akita Prefecture, is said to be one of the very few who still knows how to make such ancient dyes in the orthodox way. The entire process of making such dyes and dyeing fabrics and yarns will be scientifically studied and filmed by the Education Ministry.

Murasaki is a perennial plant, found wild all over the country, that bears white blossoms in summer. The root of this plant is used for making purple dye.

Akane is a perennial vine that has fat reddish roots. It is named *akane* (red root) because of the color of its roots, which make madder red dye.

The roots are pounded into pulp and then boiled in water with wood ash. Yarns and fabrics are then dipped in the dyes. They have to be dyed several times to make the colors fast. After dyeing, the yarns and fabrics are hung from the ceiling six to twelve months to settle the colors. It takes four years or more to complete the entire process of dyeing by such ancient methods.

Embroidery

It was Buddhism which encouraged the development of the Japanese art of embroidery. Japanese women must have embroidered since the earliest period, but nothing is known of the early embroidery. But it can be said that real artistic progress came after the introduction of Buddhism.

It is recorded that, in 605, Empress Regnant Suiko ordered the making of an embroidered picture of Buddha. This was the first picture of Buddha in embroidery, and was of course made by court ladies at the Empress's command. Then, when Prince Shotoku died in 621, the Princess made court ladies embroider two *Mandaras* or pictures of Buddha, for the salvation of the Prince's soul. Fragments of the two *Mandaras* are still preserved.

The two events made the embroidery of Buddhist pictures very popular among noble ladies. Embroidery is a work that

requires delicate technique and patience, but the ladies of the court and others embroidered Buddhist pictures as a religious duty.

The common use of embroidery came in the Tempyo era, 729-749, when it came to be applied for decorating *obi*, bags, footwear, and household goods.

The real Japanese art of embroidery, however, developed in the Tokugawa Period during the 17th and 18th centuries, when women's costumes and habits became elegant and luxurious with the stabilization and advance of the national life. Not only women came to wear costumes and *obi* which were gorgeously decorated with rich embroidery, but also *Noh* and *Kabuki* plays gave an opportunity to show richly embroidered costumes to the best advantage. Gold and silver threads and gems were used in many of such embroidery work.

Fans

For the Japanese, fans are not merely for fanning on hot summer days, but they are quite indispensable in ceremonial, social and daily activities throughout the year. Almost all races have had their fans since very early days, but nowhere else in the world have fans become such articles of necessity and utility as in Japan.

There are two kinds of fans. *Uchiwa* (flat fans) and *Ohgi* or *Sensu* (folding fans).

The *ohgi* or folding fan has been used by the Japanese since very early days. At first it was not used for fanning oneself on hot days. In the early period it was held in one's hand or placed in front as one prayed or spoke to *kami* (God). By about the 7th century or Nara Period, however, the custom of using fans at ceremonies and formal occasions was firmly established.

This original use of *ohgi* is still practised, though in a modified way, at ceremonies and by *Noh* drama reciters who hold their fans while reciting and place them in front of themselves when they are not reciting.

The early *ohgi* was made of thin pieces of *hinoki* or Japanese cypress wood, bound together by silk cords. Then came fans made of paper and silk stretched over a frame of ribs. Fan ribs are generally of bamboo, wood, ivory, steel or copper.

There are slender round ribs and flat ribs. Ribs have increased in number to nineteen or twenty, but old ones had only five or seven.

Ohgis were, of course, used by aristocrats at first. They came to be commonly used and beautifully and expensively decorated. When Emperor Higashiyama (1688-1710) went to Saga and held a boating excursion on the River Oi, one of the ladies dropped her fan into the river. The open fan floated down the river making a pretty picture. Other ladies followed her example and threw their fans. There were many beautiful ones carried away by the stream and all were highly pleased. This was the start of *ohgi-nagashi* (fan-floating) as an aristocratic pleasure to be followed by many.

In the An-ei era (1772-80) a game called *tosenkyo* (fan throwing) became popular. A small target in the shape of the ginkgo leaf was set upon a small stand. A player threw an open fan at the target from a distance of several feet. It became popular among women of the upper class. Soon the play was abused for gambling or other purposes, and the Shogunate authorities prohibited it.

It was revived in the Meiji era and played by women and children, but it is very seldom played now.

Then again, *uchiwa* or flat fans are utilized in many ways. The most common use to which an *uchiwa* is applied is as bellows. When housewives or maids kindle a fire for cooking, they take up an *uchiwa* to accelerate the burning of the wood. Then again, this type of fan is also used for carrying things, taking the place of a tray.

In the hot summer season, the Japanese almost invariably carry folding-fans. They fan themselves on trains, on tram-cars, in their offices, or even while walking. It is regarded as the first item in etiquette to offer an *uchiwa* to a visitor during the hot season. In theaters, cinema houses or any large gathering of crowds, fans will be seen constantly waving all over.

The wide and particularly ceremonial use of fans has developed the art of fan-making. Fans are really art objects. The most luxurious folding-fans are made of specially made paper or silk, polished bamboo, or ivory, and then decorated with paintings or designs in gold or lacquer. Fans painted by famous artists are highly valued.

Uchiwa or flat fans are generally more simple and are for practical use. But there are also some elaborate ones, made of rich paper, silk, or brocades, and painted by noted artists. Cheap *uchiwa* are used for advertising purpose. This

utilization of fans started in Japan as early as the Tokugawa Period. Fans advertising various merchandise are freely distributed by merchants.

Shibu-uchiwa is the cheapest but strongest kind. This type is made on a strong frame and the paper is given a coating of *shibu* or persimmon tannin juice to make it water-resistant and durable. Thus, it is often called *Kaki-uchiwa* or persimmon *uchiwa*. *Shibu-uchiwa* is only used in the kitchen to fan wood or charcoal fire.

Being always used in the kitchen it has been regarded as a utensil of the lowest rank that should never be brought to any other room. Since the late Tokugawa days *shibu-uchiwa* has come to be regarded as a symbol of poverty. *Bimbo-gami*, god of poverty, is represented as a frail old man holding a *shibu-uchiwa* in his hand.

In the old days there were *mizu-uchiwa* or water fans. These were either made of woven leaves or were lacquered. They were dipped in water before using so that the breeze they would create would be cool.

Fude and Sumi

For writing and painting, the Japanese people still use *fude* (writing brush) and *sumi* (ink cakes), although pencils and fountain pens have come into wide use. Both *fude* and *sumi* have not changed much in these fifteen or more centuries.

More than two hundred kinds of hair are used in making *fude*. Weasels, sheep, horses, badgers, squirrels, dogs, deer, muskrats and other animals supply the hair for *fude*. The best kinds for making high-grade *fude* are still imported from Szechuan province of China.

Fude is said to have been invented in China in the second or third century. There are many kinds of *fude*, differing in sizes and type of hair. One *fude* tip is made of several layers of different kinds of hair to meet different needs. The hair is first washed and steamed or rubbed in ashes to remove oily substances. Then they are classified by length and stiffness. *Fude* tips are then inserted into the hollow of a piece of bamboo.

Sumi or cake ink is also of Chinese origin, but in Japan it was first made by a Korean priest in 610 during the

reign of Empress Regnant Suiko. Japanese calligraphers and painters still value good Chinese *sumi*, and say that Japanese makes are not up to their requirements.

The making of *sumi* is tedious work. It is made of soot and glue. Formerly soot was obtained by burning pine-wood, but now the soot is made by burning sesame oil or rape-seed oil in lamps. In *sumi*-making plants, there are rows of tiny oil-burning lamps on shelves. Soot is collected on a covering placed over each lamp. The collected soot is mixed with glue and perfumes and cast in molds.

Sumi is believed to improve in quality with age, and thus old *sumi* is highly treasured.

Proper *suzuri-ishi* or ink-stones are necessary to make ink. When the stone used for making *suzuri* is too soft or coarse in texture, good writing ink cannot be produced. Too hard or too smooth stones are equally unsuitable.

With water in the well of the ink-stone, the ink-cake is rubbed over the surface of the stone until the water attains the desired blackness and thickness for writing.

Furoshiki

Japanese *furoshiki* is unique and almost world-famous. Of course, in all countries big handkerchiefs have been used sometimes in wrapping up and carrying things, but never have any other people learned to use anything like it. *Furoshiki* is one thing without which the people of Japan cannot live even a single day.

Furoshiki is the handiest thing for wrapping up and carrying anything conceivable. It, of course, comes in all sizes, from about one foot square to ten times that size. It is convenient because, when not in use, it can be folded up and put into a pocket or handbag. A square piece of any fabric will make one *furoshiki*. But special fabrics of silk or cotton are designed, woven and dyed to make good ones. Many wealthy or noble families have their family *furoshiki* specially made with their traditional crests and in family colors.

Furoshiki is believed to have been used by the people since the days of the Muromachi Period or 14th century. The present users mostly do not know that *furoshiki* originated in the bathroom, although its very name means 'bathroom spread.'

When Ashikaga Yoshimitsu built the so-called Muromachi Palace in Kyoto in the 14th century, there was a big bathroom so that attending feudal lords and high officials could take their bath in the palace. Next to the bathroom which had a big tub, a large room where those lords and officials undressed was constructed. The floor of the second room was of bare boards, and as the bathers came to the dressing room from the bathroom, their feet left wet marks on the floor. So to keep their clothing safe from direct contact with the wet floor, and also to make it possible to identify their clothes easily, they each brought a piece of square cloth, which they spread on the floor. Upon this spread they placed their clothings and other things, and turned the four corners over the center so as to keep everything together. This cloth came to be known as *furoshiki* or bathroom spread.

Soon afterwards, it is said, the *furoshiki* came to be used in carrying clothings to and from the bathroom whenever an official wanted to change his dress after the bath. The convenience of the *furoshiki* soon popularized it and was adopted by all classes of the people.

So *furoshiki* is used every day by the people for carrying anything, from office workers' lunches and school children's text-books to vegetables, potatoes or even bulky bedding or furniture.

Futon

The word *futon* (Japanese bedding) came from the Chinese pronunciation of the Sung Dynasty (10th to 11th century). The term was brought back by Japanese Buddhist priests who studied in China, but it did not mean bedding.

At first it meant the round seats *Zen* priests used to sit on when they sat in meditation. The *futon* was enlarged later, mostly to an oblong shape to be used as cushions or seats when they wanted to sit down comfortably.

But when this Chinese term was introduced, the Japanese had no proper name for their beddings and as they were improved, gradually came to be called *futon*.

In the early days, the people did not have much bedding to speak of. It is recorded that they slept on piles of beaten straws or sacks woven of straws. This habit of sleeping on

beaten straws is still kept up in many northern districts.

