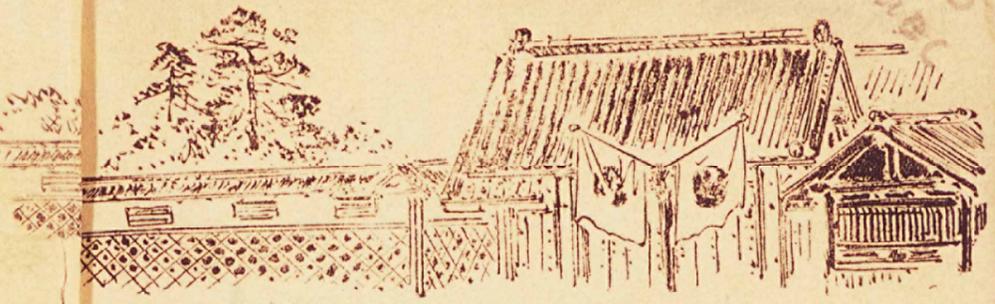


放送大学

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EXHIBITION OF FIGURES
 REPRESENTING LIFE IN
 OLD AND NEW
 JAPAN.

The large collection of life-like figures on exhibition in the Section for the sale of Japanese products has been specially designed for the Worlds Fair, with the object of illustrating various episodes in the History of Japan and of showing the manners and customs prevalent at different periods. In no other way could the life of the people, the rich and the poor, peer as well as peasant, their costumes, houses, furniture, and the thousand articles in daily use, each in its proper place, be so vividly presented to the spectator.

Not only the chief events in their lives but even the personal appearance of the principal actors, are seen, so that they become more than mere names and seem to live before us.

Visitors are cordially invited to come and see this most unique show of figures representing Life in Japan for more than a thousand years.



