

THE AINOS OF YEZO, JAPAN.

By ROMYN HITCHCOCK.

The island of Yezo is situated nearly north of the main island of Japan, stretching northeasterly, forming the end of the "silkworm," to which, owing to its shape, the Japanese writers have fancifully compared their country. It is comprised between the parallels of $41^{\circ} 30'$ and $45^{\circ} 30'$ of north latitude, and embraces about six degrees of longitude from the extreme western limit to the longitude of Nemuro. Nemuro is a large and important town situated near the extremity of the most eastern peninsula. It has a good harbor for small vessels, but the entrance is not very safe in bad weather. Looking north, the island of Kunashiri is clearly seen, its snow-capped mountains rising high and gleaming in the August sun. Further to the north and east are Yeterof, or Iturup, and the chain of the Kuriles stretching beyond to Kamtschatka. The Kuriles are, or have been, partly inhabited by a few migratory people who constructed a kind of underground dwellings which are of great interest in connection with the early inhabitants of Yezo.

Almost directly south of the eastern end of Kunashiri, about 50 nautical miles from Nemuro, is the small, almost unknown island Shikotan, in latitude about $33^{\circ} 45'$ north. On this island there is a small colony of the Kurile islanders established there by the Japanese Government. This was visited by the writer of this paper, whose observations there made are the subject of a separate report.

The northwest extremity of Yezo is separated by only about 20 nautical miles from Saghalien. The island is very irregular in shape. Geologically it is composed very largely of volcanic and metamorphic rocks, with here and there limited tracts of alluvium in river valleys and along the coast. The largest of these and by far the most favorably situated for agricultural purposes is in the Ishikari Valley. The Government agricultural college at Sapporo occupies some of the finest and most productive land, and has the advantage of a less rigorous climate than prevails in Yezo generally. At this place grain, vegetables and even fruits of fine quality are abundantly produced. Nevertheless, my observations do not enable me to speak favorably of Yezo as an agricultural country. The climate is too severe, and the soil is not generally suitable, or, where suitable, it is too limited in extent. The total production of rice in 1886 amounted to 16,595 koku (about 85,000

bushels) and of other grains, wheat, barley, and rye, 15,369 koku (79,000 bushels). These quantities are quite insufficient to sustain the population, which draws its principal supplies from the main island of Japan.

The island is well wooded. The spruce, chestnut, walnut, mountain ash, beech, birch, elm, maples, and pines are the most common trees. The maples in the north belong to the large-leaved variety, and are not the same as those of the main island of Japan, the leaves of which are very small. In many parts there is a thick, almost impenetrable undergrowth of scrub bamboo, scarcely exceeding 3 to 4 feet in height, but very unpleasant for the traveler. In the forests, one passes through mile after mile of this luxuriant growth, along narrow trails which can be followed only by an almost imperceptible depression in the general level of the green tops.



Fig. 68.

The principal Japanese settlements are Sapporo, Hakodate, and Nemuro. The population of the island is confined almost entirely to the coast. Small villages of Japanese and Ainos are scattered along the coast a few miles apart, wherever the locations are favorable for fishing or collecting seaweed. On the northeast coast the principal towns are Mombets, Abashiri, and Shari. Between Hakodate and Nemuro are Kushiro, Horoidzumi, Tomakomai, and Horobets. On some of the larger rivers, as the Ishikari, the Kusuri, and the Tokachi, there are small settlements of Ainos. On routes of travel far up in the mountains there will be found isolated stations, where one can obtain shelter and food with changes of horses. Otherwise the interior is an uninhabited wilderness, the abode of bears, foxes, and other animals.

The total population of the Hokkaido, which is the official designation of that section of Japan which includes Yezo and the islands off the northeast coast, is stated as 226,236. I am unable to state the number of persons on the island of Yezo alone, but there are very few on Kumashiri and Yeterof, and the Kuriles are practically uninhabited. Of this number about 16,000 are said to be Ainos. The distribution of the Aino population will be more fully considered in another place.

The principal support of this population is the fisheries, which are of great value. The following statistics of the fisheries were kindly furnished from the official reports by Mr. K. Ito, president of the Hokusui Kyokwai, or Northern Fisheries Society :

FISHERIES OF YEZO—PRODUCTION OF 1886.