Some authorities say that the Japanese cultivated rice not only as food, but also to obtain materials for their sleeping accommodations.

The oldest term that can be found for bedding is *yobusuma* (night dress). This was *fusuma* (dress) which was made larger to make the sleeper more comfortable. This *yobusuma* or original *futon* developed to become the present *futon*.

Japanese bedding generally consists of one or more oblong *futon* stuffed thick with cotton to be used as the mattress, and large *kimono*-like coverings, or flat, square or oblong *futon* to cover up the body.

G e t a

The Japanese have used *geta* or wooden clogs since the earliest time. It is notable that *geta* have not changed much during these many centuries, and are still worn by the people as their ancestors did.

The only change seen is that, in ancient days, *geta* were made of hard and heavy wood, but since about the 17th century, they have come to be made of lighter and softer wood with *kiri* or paulownia wood the most common since the Tokugawa Period.

It may be also mentioned that *geta* became shorter in height. In the Tokugawa days, tall *geta* were called *yamaget* (mountain *geta*) or *dochu-geta* (travel *geta*), as such were used mostly when traveling long distances or over mountain roads. It was said that tall *geta* were more suitable for such walks.

As everything became luxurious in the Tokugawa days, *geta* also showed luxurious trends. During the Bunka-Bunsei period (1804-29) *geta* with little drawers to hold scent bags or tiny bells appeared. Such *geta* were used by fashionable women. Many women also discarded their *geta* after a few days, as they liked to always wear new *geta*.

Hanao or thongs for men's *geta* were mainly made of kid or horse leather in Edo days, while women's thongs were of silk or velvet. It was at the beginning of the Meiji era that thongs of other materials, colors and designs appeared.

A notable change has been made in recent years, particularly after the recent war. *Geta* for women have become larg-

er, proving that Japanese women have become bigger in stature.

Geta are often used as presents to friends in sick-bed in the hope that the patients will soon be able to wear them. But again, some people believe that if *geta* are given to a lover, the donor will lose the love of the other, as affection will walk away.

Hachimaki

Young men and children who carry *mikoshi* or portable tabernacles on their shoulders and parade through the town on the local shrine festival day wear *sachimaki* or sweat-bands of white or red cotton cloth. It is an indispensable part of their costume. *Hachimaki* is a symbol of action or great physical exertion. The wide use of Western caps and hats has greatly reduced its popularity, but it is still used by farmers and outdoor workers, or when special importance is attached to any physical labor.

Hachimaki is usually a cotton band, white or red, worn around the head. When it is tied in the front it is called *muko-hachimaki* or forward band, and *ushiro-hachimaki* or backward band when tied at the back. But commonly it is believed that the band tied in the front makes the wearer strong and aggressive. Sometimes the band is twisted before it is put on the head, and then it is called *neji-hachimaki* or twisted band.

It was *bushi* or warriors who first started to wear the band. They wore *eboshi*, or a cap that had no visor. It came in various shapes, but was very insecure on the head. In order to keep it in place, a band of white cotton was used to be tied around its lower edge. Commoners wearing no *eboshi*, simply adopted the band. Thus originated the *hachimaki*.

Once adopting it, farmers and other outdoor workers found it indispensable in their work. Then during the Edo days, firemen invariably wore it when they went to fight a fire. Those Edokko who loved to watch roaring fires also came to wear it whenever they ran out to see the fires. When gangsters of Edo got in a fight, they first drew out of their bosom *tenugui* or Japanese towels and tied them around the head as *hachimaki*, so that they would be prepared for the utmost exertion of strength.

Hachimaki is losing its original significance, but on the occasion of community festivals, the old custom of wearing *hachimaki* is still observed all over the country.

Hanagami

Handkerchiefs were introduced to Japan only in the early Meiji days. The people have always used paper for blowing their nose or wiping their hands and mouth. The use of paper in this way is quite old. As it is recorded that the Chinese were already using paper in this way in the sixth century, the custom must have come to Japan about the same time.

It has become etiquette for the Japanese to carry neatly folded *hanagami* (tissue paper) in one's bosom or sleeve. The wide use of handkerchiefs has not changed this habit. The Japanese must carry paper even though they also have handkerchiefs. Women usually have packets of *hanagami* in their handbags.

The *hanagami* used by Toyotomi Hideyoshi, the 16th century administrator, is still preserved at the Myoho-in Temple, Kyoto. It is interesting to note that at the Vatican Museum there is displayed *hanagami* carried by Hasekura Rokuemon, who was sent to see the Pope by Lord Date Masamune in 1615. The paper carried by the envoy must have greatly interested the Romans and is still preserved there.

Hanagami is originally meant for toilet purposes, but it also has many other uses. It often takes the place of little dishes for placing sweets.

At *chanoyu* or tea ceremony, everyone carries his or her paper on which to put cakes or with which to wipe the cup. But for *chanoyu* a much better quality paper than ordinary *hanagami* cut to the proper size, is used.

With the habit of carrying *hanagami*, *hanagami-ire* or folders, for the convenience of carrying and keeping *hanagami* clean, were made. But soon *hanagami-ire* came to be used not only for holding paper, but also to keep money and other little objects in. *Hanagami-ire* is thus the forerunner of Japanese pocketbooks or money folders.

Happi

Happi is regarded by foreigners as a symbol of Japan as characteristic as *geisha* and *sakura*. Foreigners first gave the coolies' coat this name, but as silk *happi* especially made for export appeared, it was given the new name of *happi* coat.

Happi or coolies' coat first made its appearance in the Tokugawa Period, when the use of family crests on household utensils and clothing became popular. Feudal lords put their crests on the back of the cotton coats worn by their low-rank retainers and servants. They rivaled to make dignified but yet conspicuous designs for *happi* worn by their retainers. This soon gained favor with the public, and firemen, gardeners, carpenters and other workers followed the example of wearing it.

The name is said to have developed from *hohi* or the covering of chairs in Buddhist temples of the *Zen* sect. The similarity of the general shape of *happi* to the chair cover is believed to have given rise to the name.

Happi for retainers of *samurai* were provided by their lords. Master carpenters, gardeners, and plasterers gave their workers *happi* marked with their crests and names. Soon, merchants and others also followed the fashion, and clothed their employees with special *happi* of their own. Then wealthy families began to make *happi* designed with their crests and names to give to such workers who usually served them.

It is generally at the year-end or New Year that the families distribute their *happi* to such people. Whenever workers come to these families to work, they wear the *happi* given by them. On occasions of family celebrations or funerals, it is the pride of a family to have many workers come wearing their *happi*.

In early Meiji days when companies were formed, they also made *happi* for their lower employees. *Jinrikisha* pullers at first wore them, but soon discarded *happi* for tight shirts that are more convenient for their work.

The custom of giving out *happi* at the year-end and New Year is still followed among the wealthy merchants, though it is now much restricted.

Hashi

There are many kinds of *hashi* or chopsticks. Those for eating meals are one, whereas kitchens have another kind for cooking purposes, and for picking up cakes and sweets there is a different kind. Wood is the principal material, but ivory, bones, tusks, bamboo, and various metals are also used. Wood and bamboo *hashi* are often painted or even decorated with designs.

In feudal days, there were gold and silver *hashi* used by aristocrats, but such are no longer used, as they are not convenient for daily use. It was formerly believed that silver chopsticks would become tarnished when there was any poison in the food.

Among chopsticks used daily at meals, those of ivory are most highly valued, as they turn to a mellow amber color with use. Each member of the household has his or her chopsticks always placed in a *hashi* box.

On formal occasions, however, plain wood *hashi*, mostly of willow or cryptomeria wood, are used. Of such, *yanagi-bashi* or willow-wood *hashi* is used on such formal occasions as on New Year's Day. *Rikyu-bashi*, named after the famous tea master, is much used in Japanese restaurants, and is thick at the middle, tapering at both ends.

Sugi-bashi or cryptomeria wood *hashi* is the most common. A new type of this kind called *waribashi* is a new introduction. It comes as one piece of wood which can be easily pulled apart to make two pieces, as there is a groove made along its length. This is sanitary and convenient. Once used, it is discarded. This kind is now largely used at restaurants and eating places.

Hashi is said to have been originally a single slender piece of wood or bamboo, which was bent to pick up things. Then later it was replaced by two sticks. So *waribashi* means a return to the original form with improvements.

It is regarded unlucky to hand food with chopsticks to another's chopsticks. Also it is considered bad to use a pair of sticks made of different materials.

Hibashi is another kind of chopsticks which are used for picking up charcoal in a *hibachi* or fire-box.

Hata and Nobori

As ornaments at ceremonies and festivals, and also as military emblems, *hata* or banners have been used since early days. These banners are long and narrow. The top narrow end is attached to a stick or bar, which is tied by cords to a pole, so that the *hata* will freely hang down. Such long banners, mostly of brocade, are still used at Court ceremonies, and old-style processions at shrine festivals.

But there is another type of banner called *nobori*, which is always used at shrine festivals. *Nobori* is distinctly different from *hata*. It has *chi* or loops made of cloth along one side of its length at regular intervals. The pole is passed through these loops so that the banner is held flat.

Nobori did not appear until the 15th century. It was Hatakeyama Masanaga, a famous general of the Muromachi Period, who first made this kind of banner in 1456, and called it *chitsuke-hata* or banner with loops, it is said. Since then *nobori* have come to be widely used as battlefield emblems and also at ceremonies and festivals.

On the *nobori* of shrine festivals the name of the shrine or such inscriptions as *Tenka Taihei* (Peace in the Country) or other happy expressions are often written.

On *hata* used at Court too, pictures and words have been written since as early as the sixth century.

Nobori at shrine festivals are regarded sacred, and sometimes even as holy symbols of the deity. It has been thought an act of disrespect to either mishandle or mistreat it.

There was once a very interesting incident, illustrating the feelings involved around a *nobori*. In 1928, some villagers of Ibaraki Prefecture pulled down a *nobori* displayed at a festival of a neighboring district. Those who were celebrating the festival became infuriated and brought a suit against the evil-doers. The case came up to the Supreme Court, and finally the offenders were punished.

Head Coverings

In ancient days the Japanese generally wore some kind of hat or cap when they went outdoors. Those worn by the

common people were very crude, but aristocratic and wealthy men wore elaborate hats, *eboshi* (ceremonial hats), and others. Women wore big round and flat hats, or carried thin silk cloths over their heads.

Farmers and outdoor workers also wore hats generally woven of bamboo sheaths or straw. Warriors wore helmets of steel, while low-grade retainers had head coverings of leather or other material.