同年四月一日出版

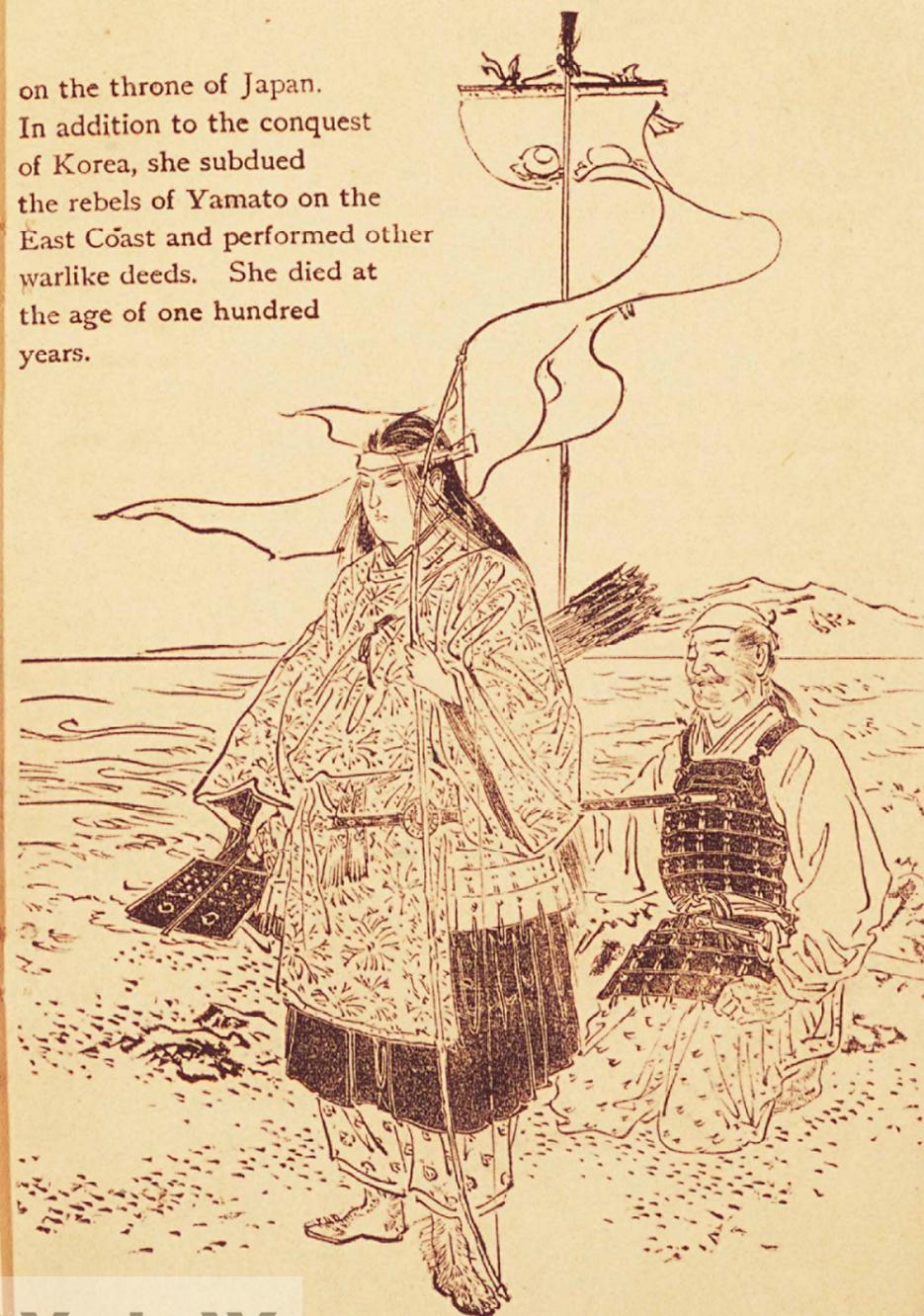
東京之橋區日吉町十番地
 長谷川武次郎

I. JINGŌ KŌGŌ.

THE subject of this picture has always been a favourite one with Japanese artists. It represents Jingō Kōgō, or the Empress Jingō, who ruled over Japan from A.D. 201 to 269, and her faithful Prime Minister Takénouchi holding in his arms the babe Ōjin which the Empress mother is said to have carried in her womb during the three years she was engaged in the great exploit of her life, the conquest of Korea. This child was afterwards deified as Hachiman the God of War, and numerous beautiful temples have been erected to him throughout the country; one of the best known is that at Kamakura, within an hour's journey by train from Yokohama. Jingō Kōgō is the most celebrated of the nine Empresses who have sat



on the throne of Japan. In addition to the conquest of Korea, she subdued the rebels of Yamato on the East Coast and performed other warlike deeds. She died at the age of one hundred years.



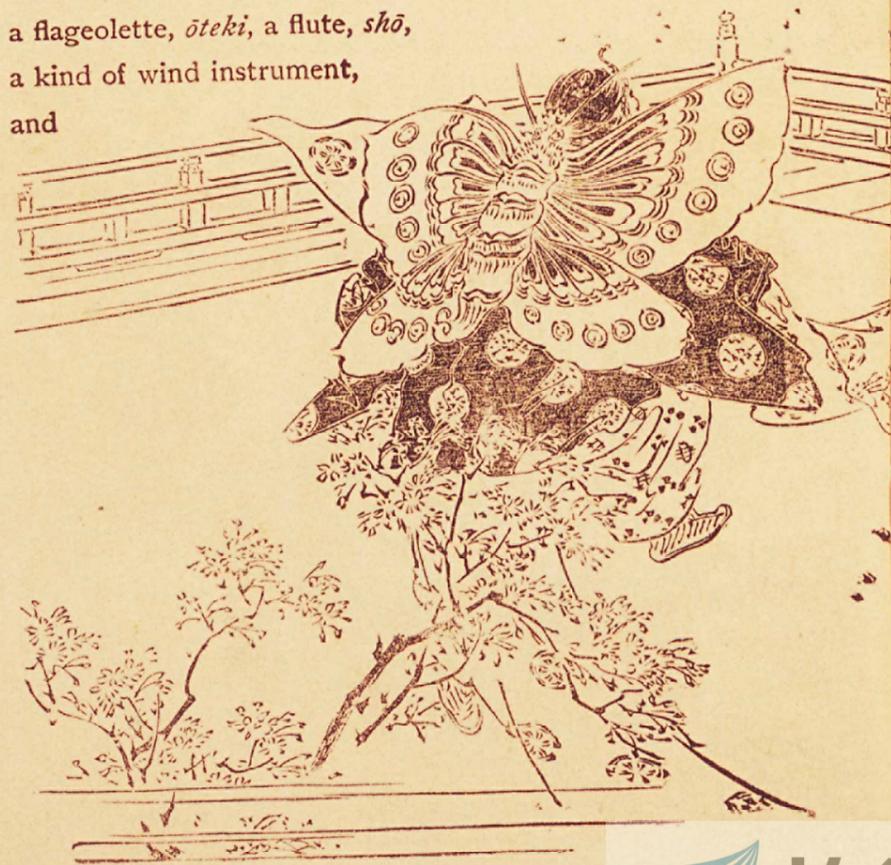
II. THE KŌCHŌ, OR BUTTERFLY DANCE.

