Japanese gardens may roughly be divided into two types; the "hill garden" or Tsukiyama which attempts to reproduce hill and mountain scenery, and the "flat garden" or mira-niwa which represents a level plain, or a mountain valley. Where space is limited, and especially where large buildings might dwarf the scale, the flat garden is used. But as a whole the Japanese seem to prefer the hill garden. One reason for the effectiveness of Japanese gardens is the fine enclosure which is given them. In practically all cases, a garden is given a fine substantial background planting. Usually these are composed of evergreen trees; a traditional rule says it should be four-fifths evergreen and one-fifth deciduous or flowering sorts. In case of a pleasant view from the garden, the Japanese will not exclude this, but rather endeavor to include it in the garden composition by relating the encasement, the planting and the whole design to the view. The major interest is alway contained in the garden itself however, and the enclosure used to give a background and unity. - Popham: Japan: Aug. 32, p. 24.
...
Landscepes on Trays:

Bonkei (Tray landscape) art of creating miniature landscapes on trays (mostly of porcelain or bronze) by means of sands, earth and earth substitutes. Tiny plants as well as moss are used to suggest trees and grass. Spatulas are chief implements used.

Tsuji-Bonkei (hanging bonkei): tiny landscapes on trays to be hung on wall or from ceiling.

Tsuji-Bonkei (twin bonkei): pair of trays with mutually related landscapes to make up one scenic spot.

Takuyo-Bonkei (table bonkei) on a large table instead of tray.

Tachi-Bonkei (standing bonkei): tray placed slanting; gives depth.

Bonkei (Tray stone) art of making tiny landscape on trays (usually of lacquer) with sands, pebbles and stones: plants and grass not used; plumes are chief implements.

Bubankei (flower bonkei) uses cut flowers with the others; attention to flower placing; lately developed.

Tose-ye (fastened picture) = Kakegake: sand and stones attached to tray, gummed and steamed; hung on wall.

As for the brushes and palettes of Bonkei they are employed for various purposes. One kind is used for sweeping the sands together or for removing unnecessary sand from the tray; another is for mixing metals and pigments; another for creating all sorts of cloud effects; and still...
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Landscapes on trays: cont.

Another is for drawing streams and rivers as well as a variety of waves, ranging from ripples lightly fringing the shore to raging breakers. One of the most difficult techniques of bonzei is the making of waves characteristic of each season of the year. In spring, when tranquillity generally prevails on the sea, waves should be long and continuous near the beach; in summer, ripples usually cover a mirror-like sea; in the windy autumn, seas are as a rule made very rough; for cold winter, a choppy sea with rolling surges is created by the brushes and plumes. p. 47

Included among the implements required are sieves for sifting different grades of sand, hashi for handling small pebbles, spears of wood for landing sandals, metal forms for creating the stages of the moon, etc. (Forms for making flying-geese, placers, sailing ships, waves, etc. are used by some). Hills, mountains, and fields made of earth substitute should be painted. This is a recent addition.

Bonzei stones: vary with season.

Greenish stone and stones with moss - spring (summer).

Black - autumn (winter).

Reddish - fall.

White - winter.

But black is suitable for any season and contrasts with white sand.

Japan Today and Tomorrow 1932-3
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Chrysanthemums:

- colors: white, yellow, red, or various kinds
- compound, or secondary
- Kohitsu = the large ones
- Kagiku = pot varieties

... (Western varieties) why should these be grown in greenhouses, when hitherto there has been no need of such cultivation in Japan? The answer is that these imported flowers were brought up in their home lands through greenhouse nurturing, and consequently they cannot withstand the outdoor elements as well as the Japanese chrysanthemums, when grown in the open air. The resistance power of the leaves and flowers is found to be weak, leading to early decay.

Japan Today & Tomorrow: 1932-3
Chrysanthemum:

1. Thick-petalled: The shape is globular or at least hemispherical, and the petals or florets are heaped up like a mound.
2. With tubed-petals: All the florets are tubes.
3. Mono-petalled: The petals are broad, united into one and single-layers. The number of these florets counts from 16 to 22. "Imperial Crest."

Floral diameters of first and third, from 6-9 inches.
Second class from 8 to 15. Second and third class almost unknown in Europe and America. Secondclass most prized by Japanese.

For exhibition purposes seven varieties:
1. Incurved: regular, compactly.
2. Incurved with runners.
3. Long-tubed: thick, ends hooked or spoon-shaped.
4. Medium tubed: best have ends curled
5. Small-tubed.
7. Imperial Crest.

The reason why the outstanding variety was omitted is that the Japanese other much. They will never be passed by judges. Only for decoration and arrangement.

To be prized, rings must form a complete circle. If the curls are loose and only hook-shaped, then the flower is considered a failure. These rings date back only about 20 years.
Chrysanthemums: cut.

From around 1778, chrysanthemum figures show how to attract holiday-makers in Yedo. It is known that at one time Yedo had more than 50 places where these flower displays were held.

"Giant," "thousand blossoms." The plant is nurtured so as to bear several hundred regular stems. Only one flower to a branch is the next principle, and the criterion of beauty is to have the big flowers blossom in a well arranged formation. ... The Shinjuku Imperial Garden has huge plants are shown in splendid company, impossible to witness anywhere else. Some are exhibited with stems having actually from 800 to 1000 branches, each branch bearing a magnificent large-sized flower.

One finely shaped specimen is figured: 5 ft. in height, 12 ft. in diameter, 212 flowers.

Mainclassing:

1. Show-giku: with slender petals dangling and twisted and of bright and distinct colour hues.

2. Saga-giku: all the petals shoot upward; it is also monspetalous.

3. Higo-giku: monspetalous; beautiful in colour, the petals rigidly radiate outward also anemone, pompon, and decorative variety.

Roughly the large-flowered are divided into:
Chrysanthemums, yoko Kikuchi

Kiku-awase and Kiku-no-Kissewata were manufactured some 800 years ago.

Kiku-awase... genesis of present-day chrysanthemum exhibitions. The program would commence with the tying of a decorated strip of paper containing a Japanese poem written in praise of the bloom into the stem of each flower. Demon court maidens would then present these selections before His Majesty, to have the judges read the poems and discuss the merits and defects of each flower. P. 11.