Fish.	Production.	Where exported.
	<i>Koku.*</i>	
Spring salmon, <i>Masu</i> , salted	5,029,489	Main island.
Fall salmon, <i>Sake</i> , salted	110,729,265	Do.
Beche de mer, <i>Iriko</i>	1,027,589	197,311 cattles sent to China.
Seaweed, <i>Kombu</i>	180,373,249	29,050,587 cattles sent to China.
Oysters, dried	4,773,040	All sent to China.
Fish guano:		
Herring	572,374,304	Other islands of Japan.
Salmon, <i>Masu</i>	15,511	Do.
Iwashi (<i>Clupea melanostrata</i>)	22,259,300	Do.
Other kinds	14,595,711	Do.
Fish oil:		
Herring	7,096,905	Unknown amount exported to United States.
Iwashi	405,600	Do.

* One koku of fish is about 333 pounds. One koku of oil is about 40 gallons.

THE AINOS.

The Ainos are a peculiar race, quite distinct from the Japanese now found; a mere remnant of a once numerous people in Yezo and on the islands Kumashiri and Yeterof. The application of the name Aino requires to be more carefully restricted than it has been. In Yezo we

hear of the Yezo Ainos, the Tsuishikari Ainos, and even of the Kurile Ainos. In this communication the name Aino is applied only to those people who are natives of Yezo. The Tsuishikari Ainos who recently came from Saghalien, and who are undoubtedly the same people but with slight differences in language and custom, will be invariably distinguished by the full name. The so-called Kurile Ainos are wrongly named. This name is given to the pit-dwellers of Shikotan, who are quite distinct from the Ainos. Mr. John Batchelor, of the Church Missionary Society, who has lived among the Ainos of southern Yezo for a number of years, and who has recently published a grammar of the Aino language and is about to publish a dictionary also, contends that the proper name for the people is Ainu. The best account of the Ainos of Saghalien is to be found in the very valuable work of Dr. L. Schrenck, "Reisen und Forschungen in Amurlande," vol. III. It has been said that the word was derived from the Japanese *inu*, meaning dog. This is what the Japanese assert, and they say that the Ainos are such an inferior race of people that they were called dogs. But Mr. Batchelor points out that the Japanese* more frequently derive the word from *ai-no-ko*, children of the middle. According to this author the word is not of Japanese origin, but, in the language of the people, means "men," descendants of Aioina. Aioina is the name of the first ancestor of the Ainos, who is worshiped as such by the people, but in English and also in German writings they have long been known as Ainos, and it seems unnecessary to make a change at this late day.

Formerly, it is said, the Ainos were subject to a powerful and wealthy chief, who lived at Piratori and received tribute from all the Ainos in the land. This is related by the Ainos themselves. However this may have been in the past, no traces of allegiance to a single ruler now remain. Each village has its own chief and a number of officers who assist him in preserving order and punishing wrong-doers. The chieftainship is hereditary in the family. It has recently been shown by the researches of Milne, Morse, Chamberlain, and others that Japan proper was once inhabited by a race of people different from the present Japanese, and from a comparison of the remains found in shell-heaps and kitchen-middens in many parts of Japan, even as far south as Kiushiu, with similar remains found in Yezo, it is thought that the Ainos once inhabited Japan. The evidence upon this subject seems at first sight rather conflicting, but on the whole it is tolerably conclusive. It is convincing if we consider only the probable, indeed the almost positive, Aino origin of geographical place-names in every part of the archipelago.† It is apparently weak if we consider only the very remote relations to be observed between the languages, mythologies, and

* Transasiatic Society Japan, xvi, 18.

† The Language, Mythology, and Geographical nomenclature of Japan viewed in the light of Aino Studies. Prof. B. H. Chamberlain,

customs of the present Ainos and Japanese. But on the other hand, if we seek to discover Japanese influences changing the habits and improving the condition of those Ainos who have lived in close contiguity with Japanese in Yezo for the last hundred years, we must confess that the signs of it are scarcely noticeable. The Aino in close contact with Japanese civilization remains, intellectually and otherwise, as much a savage in culture to-day as he ever could have been. It is true that some Japanese tales have found their way into Aino folk-lore, and a Japanese hero, Yoshistune, is reputed to have taught them useful arts. They number among their household treasures old Japanese swords and curios, which have been handed down from past generations. They now use Japanese knives instead of stone implements and metal arrow-heads in place of flint. But it is scarcely a century since they emerged from the stone age, and otherwise they have not passed beyond it.