THE beautiful "Butterfly Dance" occurs in the *No* as the Japanese classical drama is called. It was introduced at the beginning of the fifteenth century, and was the only kind of theatrical performance formerly witnessed by the Mikado and his Court.

No scenery is employed, but the dresses are gorgeous.

The musicians sit apart, and in the manner of the Greek chorus, explain the action of the drama.

The instruments employed are the *hichiriki*, a flageolette, *ōteki*, a flute, *shō*, a kind of wind instrument, and



tsuzumi, a drum. These performances are still very popular.

The prettiest of the dances are generally to be seen by visitors to Japan at the famous "Maple Club" in Tōkyō.

III. YOSHITSUNE AND BENKEI.

FEW pictures are more popular with young Japan than this, the encounter between the youthful Yoshitsune and the stalwart Benkei on the Gojō Bridge in Kyōto. Yoshitsune was a son of the unfortunate lady Tokiwa, who in order to save the lives of her children, fell a victim to the machinations of the unscrupulous King-maker Kiyomori. This was in the twelfth century. Benkei then for the first time met his master in the art of fencing, and was so much impressed with the story of his boyish opponent's life, as well as with his skill in all the manly accomplishments that he attached himself to his fortunes, and after many romantic adventures, finally died fighting in his cause.

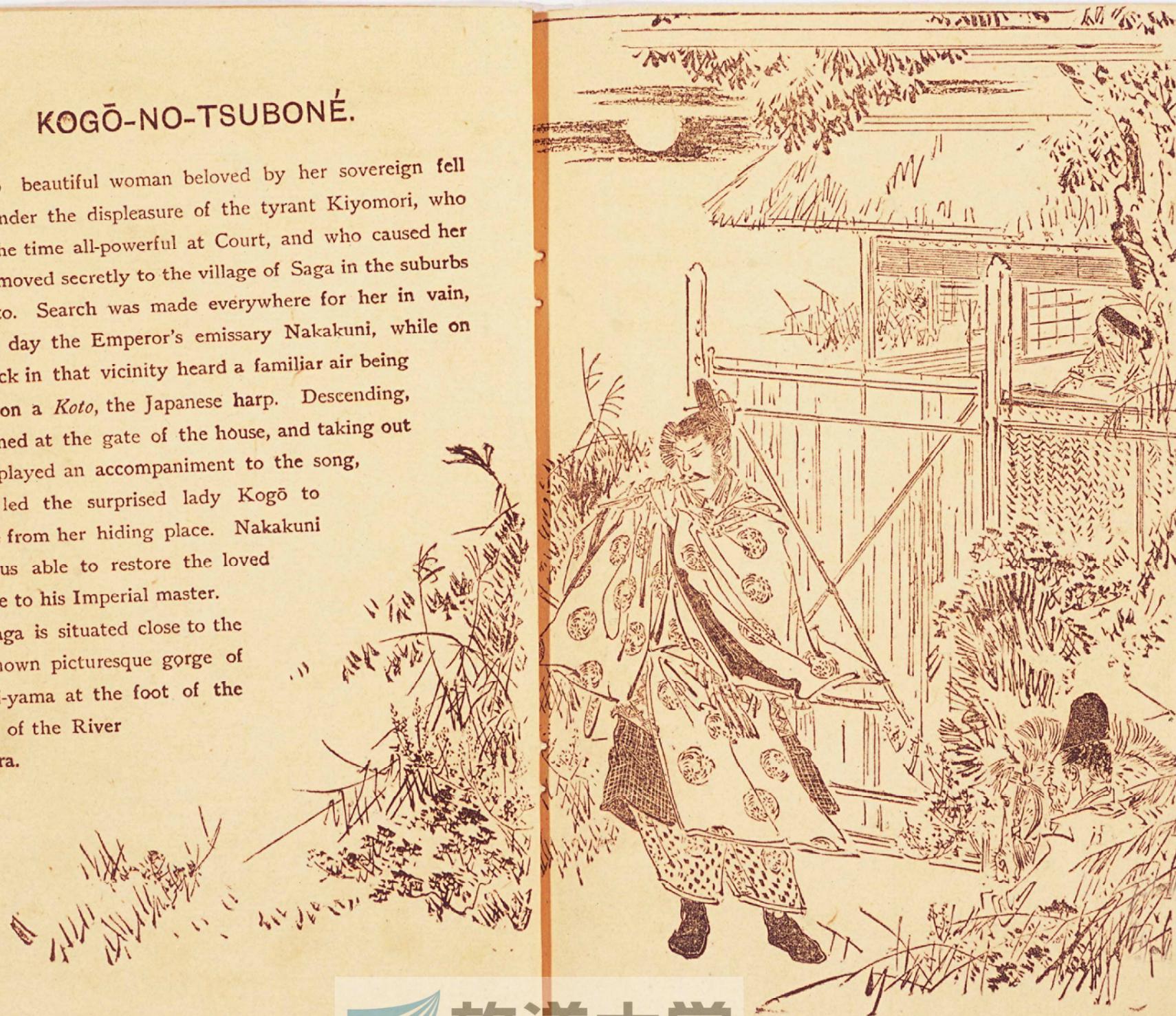
Benkei is popularly believed to have been eight feet in height, and of prodigious strength.