The Kiku-no-Kissewata had its origin in the ancient belief that the chrysanthemum was a medical herb for longevity and that night dew caused rejuvenation. A handful of crimson and white cotton was rolled into a disk and laid over the blooming chrysanthemum to be exposed to the night dew. By wiping the body with this dampened cotton, the aged were supposed to regain youth and the life of the young to be extended.

One feudal lord became famous for writing Kikuke (the Classification of Chrysanthemums and the principles of their cultivation, etc.) in 15 volumes. There was another Daimyo, who in his regular journey to Yedo in the autumn to pay homage to the shogun, counted on his prized chrysanthemums as his return. He made it a rule to have numerous pots of chrysanthemums especially decorated and each provided with a palanquin for the main procession to Yedo.
It seems like the content of this page is not legible due to the quality of the image. It appears to be a page filled with handwritten text, but the handwriting is not clear enough to transcribe accurately. If you have a clearer image or another page, please provide that for a better transcription.
Goldfish: According to book lore, however, there were no goldfish in Japan until about 350 years ago. History says that the goldfish was first discovered somewhere in Kiangsi Province in the southern part of China and that specimens were brought to the port of Sakai, near Osaka, in the second year of Anuki (1571) for the first time. It is human to love anything new and beautiful, and the feudal Lord of Sakai, after receiving this lovely gift, ordered one of his relatives to rear them. Carrying goldfish then gradually became the vogue among the samurai class. --- Japan: Sept. 32. p. 5

A different version says that some hundred years ago a certain Lord of Koriyama, near Kasa, somehow obtained goldfish from Juna, a smaller species akin to carp.

Through the constant improvements and experiments his successors for generations thereafter succeeded in creating the kinds now known as Ryuzan (Fantail) during Meiwa (1764-1771); the Ranchou during Temmei (1781-1786); and the shishie Gashira by means of mixed breeding of the Ryuzan and Ranchou during Bunkyo (1861-1863).

Ryuzan developed in Ryukyu? SENT TO SHIMAZU.
Goldfish: emit at rate 1:30 or 4:1 male:female. Male fish generally smaller, brighter, body firmer. Spawning usually overnight; may be delayed by cold weather. Spawn transferred to new heated bottom pond and spread. Eggs hatch in 5-7 days. Temperature should be kept at about 20°C. Young are fed with yolks of eggs and then with myzinos (a micro-organism). When they begin to eat myzinos, transferred to natural bottom, where it grows. When about a month old, they swim actively and may be fed mosquito larvae and small earthworms. Sorted: first by shape—left and right fins well-matched, bodies straight, tails well-developed and matched; later, by color. Tastes vary—blue around mouth, red about sides of head, head entirely red, tail red, red about eyes, red about belly, red fins, red about nose usually classed good; all white are thrown out.

Coloring often changes during first year: full coloring during second year. Shade varies with nourishment; undernourishment darkens.

Exports to United States, Canada, Hawaii, Australia, Latin America. U.S. Statistics:

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With yam the Ryukin is most popular; 70%

Centers of production are Tokyo, Chiba, Baitama, Shizuoka, Aichi and Nara Prefectures.
Goldfish: cont.

Five kinds best known:

Wakin: body long; fins and tail short; resembles the puna; differs in the bright coloring, contrasting with dark, blue-black.

Ryuken: = Onaga (long-tail) = Nagassaki, long fins and tail; body short and plump.

Aranci: no dorsal fin; warts at head; body short and thick. Varieties: Shiigi-Gashira: notably warty;

Marukko (round body).

Granda: Shiigi-Gashira: warty; dorsal fin.

Shinkei (= Chinese goldfish): characterized by eyes —

Demakki (goggle-eyed goldfish)

A: eyes project sideways

B: forwards.

In rearing, two kinds of pond necessary:

I. Hard bottom — for spawning, breeding, rearing. Including:

II. Natural bottom, for bringing up and wintering.

The former, smaller, from 1 to 5 tsubo; ground laid and then cement poured over and aside.

The latter from 20-100 tsubo; depth 1½-2 ft.

Piping systems for supplying fresh water.

New cement ponds dangerous; best made in spring or autumn; should be filled and water changed at least twice a day for several days.

Spawning three or four times a year. About two weeks between spawnings; 30%-50%-30% about proportions. Sometimes a fourth spawning. The third and fourth yield the shiniest fish. In April and May when water warms: spawn amid water plants; parents of nine or four years are placed in hard bottom pond
Goldfish: cont.

A remarkable improvement in the technique of transpor-
tation across the vast ocean is noted in that about 75% of the fish now arrive at their destination in sound condition. It is from September until April of the following year that the goldfish exportation takes place, for the weather condi-
tions during this period are found to be most favorable for the enterprise. Moreover, the demand for the fish is also active in November and December as Americans buy goldfish in large numbers at the Christ-
mas season.

Goldfish are delicate passengers. As the man in charge of these aquatic beauties during the trip across the ocean hardly dares take his eyes off them, for if any of the fish give any indicating distress, one third of the water must be changed.
Kemari: (= "football").

Kyoto: the Peers' Club: "in one corner of the green garden is the shaded court for kemari." It came from China about 601 A.D., and was at its height 1100.

To this day, costumes of similar design are worn, some of those in the possession of the K.P. Club being three hundred years old. Fans, hats, shoes, etc. and ball itself are exactly like those which conversation has prescribed for centuries.


Several times a year they give semi-public exhibitions, wearing the magnificent robes of former days and observing the traditional forms and conventions.

5. 17
7. 7
10. 20
12. 22

Playing ground: a space of ground about 50 feet square, was marked at its corners by four faked trees, symbolizing the year-round interest in the game, a pine for winter, a cherry for spring, a willow for summer and a maple for autumn.

Cerise and grey silk brocade, with touches of purple and scarlet. -- His trousers, actually
Kemari ("football"): cont

divided skirt, were deeply pleated and gathered tight around his ankles. On his feet were shoes of leather and his ankles were heavily bound with cloth, since the kicking is done with the instep. His house or kimono, which was tucked inside the trousers had huge sleeves of coarse, reaching almost to the ground. On his head was a curious hat, in shape not unlike a large black beetle, which was bound under his chin with a silken cord.