This hat wearing habit came to be gradually discarded as *samurai* hair fashion changed with the continued years of peace. In the Tokugawa days, all *samurai* wore big hair knots, making it very difficult to wear hats over them. So they stopped wearing hats except during military drills and such occasions.

At the same time, women's hair style became more elaborate and they too gave up wearing hats. The habit was kept up only by monks, travellers on foot, outdoor workers and few others.

With the Meiji Restoration, the *samurai* class was abolished and the *chon-mage* hair knot was ordered cut off. With the short haircuts, hat wearing suddenly revived. This time, however, it was Western style hats and caps which were eagerly adopted by the Japanese males in both cities and rural regions, even though they were dressed in *kimono*.

During the recent war years, all males were obliged to wear *sen-to-bo* or combat caps. But when the war ended, they found it hard to buy hats and caps, as the supply was very short and prices were high. Thus the number of men going bare-headed greatly increased. Even today, very few young men wear hats, although hats are becoming popular with young women who wear Western dress.

Hemp Cloth

Purity and obedience are the basic qualifications of Japanese women, and they are symbolized by *asa* or hemp fiber. In the old days *asa* fiber constituted an important part among marriage gifts, besides being used as the symbol of purity at shrines and festivals.

Originally the Japanese people dressed in costumes made of hemp cloth. Not only for dresses, but also for making bed-

dings, mattings and nettings, hemp was used. Even when cotton and silk fabrics were later introduced from Korea and China, hemp goods were always used on formal or religious occasions.

At first hemp cloth was in natural color or undyed, and when colored fabrics appeared, the white or undyed hemp cloth or fiber came to be regarded as the symbol of purity. Bundles of natural *asa* fibers are offered to shrines or presented as gifts on occasion of marriages or other happy celebrations.

In the ceremony of purification conducted at shrines by *Shinto* priests, the *gohei* is used for driving away evil spirits and impurities. The *gohei* is a strand of undyed hemp fiber attached to the end of a short stick. The priest waves the *gohei* over the heads of persons or things to be purified. Evil or impure spirits do not come where purity reigns, according to *Shinto* tradition, and so the waving of the *gohei* sends away all evils and brings purity.

As the symbol of woman's virtue, *asa* or hemp also means obedience. Hemp fiber can be dyed in any desired color. Thus it came to be regarded as the symbol of obedience. The first duty of Japanese women, it was believed in the old days, is to obey the husband's wish. The use of hemp fiber in wedding ceremonies and presents expresses the hope that the bride will be faithful and obedient to her husband, and will follow the customs of her new family. In the old days, wives were divorced for not conforming to the established custom of the family into which she entered upon marriage. Wives must be willing to be "dyed in any color their husbands may choose," an old saying went.

Hosho Paper

Hosho is one of the finest kinds of Japanese paper. It is dazzling white, thick and very soft. It is still used extensively in writing formal or ceremonial notes, or wrapping up important gifts. No other country produces such paper.

Hosho came to be so named because this kind of paper was used by officials in writing important orders since as early as the Ashikaga era (16th century). Such documents were called *Hosho* (sacred document), and so the paper itself came to be known by the same name. The whiteness of the paper

brings out the blackness of the ink. As the paper is very soft, it has to be handled with much care or else it will be soon soiled.

Hosho paper is made of the fiber of the *kozo* or paper mulberry. To the carefully bleached fiber are added finely ground rice powder, and a glue made from the bark of the *norinoki*. The paper is made carefully by hand, and special attention is given to eliminate the smallest piece of dirt or foreign matter from the mixture, to make it pure white.

As it requires much more care in making *Hosho* than other kinds of paper, it is naturally quite expensive. But it has always been used in official circles, and also by commoners for ceremonial use.

Formerly the province of Echizen was most famous for this paper, but now the Kuniyasu and Yoshii districts of Ehime Prefecture are the great producing centers. Almost six million pounds of *Hosho* paper, or about 90 per cent of the national output, are annually produced in this area.

Indigo Blue

The Japanese people still love *kimonos* made of cotton fabrics dyed with *ai* or vegetable indigo dye. But cotton cloths made of *ai*-dyed yarns are becoming rare, as cheaper chemical dyes are now more commonly used. But the traditional belief in the durability and unfading nature of *ai*-dyed cloths is still very strong.

Ai is a perennial plant of the pea family. Formerly it was very extensively cultivated since early days, having been brought originally from China. The process of making the dye and dyeing with it is primitive and complicated, making it costly now.

Ai leaves are gathered in summer, just before the blossoms appear. The picked leaves are piled up and watered, and in about forty-five days they ferment. The fermented leaves are pounded and kneaded into balls of a convenient size. They are then placed in an earthenware vat which is buried in the ground up to its rim. It is filled with water, after which soda ash, lime, and barley bran are also added. The proportion of these ingredients differs according to the quality of the *ai* leaves, and proper mixture can be made only by persons of experience.

Vats are placed in rows under the eaves. Between the vats small holes are dug into which sawdust is put and set on fire. Thus, the vats are kept at a temperature of about thirty degrees day and night for ten days, at the end of which the dye is ready.

To dye yarn or cloth, they are immersed in the vat for three minutes. Then the material being dyed comes out an iron-rust color. But when they are hung out on poles, the air oxidizes the dye, changing the color to indigo blue. This process must be repeated ten to twenty times to get a deep indigo color.

Chemical dyes usually weaken the fabric, but natural *ai* dye makes them more durable, and the color never fades. Thus, farmers and other outdoor workers prefer *ai*-dyed *kimonos* to other kinds.

Jewelry

Ancient Japanese women had very few jewels, according to the general interpretation of the term. They never wore rings on their fingers until the Meiji era when the ring wearing habit was introduced from the West. This lack of jewelry was due to their costumes and living modes. Women wearing rings are still comparatively very few. Only those dressed in Western style wear necklaces, bracelets and brooches.

Japanese women of the old days had only *kanzashi* (ornamental hair-pins) and *kushi* (combs) as their ornaments. To these hair ornaments they gave just as much thought and money as in selecting their dresses.

There were two distinct kinds of both *kanzashi* and *kushi*. One was for daily wear, and thus was not very expensive, although most artistically and exquisitely made. The kind worn for ceremonial or social occasions was more important and elaborate. While those for daily use showed much variation in design and workmanship according to the fashion of the age, the formal or ceremonial pieces changed only slightly, and thus were handed down from mothers to daughters as family treasures.

These hair ornaments were mostly made of tortoise shell, silver and gold, with carved or inlaid designs, or with delicate ornaments in lacquer. Common combs were made of wood,

while *kanzashi* for daily use were of silk, wood or other materials.

Though these elaborate hair ornaments of Edo days are no longer used today, they are still treasured as specimens of the most artistic craftsmanship.

Obidome, a kind of buckle or clasp on the band used for tying *obi* or Japanese broad sash, came later, and is still the only ornament Japanese women have for their *kimono*. In the old days only woven cords or cloth bands were used in tying up the *obi*. At first *obidome* was made of silver, gold or other metals with delicately executed designs in carving or inlaid works. Master artists produced excellent pieces. But of late *obidome* decorated with diamonds and other gems have appeared. Lacquered wood carvings or little porcelain pieces with artistic designs are modern additions to *obidome*. However, the old-fashioned people still prefer *obidome* that are not showy but possess quiet refinement.

Jinrikisha

Jinrikisha or *rikisha* has been just as symbolic of Japan as *geisha* and *Fuji-yama*. But those seen today are sorry remnants of what *jinrikisha* were years ago.

The name of *jinrikisha* (man-power cart) first appeared in 1870, but it stood originally for a two-wheeled wooden cart with an overhead awning placed on a bamboo frame. This new invention caused quite a sensation in Tokyo, and was eagerly used by the people. Three years later, Taisuke Akiba first started the business of manufacturing *jinrikisha* in quantity. Soon its construction was improved, and the bamboo awning frame was replaced by a steel frame one. In 1879 the wooden wheels were made narrower and came to have solid rubber tires.

It is recorded that in 1883, thirteen years after it first appeared, they numbered 168,000. The export of *jinrikisha* started as early as 1875, going to China, India, Korea, Singapore and the South Sea Islands.

Its popularity served to improve its construction, and it came to be beautifully lacquered with brass or nickel-plated metal parts. Wealthy families made their own private *jinrikisha* with family crests. People in a hurry had their *rikisha* pulled

and pushed by two or three men. At railway stations and busy street corners, there were *jinrikisha* stands where pullers waited for their turns day and night. There were two-seater *jinrikisha* for carrying couples.

The height of its popularity came in the period between 1910-20 when pneumatic tires came into fashion. *Jinrikisha* pullers required long training, but made good money. Many boasted of their ability to run fifty to sixty miles a day.

With the introduction of motor cars, *jinrikishas* naturally began to disappear. After the surrender, however, they were revived due to the scarcity of taxis and also as they attracted Occupation personnel. There are about five hundred in Tokyo today, but all are in poor condition.

Kakashi

Kakashi, scarecrows, are generally made in the form of a farmer wearing a wide round hat and a *mino* or reed raincoat, to scare away birds and animals from farms. They are often seen carrying a bow and arrow. In many districts farmers love to make *kakashi* as realistic as possible, but on the other hand, crude ones not resembling human forms are often seen.

Though *kakashi* are now generally made in the form of a human being, the name originated from *kagase* (let smell). In the old days, old rags, meat or fish bones were put on sticks and burnt to scare away birds and animals with the evil smell. This old way of burning things around farms is still used in many places. The term *kakashi*, as now used, means anything that is used to drive away birds and animals from farms.

Wooden boards with several bamboo sticks hanging on them are placed on farms on slender poles. When the wind blows, the board sways and produces a loud clattering sound that drives away birds. Of late, empty cans and old metal pieces are used in place of the wooden boards with bamboo sticks.

Colored streamers or bright shining things are tied on ropes or poles, and as they reflect the sun and glitter they help to frighten the birds away.

Around a farm, *shimenawa* or narrow straw ropes with cut white paper are placed. *Shimenawa*, as it is used at shrines, is a mark of purity and sacredness. It is placed on farms as

a prayer for good harvest. Sacred places will not be visited by evil spirits and diseases, and it is commonly believed that farms marked with *shimenawa* will not be molested by animals, birds and insects.

Kamado

Kamado, or mud or stone ovens, are still largely used in rural districts for cooking. In cities, gas and electricity are quite widely used for cooking and heating. But most Japanese houses still use charcoal for cooking meals and warming the rooms.

Though charcoal is much used, its use is comparatively new in ordinary households. Charcoal has been made since very early days, but was used only by blacksmiths, sword-makers and cast-iron goods producers.