KOGŌ-NO-TSUBONÉ.

THIS beautiful woman beloved by her sovereign fell under the displeasure of the tyrant Kiyomori, who was at the time all-powerful at Court, and who caused her to be removed secretly to the village of Saga in the suburbs of Kyōto. Search was made everywhere for her in vain, till one day the Emperor's emissary Nakakuni, while on horseback in that vicinity heard a familiar air being played on a *Koto*, the Japanese harp. Descending, he listened at the gate of the house, and taking out a flute played an accompaniment to the song, which led the surprised lady Kogō to emerge from her hiding place. Nakakuni was thus able to restore the loved lost one to his Imperial master.

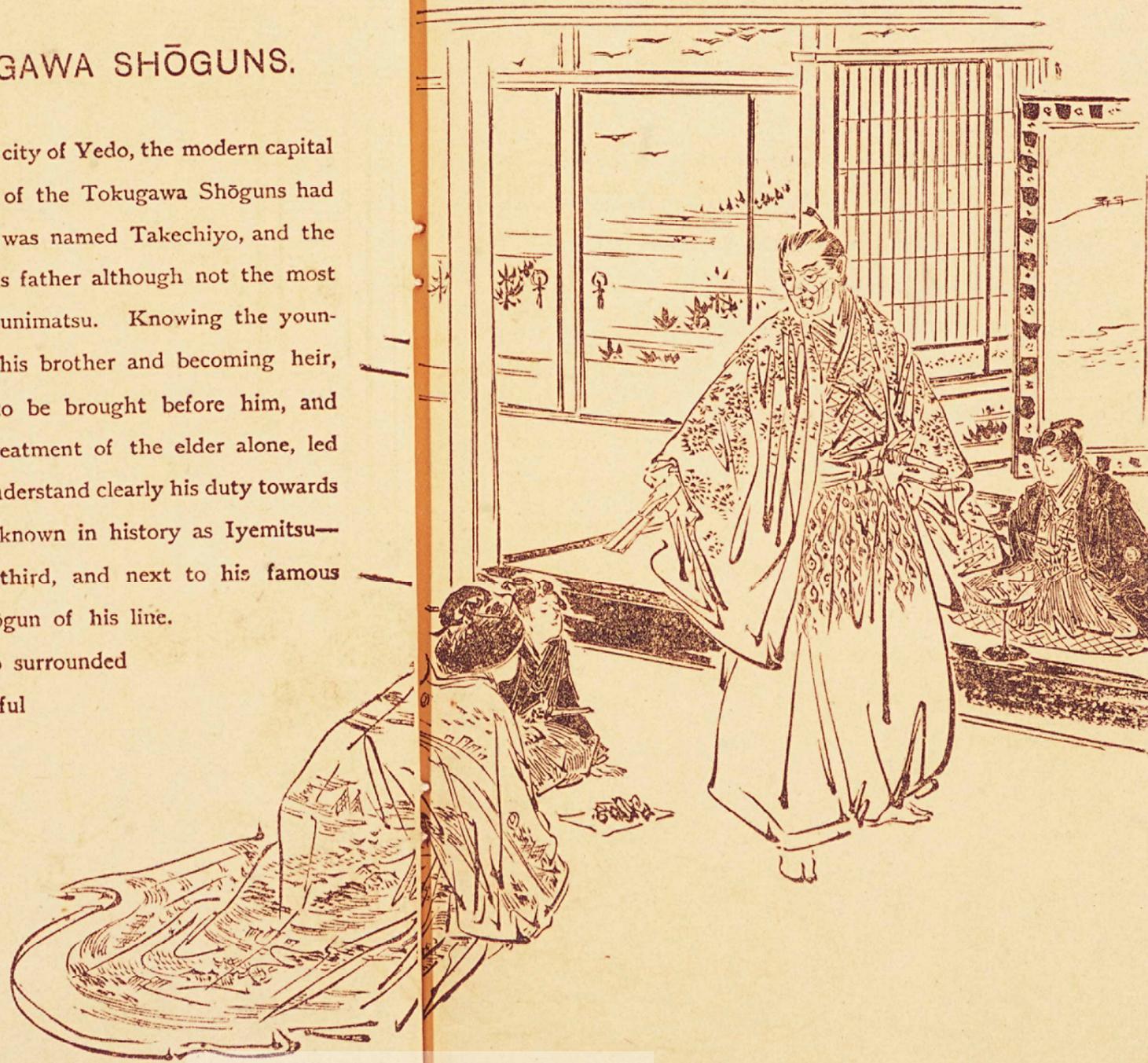
Saga is situated close to the well-known picturesque gorge of Arashi-yama at the foot of the rapids of the River Katsura.