We have here a remarkable instance of the close association of two distinct races, one superior and powerful, the other degraded and weak, working together day by day, living in contiguous villages, intermarrying more or less, and yet, after a century of such intimacy, as distinct in their character, habits of life, superstitions and beliefs as though they had never come together. The Aino has not so much as learned to make a reputable bow and arrow, although in the past he has had to meet the Japanese, who are famous archers, in many battles. It is a most remarkable example of the persistence of distinct types together, when the conditions are apparently favorable for the absorption of one by the other. The Ainos, being unable to affiliate more closely with the Japanese, remain distinct and apart, and are therefore doomed to extinction from the face of the earth.

As regards the evidence of place-names of Aino origin in Japan, a reference to Professor Chamberlain's valuable monograph shows that they are very widely distributed, even so far south as Kiushiu. Only a few examples will be quoted here to indicate the character of the evidence, the full strength of which can be brought out only by careful philological studies, such as the author named above has most ably carried out. Japanese geographical names are written with Chinese characters, which even the learned can not pronounce correctly without the aid of a geographical dictionary. These characters have meanings which may or may not throw light upon the origin of the name. For example, Otaru is an Aino place-name, meaning "sandy road." The reading of the Chinese characters is "small cask." Many examples of this kind show that the meaning of the Chinese characters may be very misleading. In the following list will be found a number of names illustrating the very absurd meanings in Japanese, and the Aino derivations proposed by Professor Chamberlain,

Place-names.	Japanese.	Aino.
Izu	(Phonetic)	The promontory.
Izumo	Issuing clouds	The bay near the promontory.
Naki	Name tree	Stream.
Nabari	Name flat	The cliff by the stream.
Sabe	(Phonetic)	Dry river.
Sara	do	The grassy plain.
Tanabe	Rice-field name, tribe	Long river.
Tonami	Hares in a row	The stream from the lake.
Tsushima	Opposite horses	The distant island.
Uda	(Phonetic)	Sand.

The distribution of names which are unquestionably of Aino origin, can be traced through the main island, and through Shikoku and Kiu-shiu, even into the extreme southern province of Osumi, and across the sea in the islands of Iki and Tsushima. "The dawn of history shows them (the Ainos) to us living far to the south and west of their present haunts, and ever since then, century by century, we see them retreating westwards under the pressure of the colonists from Europe." * * *

Evidently the Japanese Government can not, with the best of intentions, preserve the race much longer from extinction. If the Ainos once inhabited southern Japan, as the evidence of geographical place-names seems to prove, and if they have gradually been driven northward, their presence in the north of the main island within the historic period leads to the supposition that the early Japanese were the aggressors. If this were so, we would expect some allusion to the fact in ancient traditions and literature. The Japanese records of events previous to the historic period are exceedingly unsatisfactory, but it is significant that some of the half-mythical personages bear Aino names. Thus Tomibiko, for example, means nothing in Japanese, but the Ainos have the word *tumi*, "of war," which, in combination with the Japanese *biko* or *hiko*, "prince," gives us "Prince of war." The Ukashi are evidently the elders, from the Aino word *ekashi*. Instances like these might be multiplied.

According to Japanese records Japan was once inhabited by a race of dwarfs, who lived in underground dwellings—"earth-spiders," they were called. These were exterminated by the Japanese as the latter spread over the country. There are also allusions to a hairy race of savages called Yebisu, or Yemishi. This word is usually assumed to designate the Ainos, with whom the Japanese must have come in contact very early. It would appear, therefore, that the Japanese found the country inhabited by two different races, the so-called cave-dwellers and the Ainos, a supposition which seems not improbable in the light of recent ethnographic studies. In the preceding paper ("The Pit-dwellers of Yezo") the author has brought forward evidence to prove that certain excavations in the ground, quite numerous in Yezo, are the ruins of ancient dwellings, once inhabited by a people unlike the Ainos. The Ainos have, in fact, a tradition concerning such a race of pit-dwel-

lers, or koro-pok-gune dwellers, under ground, which they claim to have exterminated. But it is impossible to determine whether this is a genuine tradition or an invention of the people to explain the existence of the pits. It is reasonable to suppose that they should have heard of the Smelenkur of Saghalien, who also live in half-underground dwellings. The Tsuishikari Ainos, who originally inhabited Saghalien, and who have customs somewhat different from the Yezo Ainos, say that their people* "used to live in underground houses called *toichioei*. In spring they forsook them and lived above ground until the frost and snow again made them seek shelter in these subterranean dwellings, which were pits roofed over, not caves."* Possibly the Saghalin Ainos are the more or less direct descendants of the ancient pit-dwellers, but it seems quite as likely that they have thus merely described the dwellings of the Smelenkur of Saghalien, with whom they must have been well acquainted. The Smelenkur seem to be a Mongolian people.