The ball is somewhat smaller than a modern volleyball, made of leather on a bamboo frame and inflated. It is not perfectly round but is bound about the middle to produce a slight bulge on either side, and a small string, like a lacing, can be used to pick it up. — He demonstrated how the ball is handled by bouncing it over and over, from his instep to a point some what above his head. The object is to perform the feat with graceful ease. — An individual sport, not a contest. Although several players are required, there are no teams engaged nor do the separate players compete against each other. Three playing stand roughly in a circle and the ball is kicked from one to another, the
Kemari: ("football") ca. 1910

of Shintoism and Buddhism. Much more is so old as to have lost its original significance. The ball, in a white leather case, had been tied to the green branch of a tree where it hung like a huge fruit. This branch Viscount Kase carried ceremoniously before him around the boundary of the playing court. His movements were so deliberated as to make one question at times whether he were really moving at all. But finally he arrived at the center of the field, laid the branch on the ground and covering it with his huge sleeve, untied with one hand the secret knot which fastened the ball to the branch. Leaving the ball in the center of the field, he retired, as slowly and stately as his cane, carrying the branch.

And then suddenly it was over. The stick of incense which marked the time of "quarters" in this game today as it did a thousand years ago, had been extinguished ceremoniously. Bowls were exchanged and the players filed off the field. Some were to disappear for another bath, but others wanted for a second or even a third period of play.
Kemari (="football") con.

object being to keep it going as continuously as possible. The play is active, but never rough and tumble.

Fujiwara Harimachi could bounce the ball several thousand times without missing.

The dean of kemari players today is the aged viscount Kuse, whose memory goes back almost to Perry and who learned the sport whilst it was still a court pastime. If was he, wearing a costume of brown and cream which complemented his face and ivory whiskers, who headed the opening procession of players and later performed the opening ritual. The "players' bench" on which they took their places was a strip of matting laid on the ground. With viscount Kuse at their head, one by one the gregariously clad players sank into position on folded feet, cast down their eyes and their faces assumed the repose of Buddha. Sitting like golden statues, there was a ceremonial pause before the aged viscount rose to his feet and began the movement of the opening ritual. Each of his actions was prescribed by tradition; they told us, and much of it showed the influence...
Shōjō:

Mythical creatures living near the sea, and who
enjoy an inordinate taste for intoxicants. Their faces
are human in appearance, but with long straight
hair of a reddish hue, from which a dye can be pre-
pared when fishermen are lucky enough to catch any
of them. They are usually shown in groups, with huge
drinking jars or cups, and dippers; perhaps asleep near
a jar, or busy drinking, or even proskynizing on the
waves in a huge sake cup, accompanied by the
long-tailed tortoise; intoxicated and dancing with
fish in one hand and dippers in the other, etc.
They have human voices, and sometimes though rarely,
and made to look like monkeys with human faces
and long hair, or are represented with a monkey
face, especially in Nara netsuke. According to
some legend, a shōjō was once the solitary
customer of a Chinese innkeeper, but his future
times were so deep and numerous that the man
became very rich. *Ishii*: p. 322.

= mungulan.

See notes by Kyosai: tortoise hides behind a
great eyed red sake bowl and terrifies two who
try to escape.

See great ema at Miyajima.
Gion Festival:

I saw the magnificent ancient chariots where high-ups sat the porcelain-like boys with hand-bells, drums and flutes playing the old dancing tunes; and the statuesque figures of the men with fans directing with stylized movements the efforts of the uniformly clad masses, struggling ahead and pulling the轴 towards the dance, with representations from old legends originating from China and Japan. There was the gallant enamoured courtier, Hira Yosemase, with the red plum blossoms he stole for his beloved from the Imperial garden; and the miserly Ko-chiu, who, driven desperate by poverty, resolved to bury alive his son, but while digging the earth found a treasure of gold; and the proud ship of the valiant Empress, who in the third century vanquished the King of Korea. Many more images from ancient Japan filed by on the streets where electricians and laborers had to remove temporarily the disturbing cables of street cars. Twentieth century improvements had to give way for the time being to the legendary past.

Claire Holt, Japan; Sept. 13th
 Benten: Snake.

Benten is often represented with the dragon; but in some localities she is particularly associated with the serpent; and it is at the day of the serpent specially that her temples are visited. It is probable, therefore, that this sacrifice was made for the protection of the dragon or of the serpent; and the torii suggests a choice of the latter, perhaps with reference to the famous temple of Enoshima, on the island which she is said to have raised from the waves in the sixth century. Strang: Hirohige, p. 102.

1. Only a part of the arrangement. Not all parts are of equal value, nor can the whole garden be seen at once, but rather one element leads to another in a pleasing sequence.

2. A third lesson is that in the infinite perfection of small things, the placing of every rock is a matter of long deliberation, of every plant a matter of study, so that their relation to the whole composition is satisfactory. Everywhere is order and perfection, yet so skilfully is this achieved that one hardly senses that the result is man made. The stones are all weathered with no scarred faces evident, while everywhere grass, mosses, and lichens, tiny sway bamboo, only an inch or two high, are planted in the seams of rocks, finely clipped shrubs may represent forests or individual trees. But everywhere is order and everywhere perfection; there are no bare spots, and no unfinished corners. In fact, the Japanese garden is in a few months achieves a result which we in America would think impossible in less than several years time. Large size plants are used; the stones have the lichens on them are carefully preserved, and every care is taken to give a finished appearance. There are really only three essential elements to a Japanese garden—plants,
Three lessons from Japanese Gardens:

Scale is perhaps the greatest lesson to be learned from the Japanese garden. In a good example, every part seems to be in perfect scale with every other part. Rocks that represent mountains and those that represent boulders are in proper relation to one another. Rocks which represent islands are not all of the same size or shape, nor are they spaced equally distant, but rather their variety must be so carefully studied that the result is very convincing. In some cases the islands may be so complete that patches of moss or lichen represent forests, and tiny twigs trees simulate the picturesque pines of the real islands. Again, in composing a view a certain false perspective between the elements in the background and those in the foreground further completes the illusion.

Another great lesson from the Japanese garden in composition. A Japanese garden is not merely a pile of stones, a few struggling plants, a curving ridge and a lantern, as we in America might suspect. Instead of this it is a careful composition of these elements perhaps, but in the final result every part shows a careful relation to every other part. The placing of every stone, every plant, and even of every twig is definite.
Three lessons from Japanese gardens; cont.

Rocks and water. Others, such as lanterns, bridges, and tea-houses may be introduced, but are not so fundamentally necessary.

Frogaret: Japan. Aug'32. p.34.