In ancient days, wood was burned in the *irori*, Japanese open fire-places for cooking. *Irori* wood fire served as the only source of light at night and also warmed the house in winter. In those days, it was the duty of the housewife to look after the fire.

Then the *kamado* was developed for cooking purposes. At first it was made outside the house, or in a little hut built for that purpose. Meals were cooked over the *kamado* in kettles or pans. But in the Tokugawa Period, it became smaller and greatly improved, as the supply of wood became short due to the felling of forest trees and opening-up of new farms.

In recent years, the *kamado* has undergone even more improvement. Many have chimneys now to keep smoke out of the house, as in most cases the *kamado* is built in the kitchen.

It was toward the end of the Muromachi Period or early in the 16th century that charcoal became a household fuel in aristocratic and *samurai* families. All through the Tokugawa Period, the *kamado* was used for cooking, and charcoal for heating the rooms among the better class. Only in the Meiji Period did the use of charcoal become general in common households for cooking and heating.

Kamiko

The fact that the ancient Japanese wore *kamiko* or clothes made of paper is one proof that the people were successful in producing very good and strong paper even in those early days. Though later *kamiko* came to be worn only by those of the poor class, at first it was worn by all the people, nobles as well as commoners. There is a record that Toyotomi Hideyoshi, military ruler of the country in the sixteenth century, was fond of wearing *kamiko*. Even in later periods when silk dresses became common among the upper class, *kamiko* was worn as a home dress or to relax in. Some wore *kamiko* as an undergarment because of its soft texture and warmth.

Kamiko is a contraction of *kamikoromo* or paper dress. The making of *kamiko* is not so simple as it might sound. At first pieces of very strong paper are selected. They are pasted together to form the usual shape of woven cloth. The paper is then made stronger and water-proof by applying to it a starch made of devil's tongue, or the astringent juice of *kaki* or persimmon. When it is treated with the persimmon juice it becomes brown in color. Thus there are two kinds of *kamiko*, the brown and the white. The paper thus prepared is then thoroughly rubbed by hand, so that it will become soft as silk. It is then cut and sewed together to form a *kimono*.

Kamiko feels soft and very comfortable when it is worn next to the skin, because of its soft texture, and then in winter, it is very warm. As home wear, *kamiko* probably has no equal. The only shortcoming it has is that it is not strong enough for rough wear as silk or cotton, and then it soils easily, but cannot be washed.

The popularity of *kamiko* made various local districts famous for the good *kamiko* they produced. Particularly Shirakawa in the northeast, Abegawa of Suruga province, and Osaka were famous for the excellent *kamiko* they produced and sold to all parts of the country.

Kimono Materials

Cotton and silk fabrics are the principal materials for making Japanese *kimono*. Quite a variety of thin woolen goods

are also used, but these woolen fabrics are quite new, having been made since the development of the woolen weaving industry in the Meiji era.

However, both cotton and silk too are comparatively new things in Japan.

Silk is said to have been introduced to the country in the third century, but the progress of silk industry was slow and production never sufficient to clothe the majority of the people. Silk was only used to make wearing apparel for the aristocrats and the rich. The first import item in the early Tokugawa foreign trade through Nagasaki was silk yarns and fabrics from China.

Cotton came to be produced in Japan only about three hundred years ago. Of course cotton seeds were said to have been brought into Japan about a thousand years ago, but cotton cultivation did not develop speedily.

Before the large production of cotton and silk fabrics, the people used *asa* or hemp cloth to make their dresses. But among fabrics generally called *asa* in the old days, they included fibers obtained from the barks of various other plants. Particularly the barks of wistaria and similar trees were largely used to make threads to be woven into fabrics for *kimono*.

Today the common people wear silk *kimono* for going out, but for daily wear, they have cotton *kimono*. Good hemp *kimono* worn in summer are very expensive, and are not for the common people now.

Komon Fabrics

The most delicate fabric dyeing process used in Japan is that of *komon* (small design). This type of dyeing is quite old, and in early Tokugawa days, it was mainly used for fabrics used to make *kamishimo*, the formal sleeveless coat and trousers for *samurai*. Later, because of its beauty, this kind of dyeing came to be applied to silk goods for women's wear. *Komon* goods are still produced, though the production is now much limited.

For this dyeing, a stencil has to be first made. As *komon* designs are made of fine lines, straight or curved, and small dots mostly, the cutting of the stencil is a very delicate process. The stencil board is made by pasting together more than

twenty sheets of fine paper. Designs are cut out with sharp knives.

The stencil board is about one foot wide and a foot and a half long. In order to make a continuous design on the fabric, the lines and dots at one end of the stencil have to fit exactly with those at the other end. When the weather becomes specially dry or wet, the board stretches or contracts. Thus much care is required to keep the stencil in good condition.

The stencil board is placed flat on the stretched fabric, and a paste made of rice is applied to fill all the cuts. Then the stencil is moved over the cloth, until all the fabric has been stencilled. When the paste is dry, the fabric is dyed. The paste is washed off when the dyeing is finished.

Thus the open cuts in the stencil remain white, and the rest of the fabric dyed in the color selected.

Komon fabrics with small designs do not look beautiful when viewed from a distance, but close observation will reveal the delicate beauty of the fine lines and dots.

Koromogaye

The four seasons of the year clearly marked the life and habits of the people in old days. Though much of this practice is now gone, its effects are still seen in the daily life of the modern people.

For instance, as the summer season commenced on May 6, regularly on May 5 the people used to change their spring dresses to summer clothing. Thus *koromogaye* or dress change was an important annual event in the life of the people. As there are four seasons, *koromogaye* was observed four times a year with a definite date fixed for each change. It is this traditional habit that created the habit of the people to possess so many varieties of clothing.

The seasonal change of dresses was strictly observed by the Imperial Court since very early days, under fixed rules. The Tokugawa Bakufu authorities followed the example of the Court and also adopted a set of clothing regulations.

Thus *koromogaye* or dress changing days originated. That is to say, the people wore *katabira* or summer unlined dresses from May 5; *awase* or lined dresses from September 1;

wataire or cotton-stuffed dresses from September 9, and again *awase* from April 1, next year.

In this way, *katabira* or summer dresses were worn four months in one year, *awase* or lined dresses one month in April and nine days in September, and *wataire* or cotton-stuffed dresses seven months in winter.

Although the system of *koromogaye* was most strictly observed during the Tokugawa days, the seasonal change of clothing is no longer followed now. But the people still wear different kinds of clothing in the four seasons of the year. Only they do not change their dresses so strictly on fixed dates. This habit has greatly increased the varieties of clothing the people possess. Then again the former strict system of formal dresses to be worn on official or ceremonial occasions has caused the people to possess different dresses for home-wear and for going out. Furthermore, social and ceremonial occasions demand special kinds of dresses, the formal dressing etiquette being still observed to some extent. Again, in modern times almost all people possess some western clothes.

Kimono constitute the most valuable and important family property. Particularly, it is the eager wish of housewives to possess as many kinds and varieties of *kimono* for not only themselves, but also for the entire members of the family.

Various characteristics of the people as well as many phases of Japanese culture are thus reflected in the shapes, designs, and colors of the dresses, as well as in the traditional customs and beliefs respecting clothing.

Kuromoji

Toothpicks are sometimes called *kuromoji* because the best kind is made of *kuromoji*, a plant of the camphor tree species. Common varieties are made of willow or other cheap wood. *Kuromoji* toothpicks are handmade and come in a distinctive shape, generally larger than the common kind. They are the best toothpicks in the world.

Kuromoji is a little plant that grows to about five or six feet tall with a dark green bark. The wood is beautifully white and the bark has a very pleasant smell. The bark was used in the old days as medicine, and a tea made by brewing the bark was taken for curing *beriberi* or applied to

the skin for curing boils and cuts.

Kuromoji-abura or oil is obtained by steaming small branches and leaves of *kuromoji*. The yellowish oil is insoluble in water and used in making perfumes, soaps or hair oils. Izu district is famous for this unique oil.

In making toothpicks of *kuromoji* wood, the most important point is that each toothpick must have the bark on one side. Thus most of the white wood is wasted and they become naturally expensive.

Toothpicks are called *ko-yoji* or *tsuma-yoji*, meaning small *yoji* to differentiate them from *yoji* (tooth brushes).

Old-fashioned men and women carry *yoji-ire* or toothpick holders which are often made of old brocade or rich leather. Ivory, gold or silver toothpicks were made in the old days for the rich people, but they were never popular as they are not practical.

Kusudama

When new restaurants or *pachinko* halls are opened many wreaths of artificial flowers, and also several *kusudama*, or bright balls of blossoms with long tassels of many colors, are displayed at the entrance. This use of *kusudama* is quite recent. Formerly it was used only on such festive occasions as New Year, Dolls' Festival or May 5 Boy's Festival.

Kusudama (medicine ball) is believed to have originated in the Heian Period, 794-1192. At first fragrant woods and herbs were placed in a small cloth bag, which was decorated with the blossoms of *shobu* or iris and other flowers. Long silk threads of five different colors were attached to it. This was hung in the house on May 5 to dispel evil spirits and disease.

The Emperor invited nobles and officials to Butokuden Palace on this day and gave each a *kusudama* and drinks of *sake*. The guests wore the *kusudama* they received from the Emperor, and thus decorated they drank *sake*. It was a ceremony to insure the happiness and good health of all.

This ancient custom of giving *kusudama* continued until the beginning of the 17th century. It was discontinued by Emperor Gomizuo (1611-29).

Since that time, *kusudama* has lost all its connection with

Court functions. It came to be used as an ornament in the households of the common people, or as a plaything for children. Thus, the original meaning of *kusudama* to ward off evil and sickness with the fragrant medicines and woods became forgotten.

K y a r a

Kyara or aloes wood (*Aguilaria agallocha*) is the most valuable of fragrant woods that are burned as incense. It is worth more than its weight in gold. Its name came from the Indian word, *Kala-agura*.

This fragrant wood is said to have been first brought from China in 593 in the reign of Empress Regnant Suiko. The *ko-boku* or incense wood was so rare that only the Imperial Court and high nobles were able to enjoy them. It was something the common people only heard and dreamed of, but could not actually smell or see. So the term *kyara* came to be used as a synonym for anything particularly gorgeous, expensive or rare.

The fragrant wood was presented by the rulers of Korea and China to the Imperial Court, and early traders brought them from India and other southern regions. Even powerful military lords could not obtain the best of them, however eagerly they tried.

It is recorded that Oda Nobunaga, great military ruler, wanted to have a piece of the famous incense wood kept in the Shoso-in, Nara, but unable to gain it in a normal way, took some soldiers on March 28, 1574 to the Shoso-in, and threatening the guards, entered the building by force and cut two small pieces of the famous incense wood named *Ranshatai*.