From the relics of the Stone Age and of the kitchen middens in Japan, Professor Milne concludes that the Ainos† once inhabited Japan as far south as Kiushiu. The remains are of the same character throughout the country, but they are more abundant in the north. The evidence that they are of Aino origin may be briefly summarized as follows:

(1) The designs on the pottery are the same as those on pottery found in Yezo, supposed to have been made by Ainos at a time when they possessed the art of making pots.

(2) Some of the shell-heaps occur in places known to have been occupied by Ainos. Historical evidence is clear that the Ainos formerly lived as far south as the thirty-eighth parallel, which is about the latitude of Sendai.

(3) The Ainos formerly used stone implements, presumably the same as those found with the pottery. Professor Milne presumes that the Japanese, entering the country from the south, chased the Ainos before them, while the Ainos in turn drove the pit-dwellers back toward Kamtschatka. There is, however, a missing link in the argument, because the present Ainos do not make pottery of any kind. It is scarcely probable that such a useful art, when once developed to the condition of elaborate artistic decoration shown by the vessels and fragments from the shell-heaps, should be utterly lost by a people. The specimens shown on Plate LXXXI will give an idea of the character of this decoration, which is far superior to anything found on Japanese sepulchral pottery. The only explanation that suggests itself which might account for the loss of this art by the Ainos is, that in gradually moving northward they passed into a region where they could not find clay for making their vessels. But this can scarcely be true, for fragments of ancient pots are found in Yezo mounds.

* J. M. Dixon. The Tsuishikari Ainos. Trans. Asiatic Soc., Japan, XI, 1883, 39-50.

† Trans. Asiatic Soc., Japan, VII, 1879, 61-87.

Plate LXXXI represents a portion of a large and very interesting collection made up by M. l'Abbé Furet, of Hakodate. The specimens were obtained from various localities in Yezo and from Awomori, on the main island of Japan. It is scarcely within the province of this article to discuss this part of the subject at length, particularly since to do so would require numerous references to Japanese pottery, and many additional illustrations to present the subject clearly. Those who are already acquainted with ancient Japanese pottery will immediately recognize that these specimens are entirely different in form and decoration from any found in Japanese graves. Professor Milne states, as a historical fact, that the Ainos in the neighborhood of Nemuro "used flint instruments and manufactured pottery until late in the last century." The basis of this statement seems to be that Mr. Charles Maries saw in the houses of Ainos, near Høroidzumi, clay vessels in appearance very like the fragments from the shell-heaps, from which he concluded that the Ainos at that time still made pots; and further, that a book published in the year 1800 gives drawings and descriptions of pots at that time manufactured by the Ainos.

The evidence is not quite convincing. Professor Milne thinks the Ainos gave up making pottery because they could get it from the Japanese. But, as far as my observation goes, they do not use much pottery of any kind. Their implements are of wood, and if one occasionally finds a Japanese tea-set in an Aino house, it will be about the extent of their possessions of that kind of ware.