These then are the great characteristics of Japanese gardens—scale, composition, perfection of detail in small things. No garden, no matter how large or how small, but must depend on these for its effect.
Garden Stones: Ryuanji

are the very backbone of the Japanese garden. The design is largely determined by the stone at hand. One of the great classic gardens, the Ryuanji at Kyoto, is composed of nothing but stones and sand, twenty-seven stones arranged to represent islands in a sea of sand. The result is highly acclaimed by the Japanese and while seemingly queer to a Westerner, one must admit it is a masterful composition. Your mind fantastic prices are paid for suitable garden stones, so much so that in the Tempo period (1830-1844) an imperial edict regulated the amount of money which might be paid for a stone.

Popham: Japan: Aug. 32, 18-24

A curious development is the "dried-up water" scenery, where the water surface is simulated by arrangements of pebbles in the hollowed out surface, which represents a stream of water. These also very closely follow nature, with perhaps isolated rocks protruding here and there the same as along a real stream of water. Sometimes these are even hinged.

p. 43.
Bon Kei

By

Proprietor

of

Sangin-Suirieki-garden,

Shimbashi.

Translated

by

K. Toda.
Rules.

1. In accordance with the rules of our school, a picture is, in general, a foundation; and the three different theories are found. The three theories are as follows:
   
   (1) Shin. (True)
   (2) Syo. (Middle)
   (3) So. (Brief)

As a principle, these scenes are divided into three parts — mountain and water, field, and plane.

There are four different elements in the mountain and water — Genkei (front scenery), Shukei (middle), Enkei (distant), and Shukei (Principals).
This is a general principle. And so, men may as well omit one of those elements.

Be that rule as it may, a secret is — whenever men visit a fine scenery, they would remember it so nicely that they may imitate it on a tray. Nature is far superior to artifice.

If they realize the ideals and thoughts of poetries and songs in a tray, it may be quite safe to say, the scenery is the very best.

2). Either a pottery tray or a copper tray may be used, but a wooden one is necessary in case where a larger
are not a personal principle. One
must deal with what one can of
one's own.

If I have used a lisp name, if one
perhaps, I have used some
something of a sort as one would
write. Old, odd, a sort of
something that is for another
something to use. The

for myself. The

the same old

the same old

the same old
scenery is to be realized. Of course, a pottery tray is the best, a copper one next, and a wooden one the third.

3) Firstly, a cleansed earth shall be planely put in a tray and then water is lightly sprinkled; secondly, stones as well as trees shall be provided and a provisionary mountain and the instruments be nicely provided; thirdly, a moss shall be covered on the places where are prepared to be a mountain and land. A mountain shaped stone may be used instead of a provisionary mountain. Lastly, gravel shall be scattered in the places where are prepared to be
a sea and a river.

4) The bay-gardens must be cared for. From May until October, water shall be sprinkled twice in a day—morning and evening, but the leaves of the trees must never be watered. Rain-water is the best of all, and it is a secret that water shall be sprinkled by a straw broom. If it windy, water must always be sprinkled. At night, they shall be put in a place where much dew and wind come.

5) Although different mosses are found, the mosses growing on a high land and a stone defence are generally taken away and reserved so that they may not be dried.
The moeses shall be covered on a mountain from its foot, and having done, so called Negishi red-gravels shall be scattered over the moeses and then they shall be swept with a big Japanese pen.

After this, good moeses shall be dried in a day, nicely rubbed and plastered with keto earth in order to be covered, having dried in a day. Water shall be lightly scattered sometimes and put under the sun, shine, (if not strong) for ten days; and then the moeses will naturally grow very nicely.

6. It is better to use keto earth for a provisional mountain. This earth is generally found at the
Dango-slope in Tokyo. In case the keto-earth cannot be found, river-sand mingled with Arakida earth may be used in the place of the keto-earth. To make the a Fuji-yama, its foundation shall be made with the keto; and then pottery-earth shall be heaped up. To make snow, Rewara-kakiki shall be used and a change made by Hera (spatula).

7). It is advisable to put the keto in ground for it is apt to lose stickiness when dried. In case it is reserved in a tub, water shall be from time to time sprinkled.

3). To make a snow garden, trees with dead branches (branches with no leaves) shall be specially used; and the trees as
well as the instruments shall be wet.
To make snow, $\text{insa-calici}$ shall be scattered by a silk-scire.
9) The more men practice, the better the gardens produced. Indeed, in practice men must be experienced but not by theories only.
10) Kind of Stones.

name
Seikanji
Usakine
Bangaku
Kumano
Fumeya tani
Hirabayashi
Setogawa
Kurama
province
Yamashiro
Bungo
Hizen (Kii)
Kii
Awa
Fujiwara
Saikyo
Kamogawa
Kusuki
Kuroishi
Mino
Ise
Shina

11). Kind of Trees

(a) Matsu (Pine)
For large gardens but not small ones.

(b) Toshho (Juniper)
Instead & its place of pine trees. Four seasons.

(c) Keyaki (Zelkova acuminata)
From Winter until the beginning of Summer.

(d) Nire Keyaki (Elm tree)
The same.

(e) Shimodzuke (Alnus japonica)
Four seasons. Autumn best.

(f) Iwakote mari
Four seasons.
(7) Yukiyanagi (Spiraea Thunbergii).

In same.

(8) Rakuyosho (Torreya leptolepis).

Summer best.

(9) Sugi (Japan Cedar).

Different kinds. Four seasons.

(10) Kaya (Torrey a micifera).

Four seasons.

(11) Monie (fir).

The same.

(12) Tamaengi ( ).

Four seasons.

(13) Monijie (maple).

(14) Ashi (reed).

Dead autumn best.

(15) Hakone - Kanchiku (Hakone bamboo).

Smaller better.

(16) Sanki kai (Heterosmilax japonica).

The middle and distant scenes.
(17) Otokiri - so. ( )
From the beginning of Summer until the maple season.

(18) Gyama - so. ( )
From the beginning of Summer until Winter.

(19) Kito - so ( )
Except Summer.

(20) Chichiko - so (Anemone)
Provided Cut by Spring and Summer trees.

(21) Munji - ayame. (Munji sweet flag)
Ponds, marshes, water's edge edges - in Summer.

(22) Kariyasse (Miscanthus sinensis)
Put by Summer trees.