The same wood which came to Japan in the reign of Emperor Shomu (724-748), of which Nobunaga sawed off small pieces, is still in the Shoso-in, after twelve centuries. If a tiny piece of it could be brought out, it would command a price that would be hard to calculate.

Lanterns

Whenever the people of Japan are in a joyous or festive mood, they like to display *chochin* or carrying lanterns. As the annual festival of the village shrine comes, the first thing the villagers do is to hang up *chochin* at their doors or gates and light them at night. For many public celebrations, *chochin-gyoretsu* or lantern processions are held. In cities *chochin* are no longer used to guide one on dark nights, but in rural districts they are still used very widely. Then on summer evenings, beautifully decorated *chochin* are hung in the house or garden. The people think that the soft light of *chochin* makes them feel cool, and is better than bright electric lights.

The name *chochin* came from the Chinese term for the hanging lantern. *Toro* or fixed lanterns were placed in Buddhist temples at first, and it seems that since about the beginning of the 17th century in the Tokugawa Period that *chochin* or carrying lanterns appeared. With the development of convenient types to be easily carried around, they came to be very extensively used.

Generally speaking, *chochin* are made by covering with paper a form made of fine bamboo sticks, with a firm bottom to hold the candle. It is the type that is made to fold up that has popularized its use.

There are lanterns for rooms and others for the garden. Mostly they are beautifully decorated with designs painted in soft colors. Gorgeous rich colors make lanterns out of place in Japanese houses.

Rural folks still have their family lanterns marked with their crests. The mark on the *chochin* makes it very convenient for identifying the person carrying it on dark nights.

Many temples boast huge *chochin* measuring sometimes more than ten feet in diameter that are presented by worshippers.

Hozuki-chochin or red-berry lantern is the kind most commonly used. It is round, small, and red-colored. This was at first made as a toy or plaything for children. But its bright red color appealed to the people, and it is used in lantern processions and at festivals. *Takahari* or high-poled lantern is one that was formerly placed at gates and house-doors. The *samurai* had a special kind which they used while riding horses. *Umanori-chochin* or horse-riding lantern has a long and fixable handle, with which it is held in the rider's *obi* or sash,

so as to have both hands tree. *Odawara-chochin*, named after the town of Odawara, is cylindrical and made to fold up when not in use. Because of its convenience, this type has been very widely used by the common people.

Gifu-chochin that originated in Gifu city is a modern addition. It is a type made in a delicate oval shape, with designs of flowers, birds or insects painted on the thin paper covering. It is now popularly used in summer for decorative purposes.

Of all types of lanterns, *mawaridoro* or revolving lantern is the most interesting. It is so constructed as to show a picture as it moves around. Generally it comes in a round shape like a drum. The frame is made of two sections, the inner and the outer. The outer frame is covered with thin Japanese paper which is either white or has designs in faint colors. The inner frame is suspended from the outer frame, to revolve easily. It has no bottom, and is covered with a sheet of white paper on which a series of pictures is painted in black, or forms cut out of black paper are pasted. The top side of the inner frame is covered with strips of paper cut and arranged in the fashion of windmill blades. The heat rising from the burning wick set in a shallow dish of oil at the center of the bottom of the outer frame, sets the inner frame in motion.

Many persons love to construct their own *mawaridoro* as their ancestors used to do every summer. It is not difficult to make, even for little children.

Lighters

Many persons may be surprised to learn that as early as the middle of the Tokugawa era or two hundred to two hundred and fifty years ago, feudal lords and other smokers of Japan used mechanical lighters to light their tiny smoking pipes. Furthermore, the most astonishing point is that old Japanese lighters were constructed practically on the same principle and technique as modern American and European lighters. Japanese lighters were also more artistically and exquisitely made than their modern counterparts.

There are not many specimens now remaining, but one now in the collection of Tamotsu Murayama of Tokyo is

representative of the lighters used in the middle Tokugawa period, and proves that old Japanese lighters are indeed works of art.

The outer case of the lighter is of a lovely shape that resembles a football but with ends not so pointed. The shape is such that it nestles snugly in one's palm. It is about one inch long and half an inch wide. The whole thing is beaten into shape out of a steel plate. There is a small ring in the center of the ball through which a cord may be passed to attach the lighter to one's belt, and around this ring is a design similar to a chrysanthemum flower executed in brass.

The upper half opens on hinges when a button on the side is pushed. Then one lifts up an arm that holds at its end a piece of flint. When another button on the side is pushed, the arm snaps back and strikes an extending arm of steel. The spark thus caused ignites the *hokuchi* or tinder placed in a small bowl. The lighted tinder lights the pipe. The structure is thus quite similar to the modern type of lighters.

The lighter in Mr. Murayama's collection shows wear of long use, but it still works perfectly. On the bottom side are delicately inlaid several *ume* or Japanese apricot blossoms in two colors, white and pink. It is executed not merely as a utensil, but also as a work of art.

Ancient Japanese carried these lighters when they went on journeys, picnics or hunting tours. At home they had *tabakobon* or a special box of charcoal fire for pipe lighting.

Mayudama

It is generally on January 15 that farmers make *mayudama* (cocoon jewels) and place them at the door or in their rooms in prayer for a big cocoon crop during the year.

To make *mayudama*, little pieces of *mochi* are put on slender branches of *yanagi* (willow) or other trees. The *mochi* pieces look like little pretty flowers blossoming on the branches, but they really represent cocoons, though they do not look very much like them. In some places *mayudama* are made on other dates.

In Saitama and other districts, they make very large *mayudama*, the branches standing more than ten feet high. Generally, however, they are three to four feet high.

In Akita, twelve straws are bound together, and little pieces of *mochi* are attached to them, to represent cocoons formed on straw beds.

Mayudama were first made for the protection and safety of cocoons, and at the same time, in the hopes of getting a bountiful cocoon crop during the year.

Little pieces of colored paper are also cut in various shapes and hung on the branches. Often gilt paper cut to look like old coins are tied to the branches. Images of various deities, too, are sometimes placed on the branches.

It is these decorated kinds of *mayudama* which are often seen even in city households, where the original meaning of *mayudama* has been forgotten and they are offered merely for good luck and happiness.

Meriyasu

Meriyasu is now a common term meaning any kind of knitted goods. This word is believed to have originated either from *meias* (Portuguese) or *medias* (Spanish). It was first used at Nagasaki which was the only foreign trade port during the Tokugawa days. *Meriyasu* is said to have been introduced to Edo in the Empo era (1673-80).

At first *meriyasu* stood only for knitted socks, but it came to mean any knitted goods as it does today.

Adopting the name *meriyasu*, the Japanese picked up three Chinese characters to write out the name. They are *baku-dai-sho* or no-big-small. *Meriyasu* stretches out, and thus becomes small or big. So they used those three characters to read *meriyasu*. Of course it is ridiculous to read *baku-dai-sho* as *meriyasu*, but it is generally done so even today. Lately the word has been written out in *kana*, but the Chinese characters are still seen quite often.

word has been written out in *kana*, but the Chinese characters are still seen quite often.

There is also a certain kind of songs called *meriyasu*. These songs originated in the Tokugawa days, and were sung to the accompaniment of *shamisen* music. It is not clearly known how they came to be so named. Some explain that the songs could be sung short or stretched out long, as with the knitted goods. This explanation, though supported by many, is absurd. On the other hand, others say that the name *meriyasu* in this case means that the songs should be

sung softly and sentimentally.

There is another strange expression, used by many Japanese in reference to wearing apparel.

It is the word *kotton* or cotton and seems to have originated in early Meiji days. But it means woolen goods. This came from the fact that fine woolen goods made by William Cotton in England were imported then. So the people came to call good woollens "cotton." This is still used by some who cannot give up old habits.

Mirrors

Since mythological days, Japanese have regarded mirrors as the symbol of the soul or conscience, which must be kept clear and unclouded as mirrors should be to function properly. This idea has made the people give tender care to their mirrors which they have always held in respect. What one respects must be perfect, and so, even in remote early days, wonderful mirrors in silver, iron, bronze and nickel, that not only gave clear reflection of images, but were wrought in artistic perfection were produced.

The mirror is the first of the three Imperial treasures, symbols of the Imperial Throne. Once it was thought that the possession of the Mirror, the Jewel, and the Sword made one the rightful ruler of the country. The Mirror signifies wisdom, the Jewel, technique and the Sword, strength, it is said. Many Japanese shrines have mirrors as the symbols of their deities. Upon looking at the shrine mirror, it is said, one can see clearly his own thought in his reflected image. One who has an evil thought will be afraid to look into a mirror.

Mirrors are always associated with women everywhere. To the Japanese women, they also stand for womanly virtue. Mirrors form the most important item among the articles a bride takes to her new home. In the old days, the family mirror was handed down from daughter to daughter.

Concerning mirrors, there is a touching story. Once in the town of Matsuyama lived a widowed peddler with his daughter. Being a peddler, he had to go away on his trips, leaving his daughter at home alone. Naturally the girl felt very lonesome while her father was away. The father was

very sorry, and one day when he was starting on a journey, produced a box in which the mirror used by his wife had been stored since her death. Without opening the box, he told the daughter that whenever she felt lonesome while he was away, she should open the box and look inside, and then she would not be lonely as her mother would be there.

After her father left the house, she opened the box with impatience, and in the mirror inside she saw a beautiful young woman. How beautiful was her mother she thought, and smiled. Then the mother in the box smiled back at her. Since then she never felt lonesome even when father was away.

Mompe and Kappogi

Mompe, or baggy trousers for women, have become popular throughout the country since the war. Through the air-bombing days, and the postwar period of *kaidashi* (going to the country to buy rice) and crowded trains, women have worn them. This kind of work trousers have been used from the olden days in various rural and particularly mountain regions. Each district has a different style and name for it, such as *fungomi*, *tattsuke*, *mompe* and *karusan*, but now *mompe* seems to have become their national name. It was the war that introduced them to the women of the cities and towns. Early work pants for women were mostly of leather and skins, and later made of strong hemp cloth until those of cotton became common.

Another work costume for Japanese women is the *kappogi* or cooking apron. While *mompe* were introduced from rural districts to urban areas, *kappogi* developed in cities and later was introduced to farming villages. *Kappogi* first appeared about forty years ago, probably developing from aprons. It is a white gown-like apparel with baggy sleeves drawn tight just below the elbow. It covers only the front and side of the wearer and comes down to the knees. As its name implies, it is for wearing in the kitchen while the women are engaged in cooking and dish washing. It was invented to protect the *kimono* from being soiled. So it is a new kind of work clothes. Originally it was worn only in the kitchen. But gradually lazy women have made it a habit to keep it on, even after finishing cooking, or even to go shopping. This tendency of going out of the house in *kappogi* produced more elaborate

ones decorated with lace and embroidery. But it should only be worn in the kitchen.