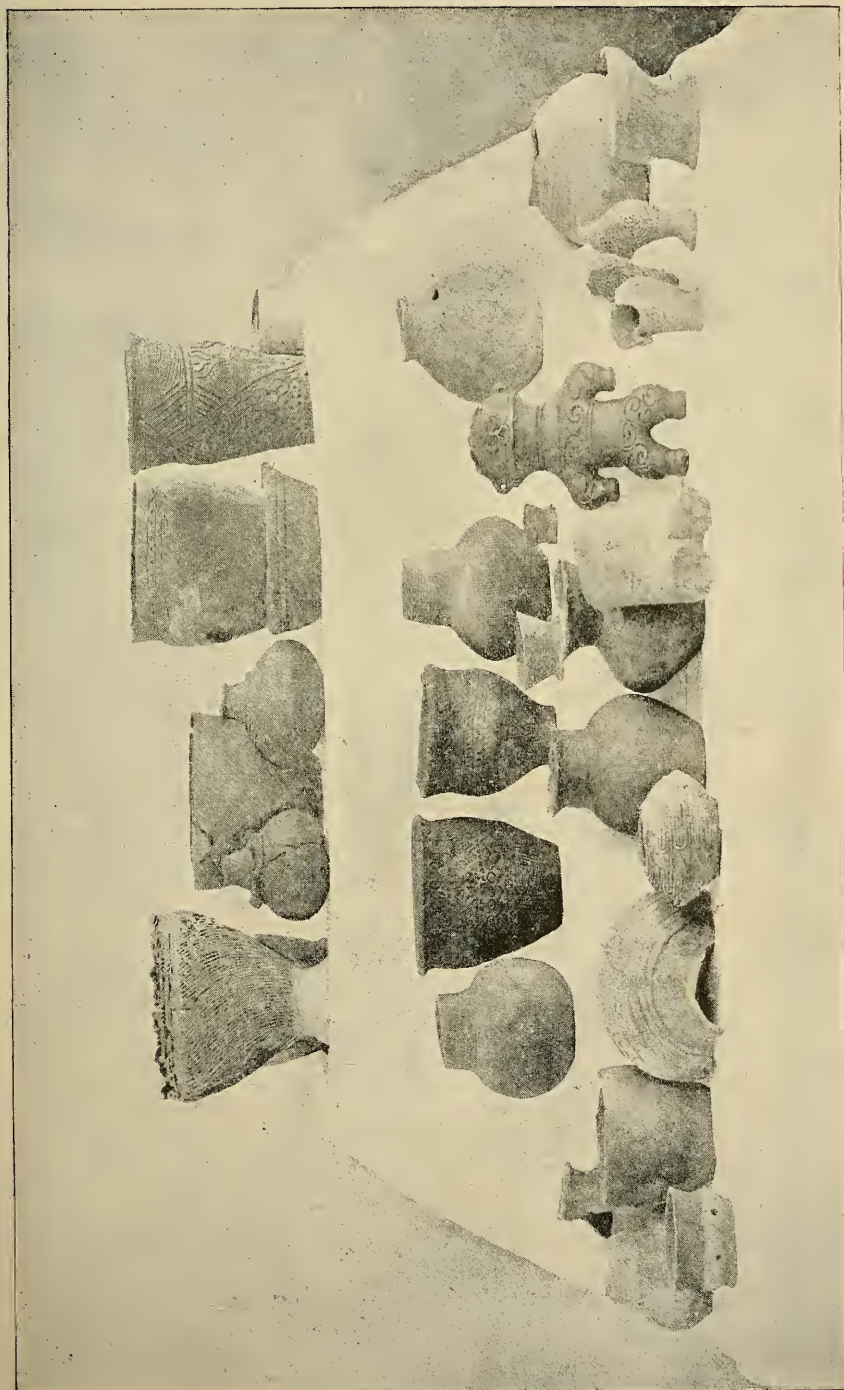
The shell-heaps furnish still further evidence of the early occupancy of Japan by a race certainly closely related to the Ainos. It is a peculiarity of the latter that the humerus and the tibia are very much flattened or platynemic. Such bones have been found by Professor Morse in the shell-heaps, with indications of cannibalism among the people.

A Japanese writer has recently published a description of two peculiar huts still in existence in Shonai, on the west coast of Japan, which he believes may have been erected by the people who made the pottery of the kitchen-middens.*

If we may judge from the authority of old Japanese writings, and also from other evidence, such, for example, as the discovery of indications of cannibalism in the shell-heaps by Professor Morse, and the cruel modes of punishment brought forward by H. von Siebold, the Ainos were once a fierce and warlike people. They are now gentle and courteous in manner, and one can scarcely believe that they are descendants of cruel savages. Only once, while I was alone among them on the northeast coast, I had the misfortune to incur the displeasure of the chief man of the village, the largest Aino I saw in all my travels.

I had seen some of his people the day before, and had promised them

* Y. Hashiba. Dwellers in pits still found at Shonai. Bulletin of the Tokyo Anthropological Society, III (1888), 152. Printed in Japanese.



ANCIENT POTTERY FROM M. L'ABBÉ FURET COLLECTION.

some saké in the evening. On returning to my hotel I ordered the saké to be sent to them, but the Japanese neglected to attend to it. Consequently when I went to photograph them the next day, just as I was about to take a picture of two old persons, the chief called out from a distance and my subjects turned away. I induced them to pose once more, when the burly chief came on a run, forcibly threw his offending subjects on either side and turned to me with fire in his eye and some very strong language, no doubt, of which I could not understand one word. I thought he would smash my camera, and he might easily have thrown me into the sea. However, by degrees he cooled down and finally he stood for his own picture in a pose of his own, neither graceful nor elegant. But he came on me like a type of a fierce high-tempered savage, such as I do not care to encounter again.