(23) Suseme - no - hee (Paspalum frembregii)
(11)

A secret is to use this in the place of Yatsuki (Eulalia japonica) to represent a field.

(23) Hikiemo (Pata magetom nactus)

Ponds and marshes in summer.

(24) Kyne-ishi ( ).

The same.

(25) Tanukimo ( ).

The same.

(26) Shimehaga ( ).

A May, used in the place of Yake-
hashi ( ) and Age-nee ( Sweet
Flag).

(27) Tanakusa (seven kinds of greens
most admired in autumn, already
mentioned in my translation for
"Modern Customs etc.").

(28) Kusaashi or Michishiba (grass
growing on the road).
All the grasses mentioned will perhaps do, but if not, you will look for some, for these are really valuable and nice greens for the purpose on the road.


(1) Kamogawa.
(2) Shioioka
(3) Tenjin.
(4) Tanagawa.
(5) Mihage sand.
(6) Kawasaki or Silver sand.
(7) Negishi.

13) Pottery Things.

(1) Figures of men. 
   Historical men, fishermen, farmers,
(2) Animals.
   Cows, horses, deer, rabbits, hares, monkeys, cleane, water birds, lined, hens.
(3) Houses.
   Shrines, temples, towers, fisherman's houses, cottages with mills, thatched cottages, and thatched cottages with thatched roofs.
(4) Vessels.
   Japanese ships, and boats, European man-of-war, ships, and boats.
(5) Bridges.
   Nagahashi (long bridge after old style) and every kind of the Japanese as well as
Rules of Making Landscapes

Chapter I Spring.

(a) Nori-ai-bune. (A boat with passengers)

(b) Front scene.

A waiting house, thatched cottage, pier, posts (piles), trees (yuki-yanagi).

(c) Middle scene.

A big river, distant mountains, and a boat or boats with passengers.

Notice: Pottersies for homes, piers, and figures, dead branches for decorations.
ills.

(2) Sonraku—Shinnen (a new year at a (remote) village).

@ F.S.

A long gate with matsukazari; within its gate there is a thatched cottage and Toshio or keyaki; outside the gate there are torii, mangai, yoshiki-mawashi; and beside of the gate there are fields and distant mountains.

Notice; Patterns for yuzen horses.
(3) Mame-yashi (plum garden)

@ F. 18.

A thatched cottage with a fruitwood fence and Yukiya-ana in the place of plum trees.

@ M. S.

A distant mountainous with San-kiri or Isuwakotemari in the place of p.t.; a figure representing a gentleman at large, rests on a bench; a foot-path on the rice-field dyke or a field.

(4) Hanami (Cherry blossom)

@ F. 18.

Sansa-sakura in the place of
Sakura; a pic-nic boat in a river;

a Field, and distant m. with Chaya (tea-shops) and fences.

Chapter II Summer.

(1) Tamagawa-be (The shore of the Tamagawa).

A broad tray; Jari in a river; two or three bamboo baskets along the shore; trunks made of shells; Yukiyanagi, kitsu-so, shia-mo-so; a raft in the river; d. m. or the Fuji-san.

(2) Hotanngani (Hunting fire flies)

a. F. S.
A cage for fire-flies; from two or three figures with pens; Yukiyanagi and Shitakusa (green).

C. M. S.

A river and D. M.

Notice:—The fire-flies are made of shells and put here and there among the grasses.

(3) Hashihibata - no - su guunibune.

(A summer boat by a bridge)

C. F. J.

Yukiyanagi and other trees.

C. M. S.

A mire; a boat by the mire with light, so as to
C. D. S.

A bank will do.

(4) Mr. Finch (Cormorant fishing).

C. F. S.

Trees, a big river, and fishing boats here and there.

C. D. M.

D. M.

(5) Sengumi (getting out cool).

C. F. S.

Trees.

C. m. S.

A thatched cottage with a light by the river; a moon-shadow on the river.

C. S. S. M.
(6) Todai-thonic (Distant view from a light house)

C. F. S.

Two or three rocks by the shore.

C. M. S.

An isle with a light house;
a man-of-war.

C. D. S.

D. M.

Notice: — Foreign style best.

Chapter III Autumn

(chiru)

Insects:

(1) Kugihibari (kugi-bank)
(2) Kinhibari (ki-bank)
(3) Kantant
(4) Kaprog
(5) Kanatazaki
(6) Umeai
(1) Sankebo (Cottage in the mountains)

A thatched cottage with mires;

Water coming down from a pipe; trees and greens.

(2) Kosen-jo (Ancient battlefield)

A. F. S.

Trees, representing the darkness; an old tile over in grasses; an image in the tile.

B. m.s.

A river.

C. D. S.

S. m.

(3) Swisha (Mill)

C. F. S.

A mill cottage with mires.
under trees; different grasses;
a foot-pas in a rice-field;
a heron
C. Q. S.
D. m.

(4) Onshikan (Temple room)

C. F. S.
A priest's house cottage by cedars; a travelling priest stands listening to the song of the mushi.

C. M. S.
Grass

C. Q. S.
D. m.

(5) Ternido (Old well)

Trees as a f. s.; an old well; a mushi cage in its well, all field.
(2)

реном бестабилития ввела

А. — 1. 1. 2.

(Помещение в круге)

(4)

8. 11

(5)

а. — 2. 2. 0.

2. 0.

(2)

(вкл. независимо)
XIV. Plum Blossoms and Poems.

The season of plum blossoms nears its end. If you wish to view them you may not delay. Already the trees are too loaded to give perfect joy. To view plum blossoms is less popular than cherry blossom viewing; it is more refined, less vulgar. Old and young, rich and poor, refined and gross, all flock indiscriminately to see the cherry trees in bloom; poets, dreamers, idealists and sentimental love beat the plum. But in this land of poetry and sentiment the actual number of visitors is great, and the famous places—Kameido, Narita, Ueno, Omorii and Shibai—are lively. We have made the round but Kameido, Narita and Toshokan stand out in memory.