V. THE TOKUGAWA SHŌGUNS.

IYEYASU, founder of the city of Yedo, the modern capital of Japan, and the first of the Tokugawa Shōguns had two grandsons. The elder was named Takechiyo, and the younger, the favourite of his father although not the most accomplished, was called Kunimatsu. Knowing the younger's hopes of supplanting his brother and becoming heir, Iyeyasu caused the boys to be brought before him, and by his studied courteous treatment of the elder alone, led Hidetada, their father, to understand clearly his duty towards his children. Takechiyo—known in history as Iyemitsu—became in due time the third, and next to his famous grandfather, the ablest Shōgun of his line.

Their tombs are at Nikkō surrounded by all that is most beautiful in nature and art.



VI. FEUDAL JAPAN.

THIS scene gives a picture of life in feudal Japan which only disappeared when Commodore Perry arrived off these shores a little more than thirty years ago. The Shōgun stands on the tiny garden bridge whilst his consort is sitting under the drooping clusters of the lovely wistaria blossoms. The composition of poems on such occasions was a favourite pastime of the upper classes at that period.



VII. THE "FORTY-SEVEN RŌNINS."

LORD Asano is represented performing *harakiri* by the order of the Shōgun for having drawn his sword upon a Daimyō within the palace precincts. This dramatic episode forms the subject of the "Chūshingura," a play which has been translated into nearly every European language. It relates how the forty-seven faithful vassals avenged the death of their lord, and the chivalrous sacrifice of their own lives in expiation of the deed.



They lie buried in the secluded grounds of the temple of Sengakuji in Tōkyō, where thousands who revere their memory, still wend their way and keep incense perpetually burning before the graves. About two hundred years have elapsed since this tragic event took place.



VIII. FENCING.

THE art of fencing has always been held in high estimation by the Japanese, largely due no doubt to the custom which prevailed up to the time of the Restoration in 1868, of the *samurai* class wearing two swords. It differs from the western art inasmuch as both hands are used, and the thrust not employed. An iron-barred visor (*men*) guards the head and face, gauntlets

(*kote*) protect the wrists, whilst a corselet (*do*) and shoulder plates ward off the tremendous blows so unsparingly given in practice. The fencing master sits by to see fair play.





IX. SHAKKYŌ.

THIS peculiar dance which came to Japan from China in days long gone by seems to have had its origin in a belief that the lion liked to amuse itself where the beautiful peony (*botan*) was found. The lion, it will be observed, is that animal as it is conventionally represented in Chinese and Japanese art. The orchestra consists of a drum (*taiko*), a smaller kind of drum (*ko-tsuzumi*), and a *samisen*, the Japanese banjo.