Mugiwara-Zaiku

As barley is harvested, rural children love to make various articles with fresh *mugiwara* or barley straw as they have few or no toys to play with. Of course, what they make by weaving *mugiwara* are generally tiny baskets, dolls or mats and such which are crude and simple. But the weaving of such articles gives them much pleasure and also training that becomes valuable when they grow up.

In cities, too, children enjoy making things with barley straw, and *mugiwara* dyed in colors are sold in toy shops. With colored straw, they can make delightful designs. Many kindergartens use *mugiwara* weaving as one of the handicraft works for little children.

The making of toys and other things with barley straw started very early. During the Tokugawa Period a highly artistic technique of making various ornamental articles or household goods with *mugiwara* developed. Particularly the village of Omori, now included in Tokyo Metropolis, was famous for its *mugiwara* products, which were eagerly purchased by the people.

At the same time, the art of pasting flattened and colored straw cut in various shapes on wooden boxes and other articles appeared.

Then in the Meiji era, barley straw braids for making ladies' hats and baskets became important export items.

For these articles, it is always barley straw that is used. Wheat straw is never used, as the latter is too stiff and unsuitable for turning it into delicate shapes.

While rice straw is widely used for making ropes, mats and other articles that are indispensable to the people's life, barley straw is utilized for making toys and ornamental goods. Thus the two kinds of straw have their respectively different fields of utility, and both are sources of much income to farmers.

Nenneko

The Japanese baby is still tied to the back of its big sister or mother. In warm weather, it is tied to the back with a soft cotton band, but in the colder season, it is covered with *nenneko* or a big loose padded coatlike wrapper. For daily use, plain cotton ones, often much soiled, are used, but when the baby is taken on a visit, silk *nenneko* with bright designs is used.

In most households it is the elder sister's task to look after the baby, and she goes around with her little charge tied on her back. Sometimes, a girl is employed as *komori* (baby nurse) to carry the baby.

Of course, there are many different styles of *nenneko* according to districts, not only in the fabrics used but also in the shape.

In some Kanto and northeastern regions the custom of the mother or some other woman carrying the baby in the bosom of her own dress is still seen. Particularly in Nagasaki district, mothers carry their babies in their bosoms whenever they go out of their house. Sometimes naked babies are held close to the skin of the mothers.

This custom of keeping babies close to the mothers' bodies is said to have come from the belief that the baby's soul is unsettled and feels uneasy, and thus is always trying to escape. So it must be kept close to the mother's body.

All Japanese babies seem to be very comfortably tied to their mother's back. Long used to the habit, the mothers too are able to do all their housework and even field labor with their babies tied on their backs.

Paper

Japanese paper is unique, and its soft but strong quality has won it world fame. The paper industry of Japan is thirteen centuries old, and it is remarkable that the original hand-making process is still used.

There are many kinds of Japanese paper, from thick parchment-like ones to almost transparent thin sheets. A great deal is exported.

The art of paper-making is recorded to have been brought to the country by an envoy from Kaoli, Korea, in 610, in the reign of Empress Regnant Suiko. Later the Korean method was much improved upon to suit the material and conditions of the country.

The material for paper-making is pulp made from *kozo* (paper mulberry), *gampi* (*Miktoemia gampi*), and *mitsumata* (*Edgewortha crythantha*). Straw or rags are never used. The bark of these trees is immersed in water and wood ash. Then it is placed in running stream for two days and nights. The bark thus cleaned is beaten by wooden mallets until it becomes pulp. To the pulp is added the proper quantity of water and a starch made from tree roots and bark.

Then the paper-making screen frame is put into a tub of the pulp solution by hand. The frame is moved up and down and in all directions. The sheets thus made are piled up, and when dry, each sheet is peeled off.

Japanese paper is strong because the fibers used are long, and furthermore all fibers are interwoven and locked together firmly in the process of tossing the screening frame in all directions in the tub. The primitive method still used after thirteen centuries is scientifically approved.

Districts where paper is produced are Kochi, Ehime, Gifu, Tottori and Saitama, where the necessary trees are cultivated, and where good running streams are found.

Pearls

Japan has become famous for both cultured and imitation pearls. But Japanese in olden days did not use many pearls for ornament, although they must have been found in the shell-fish they ate. The Japanese are great shell-fish eaters as indicated by the shell mounds left by prehistoric inhabitants of the land.

Pearl oysters (*Pinctada Martensi*) that produce the best kind of pearls are called *Akoya-gai* in Japan, after Akoya Bay, Shizuoka prefecture, where the best of the shell-fish is abundantly found.

Pearls are found in oysters, abalones and other kinds of shell-fish, and it is natural to expect that early Japanese inhabitants must have found pearls in some of the shells they

opened for eating. But in early days they were used only in a very limited way. They were pulverized for use as medicine although it is not known for what illness it was believed to be good.

Since ancient days, many people all over the world have believed that pearls breathe and that they will die and disintegrate if kept long in closed boxes. Pearls contain moisture or oil, and when they are kept dry too long, they will lose their luster and their value is reduced. Thus many believe that pearls have to be constantly handled and kept close to the human skin to enable them to "breathe" or obtain moisture.

In Japan when the air is humid there is practically no danger of pearls becoming dry. But this belief that contact with the human skin will keep pearls in good condition has now been disproved. Human sweat contains acid which is harmful to pearls. So pearl lovers are advised to wipe them with a dry soft cloth or wash them in water. No harm is done to pearls by immersing them in plain or soapy water.

Pillows

The ancient Japanese used bundles of straw or wooden blocks as pillows. Often in families with many children or apprentices, the young people slept with their heads on a long log, and the father or employer would strike one end of it with a hammer to wake them up in the morning, it is recorded.

As wood block pillows generally in use were heavy, a new type called *hako-makura* or box pillow was invented. Oblong wooden boxes, about five or six inches high, two inches wide and eight inches long, becoming smaller at the top, were made for women. For comfort a small pad stuffed with beaten straw, cotton or beans was attached on top. Those for men were not so high.

The *hako-makura* was improved in appearance to become delicate and beautiful in shape and make, and decorated with lacquer and designs. Some had little drawers for keeping various toilet articles or medicines. The pillows were made quite high purposely because they were placed outside the *futon* of Japanese mattress stuffed with beaten straw or cotton.

This type of *makura* was used because the people, both male and female, dressed their hair elaborately in olden times and they did not wish to spoil the coiffure while sleeping. They rested their neck on the *hako-makura* while their head would be free.

Children who did not dress their hair as well as men had *kukuri-makura*, bag-like pillows, made by stuffing well-beaten straw, beans or buckwheat hulls.

Hako-makura was used by many men up to the beginning of the Meiji era when the custom of knotting their hair was abolished. But women kept using them all through the Meiji Period, as they still did their hair up in the old way. *Hako-makura* is still used by a few old women who keep up the ancient hair fashion. Soft, flat pillows are now commonly used by all.

Porcelain pillows introduced from China are still used by many, particularly in summer, because they are cooling.

Pocket Warmers

Many Japanese love their *kairo* or pocket warmers during the cold winter months. Generally it comes in a handy small metal box which can be easily put into the bosom or back of the Japanese dress, or the pocket of a Western style suit. It radiates comfortable warmth, and keeps warm without refilling for many hours. There are larger types which are used to warm beds the whole night long.

It is an ingenious invention of Japan, first making its appearance in the Genroku era (1688-1703) of the Tokugawa days. It is not known who invented it. The secret of *kairo* lies in the *kairobai*, the special charcoal that burns inside the box. This comes in a small cylindrical paper-covered form, about three inches long. *Kairobai* is made by baking the calyx of eggplants into charcoal and pulverizing it. This powdered charcoal burns very well and very slowly when only a little supply of air is given. The *kairo* container has several tiny holes, but even if the box is wrapped up in thick flannel or other kinds of cloth, it never goes out.

The greatest feature of *kairo* is that it is always comfortably warm, never getting too hot. It can even be kept on one's stomach or back, directly over the underwear the whole

day. Even today many folks in the country cannot go without their *kairo* in winter despite many other means of warming themselves.

Other kinds of *kairo* that use gasoline or other chemicals have made their appearance in recent years, but the new kinds have never become as popular as the old-fashioned one, because all of them soon become too hot and uncomfortable, or give out an unpleasant odor.

Rice Straw

The Japanese people have learned since early days the value of *wara* or rice-plant stalks left after threshing as material for making things for their daily use. No other rice-growing people have used *wara* so extensively and efficiently as the Japanese.

The Japanese people and particularly those of farming villages cannot live a single day without the use of many things made of the straw. The making of things with rice straw has been the night-work of farmers and their households. Of course, some straw products have recently been made by machinery, but still farming people love to make them at home during long winter evenings.

First in importance is the making of the straw rope which is invariably used in tying up farm products. In packing and shipping various goods, the rope is absolutely necessary. *Mushiro* or straw matting comes next. They are made generally in a size of three by six feet, but vary in thickness. Farmers use *mushiro* for spreading cereals and other things out to dry. The mats are also widely used in wrapping up boxes and other things for shipment. The base of *tatami* or floor mats is made of straw, packed hard to a thickness of about two and a half inches. *Zori* and *waraji* or Japanese sandals made of straw are worn by the rural people. The snow-shoes of Japan are of straw, and very warm and comfortable. *Noren* or straw screens are also made, but they are gradually going out of fashion.

A peculiar custom of sleeping in straws is still popular among the rural people of the cold northern regions. The straw is first beaten well to make it soft. The bedroom which has only the bare wooden floor is filled with the beaten straw

to a depth of two to three feet and when the sleeping time comes, the people take off their day clothes, and naked, bury themselves in the straw. It is said that under the straw covering they are warm and comfortable. On sunny days, the straw is taken out of the room, and aired in the sun, so that it will be dry. Many of the people prefer the primitive covering of loose straws to ordinary *futon* thickly padded with cotton.

Sandals

Zori or sandals are most characteristic of Japanese footwear. There are many kinds, from crude ones woven of straw or bamboo sheath to elaborate kinds made of felt, leather and brocade silk. Wealthy ladies have many pairs to match the colors and designs of *kimonos*.