Fifteen minutes by train from Tokyo is Kameido. We went there on Sunday, and our train was full of passengers mostly bound for the same goal. As we rode out through the village street we met crowds returning from the viewing. The district is flat and unattractive; it is occupied largely by cotton factories and is intersected by canals and dotted with filthy ponds, the water of which is stained red and blue and purple with dyes; great acres of long, pendant, strips of cloth, wound out to dry are seen in every direction; laborers on anchored barges are flapping the dyed cloth in the sluggish canals to wash them; the stagnant water, its suggestive color mingled upon its surface, its odor, white to make an ugly combination. But in the midst of these unpromising surroundings lie famous temples. Two sacred buildings in Japan are more famous than Tenjin's shrine at Kameido and seek about perpetually in this maze of sluggish canals and standing pools are the temples of the Seven Gods of Luck, popular shrines of which we have already made the pilgrimage.

The sky of our visit was cold and bleak; the clouds were gray and heavy, threatening snow or rain, occasionally a glisten of sunlight shone through; the gloom closed up clouds and once and again a sudden wind gust sent a flight of little pellets of white snow drifting through the air and sprinkling the ground with white. We stopped a moment with the circle of shivering spectators to watch a magician turn a rag-snake into one of flesh and blood. He declared that for the contribution gathered, eleven sen give rin (54 cents), little could be expected; not unless fifty yen appeared would the resulting snake prove large; but he continued his manipulation, fearing perhaps to chill enthusiasm by too long delay. The rag-snake was crammed into a tin cylinder, which was closed, then opened, and out, around the living snake, just a foot in length, the rag imitation having totally disappeared. But the crowd drifted on to the plum trees and we drifted with it, as we approached the garden we pass stalls where dainty cups of flawless porcelain are offered for sale as souvenirs; they bear a spray of plum blossoms; the elegy, "nightingale"
the moon, in varying combinations.

The garden? A mass of tangled and sprawling, gnarled and twisted bare trunks, branches and twigs; of blossoms scarcely any. But that is more beautiful. The plum tree loaded with full-bloom flowers is not ideal—it is vulgar profusion; real beauty is the gnarled and knotted trunk, where leafless branches, bare twigs bordered with the little round button-bud, a few only being open. A tree one-third, or less, in bloom gives promise; a tree full-blown suggests decay. How this judgment is altered the mind drives pitilessly against us and we probably observe that it is a bad day for the viewing; a look of resigned contempt quietly remark and we learn that most good plum-nurseries, those to which the mind looks back with greatest joy, are bleak now; and we begin to understand. Here the oldest plum-tree is in the midst of others and is garlanded about with a rope of shrubs from which hang faded white papers, signs of respect and reverence. As we look, a troop of young men dressed for hard tramping came trudging hastily; they stop and view the rope encircling ancient, and they join down what—a list name, a comment, tearfully; cut come the notebook and they jot down what: a poem? They are out for a day of it, from early morning until nightfall, tramping a poem? They are out for a day of it, from early morning until nightfall, tramping a poem?

Kameido is the "dragon-plum"; it branch sprawls along the ground in fashion to give

to it outs to the garden.

The great temple at Kameido is to the god Fugen, one of the many deified men in the Japanese pantheon. His life name was Sugawara no Michizane; he was a gentleman and scholar; of great ability and doing ambition, he became Minister; but enemies brought about his ruin and he was sent to Kyushu as governor—a reality a degradation, amounting to his elimination from public life. There, and


represented in the old ceremonial dress, which is sprinkled over with his crest, the

plum-blossom. In his exile he was wont to ride about upon a black bullock; he

figure of such an one is commonly to be seen at his temples. Curiously his favorite

bird was not the magpie, so regularly associated with plum-blossoms in popular

poetry and popular fancy, but the

(bullfinch). One of the curious festivals of

the year is held at Fugen temple and is known as the exchange. Theoretically

everyone goes there with a bird in his sleeve and at night exchanges his for some

e else's, neither showing his offer; who gets a larger or finer bird than the giver is one

of luck for the ensuing year; one bird is said to be a good, but who would let it go?
In practice, the birds today are openly sold and the exchange is made at the Temple itself; one turns in the bird he buys (of unwood, conventionally cut and painted) with a small money offering, and receives back from the priest another bird, usually better than his own, in proportion to the amount he gives. Such is the method at Kameido. Perhaps the priests at Osaka give out a gold bird; at all events, they issue a paper slip with some note regarding the celebration on which they ask the person who receives the bird of gold to send in his name.

Tenjin preferred the but the people generally love the nugine (usually trans-lated nightingale). Pictures of ume (plum blossom) and vino are commonplace. He is a singer, but there are graces; there is one outside my window as I write. He is a little creature and comes every morn to flit with our canary; he sits in the cedar tree, which is carefully clipped and so dense and compact in its growth that he can only be seen as a form flitting within from wing to wing; his note is bell and liquid but they tell us he is a nuthatch, a brown, untrained and bad; he will learn no doubt.

We confess that Nanaoka pleased us more than Kameido. The plum garden is on the level terrace, above the great temple to Fudo, from which a fine view extends out over the town and across the fields to the winding hills; the trees are not so old as at the "dragon-plum garden" but have age enough to twine and grunt the trunk and they are finely clumped; there is an occasional red flowered one and a few quite weeping sort, but most are the true favorite, simple white; there were flowers to suit all, some lines being almost a solid mass of bloom, while others had but a few buds opened. There were few visitors and no nugine, but human singers had been there, and many twigs were stuck with red strips of paper, poems from loving fingers and blossoms. We were mean enough to take two, to see their quality; we suffered a little shock of disappointment, as discovering an opening them to find that they were painted and identical; we had thought of every Japanese as his own poet and every lover of maid mists and JPG as original and spontaneous in expression. But why complain! No doubt the printed poem was as good as the omitted admirer would write himself. And—when recorded amiss—almost every Japanese does write poetry. The poems are little things, tanka of thirty-one syllables or haikai of seventeen. They deal with every subject of plum blossoms and vino, of love, of springtime, of life, of death. Old Sugawara—

- no-Michibune (Tenjin) song of the ume and others have kept it up to the present.

Here is one by the old governor recently in the Japan Magazine:

The snow soon make it hard to tell
The modest plum trees blossom pure;
The weaver flint may seek the dell
And find it in the shade obscure.
A little book has lately come into my hands bearing title *Poésie et Soldats*.
It is a lecture in French by a Mr. Peri and is based upon a Japanese collection of poetry written by soldiers in the Russo-Japanese War. I have seen nothing else, which shows so well the naturalness of poetic expression in the Japanese. These are evocations of men about to die; they were actual all written by men who did die. Three will suffice as examples:

_Humble soldier I, whose existence counts for naught,
Oh! how great my happiness! At the assault of Ono-an
I am about to give my life for my Emperor!_

_The flags! the breeze!
Before the rising sun mounting in the sky
The dew disappears._

This is pretty expression but there is a deeper meaning, dependent upon word play;
the rising sun is Japan - the word *onsi* meaning both; the dew is Russia and the nod has actually both meanings. The double meaning needs no explanation to the Japanese but is immediately evident.