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X. A JAPANESE WEDDING.

MARRIAGE in Japan is arranged, not by the young couple themselves, but by the aid of a "go-between" (*nakōdo*), generally a friend of the family. There is no courtship, indeed the bride and bridegroom may never have exchanged a word before they meet for the simple ceremony which makes them man and wife. Even in the custom of passing the wine cups, as shown in the picture, no word is spoken. Presents (*yuinō*) which are exchanged between the parents, and registration in the district Government Office, are the only forms required by law and custom.



XI. GION PARK.

THERE is a temple in the grounds of this famous park which is said to have been founded over a thousand years ago. The place is also celebrated for the lovely pink blossoms of its cherry trees in early Spring. The grounds afford various sights;—priests in their flowing robes, flower-sellers, a maiden amused at a beggar whose monkey clutches the top-knot of a passing farmer, etc.



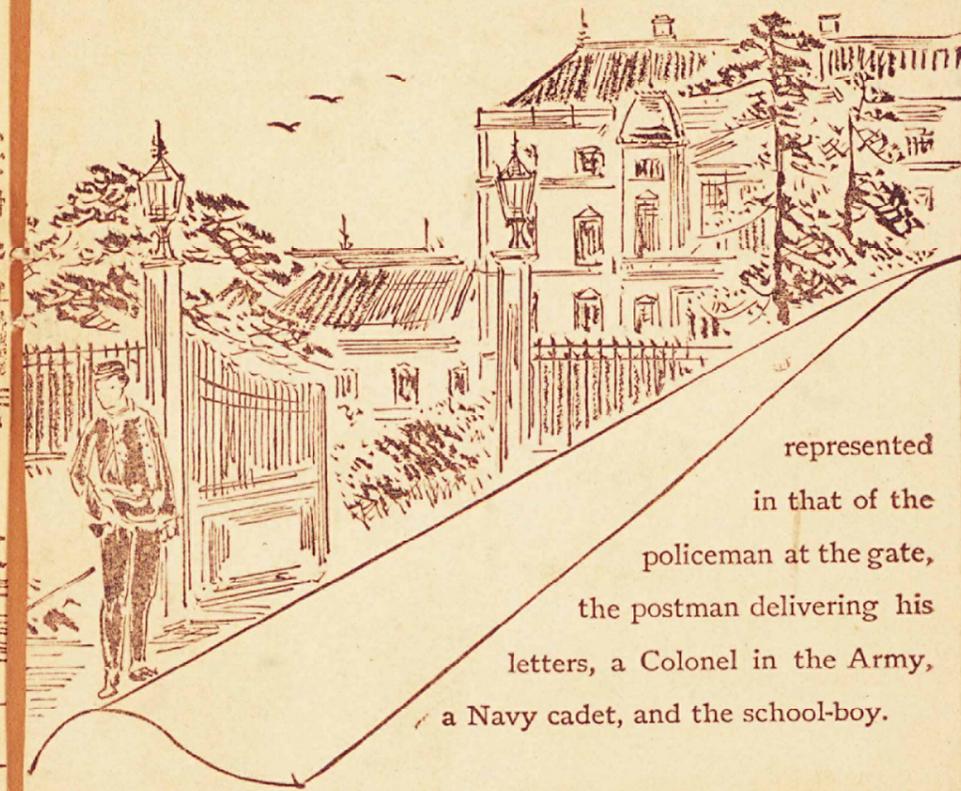
XII. NEW JAPAN.

THE previous pictures are intended to convey an idea of life in old Japan, and although many of its manners and customs still prevail, a great change has been effected in the outward aspect of things by the introduction of western civilization.

Social conditions have also been largely modified necessitating changes of various kinds.



The picturesque dress of the men have been exchanged for such as we see



represented in that of the policeman at the gate, the postman delivering his letters, a Colonel in the Army, a Navy cadet, and the school-boy.

THE JINRIKISHA.

ALTHOUGH the *jinrikisha* (man-power-vehicle) was unknown in Japan before the Restoration, it is now to be found in the remotest parts of the Empire. In Tōkyō alone, no less than some 35,000 of these tiny carriages are in daily use. They have also found their way into the ports of China and the Straits Settlements. The life of a *jinrikisha* man is an arduous one, especially in country districts where the remuneration is often not more than five cents per *ri* (nearly $2\frac{1}{2}$ miles).