Zori developed from *ashinaka* (half sole) that was widely used by all kinds of people since about eight hundred years ago. *Ashinaka* is a sort of small straw *zori*, enough to cover the front half of the foot, leaving the heel unprotected. Generals, officials, and all classes, men and women, wore it, as shown in old paintings. The statue of Saigo Takamori, the early Meiji leader, at Ueno Park shows him wearing them, as it was still commonly used in his native place of Kagoshima.

This strange footwear surprised early Chinese and Portuguese visitors, many of whom wrote about them. It is said that such accounts of *ashinaka* gave foreigners the impression that the Japanese people had no heels.

As full-length *zori* and *geta* developed in the Tokugawa era, however, *ashinaka* went out of fashion in big towns, but has been used in rural districts until today. But now it is only used in wading into shallow rivers or climbing steep, slippery mountain lanes. Thus it is used not as footwear to protect their feet, but as a spike to prevent slipping.

Waraji, straw sandal with a heel guard and laces of tying, that also developed from *ashinaka*, was formerly widely used in foot traveling, and is now seen only in farming areas. Both *ashinaka* and *waraji* are being fast replaced by *jikatabi* or rubber-soled *tabi*, that was introduced some fifty years ago. *Tabi* was originally of leather and worn outdoors only, and the indoor *tabi* appeared in the Tokugawa Period. *Jikatabi* may be called the revival of the original *tabi*.

Suminawa

Suminawa (ink thread) is a unique and indispensable tool of Japanese carpenters. This device is used to draw straight lines on logs and boards. It has been used in Japan since very early days, as it is mentioned in the Manyōshū. It is also recorded that it was in use in the reign of Emperor Yuryaku in the 5th century. But this ancient tool is still used by all Japanese carpenters, masons and others.

Suminawa is made of wood, and although ready-made ones are on sale, many carpenters like to make their own. It has a shallow bowl in the center for holding cotton soaked in *sumi* or ink. At one end is a thin spool around which a long, thin but strong thread is wound. The end of the thread goes through a hole to the ink bowl, and then out at the other end, through another hole. To the end coming out of the second hole is attached a strong and sharp pin.

To draw a straight line on a board, for instance, the pin is firmly pushed in at the point where the line is to start, and then the thread is pulled out to another spot where the line is to end. The thread is stretched tight, and then it is picked up with the fingers and lifted a few inches, preferably near the center of its length. It is then released suddenly to snap back, resulting in a clear straight line drawn the whole length. The advantage of using this method is that, even on a slightly uneven surface, the line can be clearly made.

The thread can be made as long as desired or as much as the spool holds. A straight line can be drawn twenty or thirty feet or longer on timber or board.

With *suminawa* is also used a pen made of bamboo. The writing part is a flat bamboo, about one-third of an inch wide, and is very thin, coming to a knife-like edge. This blade-like edge is split minutely crossways. These cuts hold ink, and by drawing the blade lengthwise, a line or figures can be drawn. Carpenters use this for putting marks on boards.

S w o r d s

Japanese swords are world-famous because of their superior quality. Long years of internal fighting developed the art of sword-making in Japan. Good swords must cut through steel armors and helmets. So sword-smiths did their best to produce the needed swords.

It was particularly in the 12th and 13th centuries that great sword-smiths produced masterpieces. They became more than weapons, considered as art masterpieces and family treasures. Yet the fame of Japanese swords is not traditional nor sentimental. It is scientifically proved that there is no equal in the world.

There are good reasons why Japanese swords are so superior, according to Mr. Kosuke Iwasaki, a great authority on Japanese swords. The first is that Japanese swords are made of *tama-hagane* or steel refined from sand-iron which is almost pure. Then in refining charcoal is used. Another point is that the refining is done at a low temperature. These three points have served to produce steel which is almost absolutely pure. Sand-iron produced in the province of Idzumo is regarded the best.

Master sword-smiths developed their secret techniques to produce with *tama-hagane* so obtained, good swords that do not bend nor break, however roughly used, and are sharp and strong enough to cut through anything.

Some Japanese wood sculptors use only tools made of *tama-hagane*, finding them superior to any other kind. Mr. Iwasaki also says that safety razor blades made of *tama-hagane* cut better and last longer than any foreign make. So he predicts wider use for *tama-hagane* in the future.

T a b i

The Japanese custom of wearing *tabi* or socks indoors is comparatively modern. For many centuries the people were required to be barefooted when they wore formal attire. It was taboo by common etiquette to wear *tabi* in the presence of others. It is recorded that in the Imperial Court of the

Muromachi Period in the 16th century, *tabi* were absolutely prohibited. It was also forbidden in the Tokugawa Shogun's palace. Only those of extremely advanced ages or those who were sick could wear *tabi* in the Imperial Court or in the Edo Castle of the Tokugawa Shogun, with special permission.

The history of *tabi* is very old. At first, used only for outdoor wear, they were made of leather. The shape was the same as the present *tabi* but made deeper to cover the ankle. They were always taken off as one entered a house. Gradually, however, they came to be used indoors too. Of course the indoor *tabi* were never used outdoors. Then, as the indoor *tabi* appeared, the outdoor *tabi* lost their popularity.

It was in the Tokugawa Period that *tabi* made of cotton fabric were introduced. Tradition has it that it was due to the scarcity of leather that cotton and silk were used to make *tabi*. Throughout the Tokugawa days, although the indoor use of *tabi* became very common, it was still the rule of etiquette to be barefooted. In the Meiji Period, this rule was generally discarded, kept up only by *geishas* to the beginning of the 20th century. *Geisha* girls were then still proud of their strict manner of going barefoot to the parties they were invited to.

Now it has become customary to wear *tabi* on formal occasions. Usually men wear black *tabi*, and women white. But on ceremonial occasions men have come to wear white *tabi* too. *Tabi* of other colors are worn only at home.

The size of the *tabi* is measured in *mon*, an ancient copper coin valued at one-tenth of one sen, laying coins in line to measure the *tabi* length.

Take - no - Kawa

The tender bamboo sprout, as it emerges from the soil in spring, is protected by a layer of leaf-like sheaths called *take-no-kawa*. As the sprout grows, the sheath attached to each joint falls off, one by one, as it does not need protection any more. The sheaths of some species of bamboo are as large as a foot wide and two feet long. They are thin but very strong.

Take-no-kawa is utilized in Japan in many ways. The widest use is for wrapping up meats, fish and other foodstuff.

Particularly for meat shops, *take-no-kawa* is indispensable in wrapping up sliced meat. It is also used in packing *musubi* or rice-balls when they are taken for lunch.

As its fiber is very strong, *take-no-kawa* is torn into narrow strips and woven into *zori* or sandals which are worn in rural districts. On long winter evenings, farmers and particularly women folks weave these *zori* for their families, and sometimes market them. *Take-no-kawa* strips are used in tying up many different things.

Big flat hats woven of *take-no-kawa* strips are widely used by farmers and other outdoor workers in summer. They are light and strong, withstanding the sun and rain.

A round flat pad covered with *take-no-kawa* is still used in rubbing down paper on woodcut blocks in the process of printing *ukiyoe* and other woodcut pictures.

Take-no-kawa has also come to be used for various decorative purposes. Lamp shades and other household goods made of *take-no-kawa* have rustic charm.

Tanzen and Dotera

Tanzen or *dotera* is an informal *kimono* that is worn indoors only. It seems to have been first made early in the Tokugawa era, and from the very beginning it was called "informal wear for the commoner." It is worn over *yukata* or plain cotton *kimono* after taking a bath in cool or cold weather, or for sleeping.

However, at hot spring resorts, it has recently become almost a common habit for all visitors, men and women, to take walks or go out shopping in these informal *kimono* supplied by the hotels. There is no denying it is very pleasant, after taking a bath, to wear only *yukata* and throw a *tanzen* over it if the weather gets cool.

This informal *kimono* is generally thickly padded with open sleeves, made somewhat larger than ordinary *kimono* for comfort. It has one distinct feature in that the neck is faced with black cloth.

It is generally called *dotera* in Kansai districts, but is known as *tanzen* in Kanto. The following story is related concerning the origin of the word *tanzen*.

In the Kan-ei era (1624-43), a public bathhouse was opened

in front of the residence of Lord Matsudaira of Tango, in Kanda, Yedo. This bathhouse came to be known as *Tanzen* (in front of Tan), meaning that it was just across the street from the residence of Tango-no-kami.

At that time many public bathhouses had a second floor rest-room where the bathers sat down and had tea while resting after their bath. Some of such houses had women to attend on the patrons, and thus became quite gay places.

At the *Tanzen* bathhouse, visitors wore these comfortable *kimono* after the bath. As the *Tanzen* bathhouse was particularly famous, the dress came to be called *Tanzen*. This bathhouse, however, was soon closed by the authorities because it became too gay.

Tasuki

Tasuki or sashes used by housewives and maids in tucking up their sleeves allow them the free motion of arms and also keeps the sleeves from getting soiled. They are of indispensable convenience for women who still wear *kimono* at home, particularly in doing household work. The narrow sashes or cords are passed over the shoulders and under the armpits to form a cross at the back, tying up the sleeves away from the wrists and close to the body.

Tasuki have been used since the earliest period, but originally not by housewives. At first they were used to keep offerings to *kami* or shrines pure and clean. In ancient days, the people wore tunics with narrow and close-fitting sleeves and there were no flapping long and wide sleeves. But in performing the sacred duty of presenting offerings to *kami*, the priests or officials tied up their sleeves with *tasuki* so that the sleeve cuffs should not touch the offerings. They were never used on any other occasion or for any other purpose.

In the early Tokugawa days when the common people commenced to wear *kimonos* with wide and long sleeves in their daily life, the ancient *tasuki* were adopted for convenience in household tasks. Women in doing kitchen work or sweeping the rooms wore them so that they could work more efficiently and also keep their sleeves from being soiled. Men too, used them in their indoor or outdoor work.

Thus *tasuki* have become a symbol of manual labor. No one is permitted to receive guests or make calls wearing *tasuki*.

When a maid is called by her mistress, she must take off her *tasuki* before making her appearance. Today men seldom use *tasuki* because they have special clothes for manual work, so it is now mostly the women who use *tasuki* which are still quite indispensable to them.

Tatara Steel

The mythological legend of Susano-no-mikoto, brother of Amaterasu-omikami killing Yamata-no-orochi or a giant eight-headed snake to save the people from its destruction, and finding in its tail a sword named Murakumo, is well known. He presented the sword to Amaterasu-omikami.

But in the mountains of Izumo where this is believed to have taken place, the first iron and steel industry of the country developed. In the region of Torigami, Izumo, there remains the legend of early iron making by the so-called Tatara process. In that district a few old men who have learned the traditional steel-making method are still found.