_The spring has come_
_Twine when the cherries blossom;
The hour has also come_
_When soldiers are to fall, as fall the flowers._

When I am tired and want a change I go to Takaokan, here in the heart of Tokyo. It is a garden where there are always beautiful surprises. On January 28th we saw there a table laden with spring tray gardens in full glory. There were quantities of the dull yellow *fuji-yae* symbol of longevity and typical flower of the early spring; they looked like course but have exquisite leaves. But the attraction of the occasion were the little plum trees - quaint, neat, rounded trunks and apple-like fruits with a shower of white blossoms. So early in the season, we had not expected a fine display and had left our camera at home. Three weeks passed before we could go again.
The show was past; only a few inferior things remained. But the old gardener, who loves me, took no indorse where a few choice trees had been purposely delayed. Two of them were old; one was about three feet in height and its old trunk had been cunningly clipped in twelve years before I was born and the two parts, separated had continued their parallel growth; they looked as if dead for a century past but from the
The idea was a desire to cultivated and enjoy beautiful and fragrant flowers. The idea was to cultivate and enjoy the beauty and fragrance of flowers. The plants are now thriving and blooming in the garden, providing beauty and fragrance for many years to come.

The plants are now thriving and blooming in the garden, providing beauty and fragrance for many years to come.
Gastrowomy

There were three Apicii, who flourished at different periods. The first lived before Rome had lost her freedom; the second under the Emperor Augustus; and the third under Trajan. According to the testimony of Phiny, he was remarkably skilful in the preparation of ragouts; and the Apician receipt for preserving oysters, which he contrived to send fresh from hundred leagues, was long considered as an inestimable piece of culinary knowledge. The second Apicius, however, appears to have been without competition, the most ingenious epicure of the three. He reduced eating to a system, and gave lectures at Rome on the various methods of pleasing the palate, and preparing delicacies for the table. It is said, by Apicius, that indulgence of his palate was enormous. When his affairs became embarrassed, in consequence of his excesses, he was driven to the inspection of his accounts; and finding that of his large possessions, only seventy or eighty thousand pounds remained, he concluded his many delicious repasts, with a dire prospect. 

-- While staying at Minturnae in Campania, he cut a delicious species of lobster; and being informed that on the coast of Africa were found of unequalled magnitude, he instantly set sail for the spot. When he arrived there, the fishermen brought the largest they could procure, but he finding they were much smaller than he imagined, instantly hoisted sail in rage and disappointment, and never once set his foot ashore. (Attimand). Warner: Antiq. p. vi.

The book probably not his; Caelius Apicius, probably took advantage of his fame. At least as old as Ceres Empere.
Anglo-Saxon gastronomy:

Among the delineations on ancient manuscripts, which Mr. Strutt has taken the trouble to publish, and explain, we find two, that represent a Saxon feast. The number of personages in the more remarkable one, are five. Three appear to be sitting at the table, while the two others are serving on their knees. The banquet consists of a large fish, on a kind of platter in the middle, and two deep dishes, probably filled with boiled meat and broth on both sides. The attendants seem to hold quills in their hands, transfixing joints of meat, from which one of the figures is employed in cutting a piece. The table has most of the modern decorations appertaining to it, such as a cloth, plates, dishes, knives, etc. Facts we know were not in use till ages afterwards; accordingly one of the personages has a pig in his left hand, and a knife in his right, which he is about to cut it with; while the third, who sits in the middle, and has a goblet in his hand, appears to be drinking the health of him on his left side.


Strutt would probably say that the middle man is requesting the other to pledge him. (See note)
Giraldus Cambrensis says: Their table (Canterbury) consisted regularly of sixteen covers; or, more, of the most costly dainties, dressed with the most exquisite cookery, to provest the appetite and please the taste; they had an excessive abundance of wine, especially claret, mulberry wine, mead, and other strong liquors; the variety of which was so great in these repasts, that no place could be found for ale, though the best was made in England, and particularly in Kent. Of the prior and monks of Saint-Dunstan, byr. cheater, he says: They threw themselves prostrate at the feet of King Henry II., and with many tears complained to him, that the bishop of that diocese, to whom they were subject as their abbot, had withdrawn from them, three of the usual number of their dishes. Henry enquired of them, how many were still remained, and being informed they had ten, he said, that he himself was satisfied with three, and implored a curse on the bishop, if he did not reduce them to that number.

The peacock also, generally made a distinguished appearance on these revels and entertainments. Dr. Purchas, investigator of our national antiquities, has given the following account of the ceremonies which were observed in serving up this bird:—

Among the delicacies of this splendid table one sees the peacock, that noble bird, the food of lovers and the meat of lords. For dishes were in higher fashion in the thirteenth century, and there was scarce any noble or royal feast without it. They stuffed it with spices and sweet herbs, and covered the head with a cloth which was constantly wetted to preserve the crown. They roasted it and served it up whole, covered after dressing with the skin and feathers on, the cartouche, and feet spread. Some princes covered it with leafgold, instead of its feathers, and put a piece of cotton dipped in spirits into its beak, to which they set fire, as they put it on the table. The honours of serving it up, was reserved for the ladies most distinguished for birth, rank, or beauty, one of whom, followed by the others, and attended by music, brought it up in the gold or silver dish, and set it before the master of the house, or the guest most distinguished for his courtly and valour; or after a tournament, before the victorious knight, who was to display his skill in serving the favourite fowl, and take an oath of valour and after-prize in its head. The romance of Chancellor, adopting the manners of the age in which it was written, represents King Arthur doing this office to the satisfaction of five hundred guests.
Richard II: prodigality.

The prodigality of Richard was enormous. Two thousand cooks, and three hundred servants were employed in his kitchen. Ten thousand visitors daily attended his court, and went satisfied from his table. To furnish food for this numerous company, twenty-eight oxen, three hundred sheep, and incredible numbers of fowls, and all kinds of game were slaughtered every morning.

Warne: Antiquities, p. xxxii.