Tatara steel was not only the first steel made in the country, but is of a very fine quality. It is made of iron sand that is found abundantly in those mountains. Ancient iron makers concentrated the iron sand in water troughs, and fired them in a crudely-made mud furnace with charcoal. Slugs thus obtained were crushed by water mills and then refined in a primitive charcoal kiln, fanned by tall bellows.

Tatara originally referred to the bellows, and then the word was used to indicate the hut in which the bellows and kiln were housed.

It was with Tatara steel that later people made not only household utensils, but also swords and armors. Famous Japanese swords owe to Tatara steel their excellent quality.

Sand-iron found in the mountains in Izumo are still famous, and is mined even nowadays to produce a fine quality pig iron for producing various special steels.

Tenugui

Tenugui or Japanese towels are not only used in bathing, and washing or wiping the face and hands, but also in covering the head against the sun or rain. *Tenugui* are of quite remote origin, having already been very widely used in the Kamakura Period about seven hundred years ago. Originally, however, they were much longer, reaching five or six feet in length, while the ones in present use are three feet long. In the old days they were mostly used to cover the head, particularly by women.

At first they were used by the common people only, but since the middle of the Tokugawa Period or the beginning of the 18th century, they came to be used by the *samurai* class also, as their use became manifold. Originally *tenugui* were made of cotton cloth, either white, unbleached or in plain colors such as blue or pink. In the middle of the Tokugawa Period they came to have two or three bands of colors as designs or with each half in a different color. Then *tenugui* with simple designs of flowers and birds were introduced.

In the latter Tokugawa Period, with the influence of *ka-buki* dramas, there appeared silk *tenugui*, which were of course ornamental and had elaborate designs. Then the practice of printing shop names on *tenugui* developed, and since then they have been much used for advertising purposes.

The designing of *tenugui* is very difficult as the design must show well whether they be spread out or folded. In the first part of the Meiji era, *tenugui* makers formed a society to study their designing, and many artistic or delicate *tenugui* designs were produced. However, those well-designed *tenugui* are now no longer seen, and today their advertising value seems to be given more consideration than their artistic appearance.

Trunks

Tsuzura is the original Japanese trunk to keep and carry clothing and other things. At first, *tsuzura* was woven of strips of vines and leather. Later it became lighter as bamboo and wood were used. When the basic basket work is completed, the whole thing is covered with thick Japanese paper, and then heavily lacquered, mostly in reddish brown. It came in

an oblong shape with a cover that was almost as deep as the body.

It was in the Kamakura Period, or about seven hundred years ago, that *tsuzura*-making greatly developed due to its having become a popular household necessity. During the Tokugawa era, *tsuzura* was indispensable in transporting the clothing and other articles of feudal lords and their retainers who had to travel to Edo from their territories every other year. Brides also brought their dresses and belongings in *tsuzura*.

The early *tsuzura* were big, but gradually they became smaller for convenience in transporting. Generally it was three to four feet long, one to one and a half feet wide, and about a foot deep. There were much larger ones too. Recent makes are much smaller.

Even with the introduction of Western bags and trunks, the *tsuzura* is still used by certain groups of people. Of course old families still have ancient *tsuzura* as they last a long time. It is still indispensable for theatrical people who have to travel often with their costumes.

In Kansai or Osaka district, many merchants still use *tsuzura* in carrying their merchandise.

Kori is quite similar to *tsuzura* in shape, but is made much simpler with strips of bamboo, vines or other materials. *Kori* is generally not painted or lacquered.

Y a t a t e

Yatate or Japanese pocket writing set is no longer used for practical purposes. Sometimes it is found in curio shops, and excellent pieces are in the hands of collectors. But it is an ingenious product that may be called the forerunner of modern fountain pens. The Japanese gave up its use only when foreign pens and pencils were introduced.

Yatate consists of a small round and flat bowl in which is put some cotton soaked in writing ink, and a hollow stem in which is kept a writing brush. The stem is stuck in one's belt to carry it conveniently wherever one goes. In the old days, it was used by all merchants and travellers.

Yatate is generally made of bamboo, wood, brass, iron or silver. Those used by wealthy persons were products of art with elaborate designs and decorations, and such are treasured by collectors.

The name, *yatate*, is misleading as it means an arrow bag. The bow and arrow were the principal weapons of ancient fighting men, and they carried arrow bags whenever they went on military campaigns. But they also carried various other things in their arrow bags, such as writing paper, writing brushes, *suzuri* (inkwells) and others.

It was because of this habit that, when a pocket set of writing brush and ink was made, it came to be called *yatate*. It is not known when *yatate* first originated, but it became widely popular in the Tokugawa era that commenced in the early 17th century. Up to the early Meiji days, *yatate* was an indispensable article for almost all classes of people.

Y u k a t a

Yukata makes Japanese women look very charming and lovely, it is said, and many Ukiyoe artists loved to paint women dressed in this kind of *kimono*. *Yukata* is the cool summer dress made of cotton, with decorative designs dyed in all shades of indigo blue. For young girls, a touch of red is often added to brighten the designs of their *yukata*. *Yukata* is simple and cool, but yet chic and picturesque, in strong contrast to heavy and gorgeous winter or formal dresses. It is an informal everyday wear in hot summer months.

Yukata came from *yukatabira* (bathing *katabira*) to distinguish it from *katabira* or a linen dress for ordinary summer wear. Originally *yukatabira*, as its name indicates, was worn after taking a bath, for drying up the body. Thus it took the part of bath towels at first. They used to put on one *yukata* upon coming out of the bath tub, and changed it for another until his body was thoroughly dried. Thus it was also called *minugui* or body-wiper. Later, *yukata* come to be used as a dress instead of as a bath-towel. But its connection with bathing was not entirely severed, and *yukata* became the proper wear after taking a bath.

In hot summer days, it was formerly customary for the people to water the garden in the late afternoon to bring a cool breeze, and take a hot bath to wash off the day's sweat. Then dressing in *yukata* they sat down to a cool dinner. After the dinner, they sat on benches in the garden to enjoy the cool evening breeze, or went out to visit street stalls. Thus *yukata*

was, then, the dress to be worn after a day's toil, for enjoying the cool evening in comfort and leisure.

The comfortableness of the dress, however, rapidly popularized it, and soon it became the common wear in summer at all hours and on all occasions.

The chief characteristic of *yukata* lies in its washableness, as it has to be washed properly every day. Then to make the wearer feel cool in it, it is decorated with bright designs in indigo. The designs for men's *yukata* are generally in sober tones compared with those for women and children. *Yukata* used to be very cheap, but the rich women prided on the exceptional designs of their *yukata* and also the wide variety they possessed. To keep up the beauty and picturesqueness of *yukata*, it is absolutely necessary that it must be cleanly washed and starched. There is nothing more deplorable than a dirty and soiled *yukata*.

Most of the shrine festivals of Japan come in summer. For the festival of the community shrine, all the residents used to make special *yukata* of a uniform design and wear them on the occasion. Each community rivaled others in designing more attractive *yukata* than neighboring districts had at their festivals. Men, women and children wear *soroye-yukata* or uniform *yukata* on the festival day. Dressed in the bright *yukata*, all danced merrily in the compounds of their shrine. Others who did not dance, paraded through the town or village, dressed in the *yukata*, and shopped at little stalls that offered various novelties. *Soroye-yukata* was thus quite a local feature in which particularly women and children showed much joy.

Japanese hotels supply guests with *yukata*. If they go out wearing them, anyone can tell where they are staying by the designs of their *yukata*.

II. Cures And Medicines



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A m m a

Amma or Japanese massage is different from western massage. It is not intended to cure any disease, but is given to make one enjoy rest and impart a feeling of relief. It is very popular among men and women of all ages. *Amma* relieves the tension of muscles and makes one forget fatigue and worry. It becomes a habit and many people have to have it almost daily. At hot-springs and other resorts *amma* is particularly in demand.

Amma was originally introduced from China and the Taiho Law of 701 mentions *amma* experts. But the Japanese technique of *amma* is said to have been established by Kan-ichi Akashi in 1320. *Amma* however soon lost its popularity, and it was only in the Tokugawa Era that it was revived. During that period many schools appeared with different techniques. High-ranking *amma* were honored by the Court and Government and enjoyed public respect.

In the Tokugawa era, the profession of *amma* was protected by the State, as only the blind could be engaged in this work. This was one of the social measures to protect and help them. In those days blind boys and also sometimes blind girls were apprenticed to experts.

The training was formerly very hard. Today anybody can become an *amma*, but he must pass a State examination to obtain a license to operate. Thus they must study something about the physical structure of the human body, sanitation and have some medical knowledge.

Most *amma* are still blind people. Formerly they used to blow a small flute as they went about, and the people used to call them in as they heard the sounds. However, except in some rural districts, this *amma* flute is no longer heard.

Cold Cures

Various cold cures have been used by the people since very early days. Some of them may be primitive and crude, but they have been found quite effective as proved by their continued use for many generations. The basic principle of most such cures is to sweat out the cold. The simplest and most common way to cure a cold is to take a very hot and long bath and then immediately go to bed with heavy coverings. It makes the patient sweat profusely and cure his cold. A sufficient dose of hot *sake* and good sleep are always prescribed for those who are fond of alcohol.

Then with the hot bath various steaming hot drinks are taken. Such hot drinks, medicinal or otherwise, also have good effects in sweating out the cold. The most common among such hot drinks are *shoga-yu* or hot ginger drink, which is made by pouring hot water over grated ginger, *mikan-yu* or hot orange drink, made by adding hot water to orange juice, and *oroshi-yu* or grated radish drink made with grated Japanese radish and hot water. Various medicinal herbs are steamed in hot water and taken as the cold cure.

Then, there is observed in many rural districts a peculiar cure of eating roasted oranges. The ordinary mandarin orange is put on fire, and roasted until its outer skin is burned almost entirely black. The cold sufferer is made to eat it, the charred skin and all. With roasting, the orange has a bitter taste, and is believed to be good in curing colds.

Tamago-zake or hot *sake* with egg is popular among many people as a cold cure. About a pint of *sake* is put in a pan and heated until steaming, and then the yolk of one egg is put in it, and thoroughly beaten. It makes a good egg-nog and becomes an excellent cure for colds. As the alcoholic percentage is reduced by heating, the drink can be taken even by those who are not fond of alcoholic drinks.

Then, there was formerly a very interesting and pleasant way of curing colds, and its disappearance is being regretted by many. To make the hot bath cure more effective, many public bath-houses used to sell their own particular cold-cure drinks which were to be taken while bathing. Furthermore, there was a popular custom of ordering *udon* (hot wheat noodle soup) or *soba* (buckwheat noodles in hot soup) from neighboring noodle houses and eating it while