There are few instances recorded by history, of such extensive hospitality as that of King Richard. The daily consumption of the Jewish monarch's (Solomon's) table was three thousand measures of fine flour, and three score measures of meal. Ten fat oxen and twenty of the pastures, and an hundred sheep, besides harts and roebucks and fallow deer, and fatted fowls. 1 Kings: 11. 24. Mellet mentions an Egyptian king who fed fourteen thousand guests. The quintals of meat, butter and sugar, which he daily consumed for the pastry cool alone, were so numerous as to appear incredible.

n. p. xxxii.
1421 brought his queen, "Fair lady Katharine," to England. 

In reading the account of these feasts, the observation occurs, that the tables of our ancestors must greatly have exceeded those of modern days, in the splendour of appearance. Every decoration was added to the different dishes, that the cook's imagination suggested, to gratify the eye. The peacock we have already seen made a brilliant figure on the table; and the frequent use of gold and silver, the splendid representations of armorial conjoynances, and the grand devices in pastry and sugar, which they termed satelites, must have given a magnificence to the ancient English table of which we at present have no idea. 

Another great convenience of which our ancestors knew nothing is the fork, an instrument not in use at the English table, till the reign of James: Conyers in his canonic mentions the fork, as being used only by the Italians, among all the nations of Europe at this time. Here I will mention a thing that might have been spoken of before, in discourse of the first Italian Tour. I observed a custom in all those Italian cities and towns through which I passed that is not used in any other country: that I saw in my travels, neither do I think there is any other nation of Christendom that use it, but only Italy. The Italians and also much strangers that have converse with it, do always at their meat use a little fork, when they cut their meate. For while with their knife, which they hold in one hande, they cut the meate out of the dish, they fasten their fork, which they hold in their other hand upon the same dish, so that whatsoever be he that sitting in the company of any others at meate, should unadvisedly touch the dish of meate with his fingers, from which all at the table doe cut, he will give occasion of offence unto the company, as having transgressed the laws of good manners, in so much that for his error he shall be at the least browbeaten, if not reprehended in words. This form of feeding I understand is generally used in all places of Italy, their forks being for the most part made of iron or steel, and some of silver, but these are used only by gentlemen. The reason of this is their curiosity is by no means induc'd to have his
dish touched with fingers, seeing all men's fingers are not alike clean. Hereupon I myself thought good to imitate the Italian fashion by this forked cutting of meat not only while I was in Italy, but also in Germany and oftentimes in England and came home: being once equipped for that purpose using my fork, by a certain learned gentleman, a familiar friend of mine, one Mr. Laurence Whiteside, who in his merry humour doubted not to call me at table 'furriger,' only for using a fork at feeding, but for no other cause.

Warner: Antiquitates, p. 533
- j’aperçois tout à coup devant moi, en chair et en os, l’homme au masque de fer. C’était un nègre qui portait de l’eau et dont le visage était couvert par un masque de fer blanc que fixaient derrière la tête deux branches réunies et fermées par un cadenas.
- mon ami B. à qui je demandais ce que cela signifiait me dit que ce masque était la punition des buveurs d’alcool vie et des geophages incorrigibles, qui de cette manière ne pouvaient manger et boire que ce que leur maître leur faisait donner lui-même. J’appri avec étonnement que des nègres, ainsi que certains enfants blancs, dont quelquefois possédés de la manie de manger de la terre, de la chaux, du chaux et des ordures, et que jusqu’ici on n’avait aucun remède contre ce qui dépravait. Toutefois je dois dire que, pendant mon séjour à Kio, je ne vis que ce seul exemple d’une punition aussi épouvantable.

Neveu: Voyage autour du monde. II. p. 268
Abdomeleck, the caliph, upon his entering into Cusab, made a splendid entertainment. When he was sat down, Amevon the son of Narekh, an ancient Mochzann, came in: he called him to him, and placing him by him upon his sofa, asked him what meat he liked best of all he had eaten. The old Mochzann answered, an ass's neck, well seasoned, and well roasted. You do nothing worse Abdomeleck; what say you to a leg or a shoulder of a suckling lamb, well roasted, and covered over with butter and milk.

Orlews Hist. of the Saracens. vol. 2. p. 277.

Warne: Antiquitates. ii.
And Abraham hastened into the tent unto Sarah, and said, Make ready quickly three measures of fine meal, knead it, and make cakes upon the hearth. And Abraham ran unto the herd, and fetched a calf tender and good, and gave it unto a young man, and he hasted to dress it. And he took butter and milk, and the calf which he had dressed, and set it before them; and he stood by them under the tree, and they did eat. Gen. xviii. 6.7.8.

איה שמחת הירדן הוראת את עליית המרגלים

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Spartan simplicity:

...the prudent Lawgiver of Lacedaemon, banished every appearance of delicacy from it (the table). His ἐστίν, or public tables, presented nothing delightful to the eye, or pleasing to the palate — all was coarse and homely. The name of one of their dishes has been handed down to these times. The μέλας ἐρυθρώς, or black broth of Lacedaemon, will long continue to excite the wonder of the philosopher, and the disgust of the epicure. What the ingredients of this table composition were, we cannot exactly ascertain; but we may venture to say, it could not be a very alluring mess, since a citizen of Dytheris having tasted it, declared it was no longer a matter of astonishment with him, why the Spartans should be so fearless of death in battle, since any man in his senses would much rather undergo the pains of dissoluteness, than continue to exist in such execrable food.

Warner: Antiquitates. p. iii

Was it blood, thickened in a certain way? Hog's blood?

cf. black pudding.
Roman luxury:

It was customary with many of the Romans to indulge in eating not less than five times a day. Their meals, however, were not all equally substantial, or luxurious. The caesa, or supper, particularly claimed the exactions of the cook, and the attention of the epicure. This meal was considered as the most important; and immense sums were expended, and indefatigable pains exhausted, in providing for it. Crowned with garlands, basted with essences, and clad in the coniferal robe, the luxurious Roman reclined on his couch, pastured of the brains of peacocks and pheasants, the tongues of nightingales, and the roes of the most delicious fish.

Warner: Antiquitates. p. iv

Virgil, in little more than seven months, contrived to expend, in feasting alone, the enormous sum of seven-millions of our money (£). p. v.

Vedius Pollio, we are told, hung with ecstasy, over lampreys, that had been fattened with human flesh.

p. v.