There is an account of the Ainos of six or seven centuries ago, which tallies well with the supposition that they were once a warlike people. It is from a report of Mr. Henry S. Munroe, and relates to the discovery of gold in Yezo. According to the Japanese tradition, a party of Japanese in the second year of Genkiu went to Yezo and remained there 13 years washing for gold. The account goes on to say: "At this time the Ainos were a very savage and warlike race and gave the gold-washers no little trouble. Finally after a desperate battle, the Ainos became masters of the field, killing the whole party of Japanese with the exception of the priest. * * * The Ainos emboldened by the victory, crossed the straits in large force and made vigorous war on the Japanese."

AINO POPULATION.

In an article published in the Japan "Mail" of January 20, 1888, Mr. John Batchelor has given the following statistics of the Aino population of Yezo for four successive years. His figures are as follows:

Aino population in Yezo.

Year.	Males.	Females.	Total.
1882	8,546	8,652	17,198
1883	8,554	8,596	17,150
1884	9,051	8,776	17,827
1885	7,900	8,063	15,963

The cause of the decrease in 1885 is not explained. It amounts to 1,864 and includes 1,151 males and 713 females. I am disposed to regard it as an error in the returns, not at all impossible in Japanese methods. In the course of my own travels I endeavored to obtain definite information concerning the population, not with the view of learning the total number of Ainos in Yezo, which could only be done by visiting all parts of the island, but for the purpose of enabling future travellers to know where the largest settlements are to be found.

That this is an important consideration was well illustrated in my own experience. No doubt there are officials at Sapporo, the seat of government, and perhaps also in Hakodate, who can give such information, but I was quite unable to get any knowledge whatever as to the existence or non-existence of any considerable number of Ainos on the northeast coast of Yezo. I went to Hakodate intending to sail directly to Nemuro, and to go from there as far as possible to the north, but from the information I received at Hakodate, I was led to change my plan, and concluded to come back along the southeast coast over the well-known routes of travel. But at Nemuro I was so fortunate as to meet a gentleman who had been farther north, and from his observations I was led to resume my original plan, much to my satisfaction; for the Ainos of the south are well known to foreign travelers, while those in the north have scarcely been seen except by Japanese.

The population of the places mentioned below was very courteously given me by the local Japanese officials. There may be serious errors in spelling the names of villages, but I have endeavored to convey the sounds as well as I could catch them from the Hokaido Japanese, which it was always difficult for me to understand.

Town or village.	Houses.	Males.	Females.	Total.
NEMURO.				
Bitskai	14			56
Shibetsu.....		20	20	40
KITAMI.				
Shari:				
Shimatokai	11	10	12	22
Shari	45	62	64	126
Yambetsu	7	11	9	20
Abashiri:				
Abashiri.....		14	8	22
Kitami Machi.....		21	18	39
Noyori.....		7	4	11
Notori		3	6	9
Nikuribaki		6	6	12
Mukudo		5	7	12
Naiyori		7	6	13
Tombetsu.....		6	6	12
Miboro		15	11	26
Kakumi		5	4	9
Dapi.....		9	8	17
Ponkigin		5	4	9
Kimitambi.....		9	9	18
Furumi		9	5	14
Tokoro	35	50	56	106
TOKACHI.				
Akkeshi:				
Waktakecho.....		2	5	7
Matsubacho.....		61	55	116
Homtomura.....		2		2
Shinriuwu.....		12	14	26

Town or village.	Houses.	Males.	Females.	Total.
TOKACHI—continued				
Tokachi:				
Tokachi	1	1	3	4
Obetsukowashi	9	18	13	31
Aiushi	2	2	4	6
Osansu	4	6	6	12
Tafukurai	30	54	41	95
Tobutsu	6	12	16	28
Kinashiba	10	22	17	39
Nakagawa:				
Nobutori	11	25	29	54
Horokenashiba	4	7	7	14
Ponbetsu	20	45	47	92
Chiota	14	14	35	49
Yamuwatkahira	20	46	41	87
Ikanbetsu	13	28	42	70
Chirott	22	24	27	51
Bett	6	9	13	22
Kasai:				
Fushikobetsu	21	57	50	107
Memurobetsu	59	151	144	295
Sachinai	9	22	23	45
Urekorept	3	7	8	15
Katou:				
Otofuke	31	79	81	160
Tobuti:				
Herofune	3	5	7	12
Taiki	5	19	15	34
Biroo:				
Moyori	49	84	77	161
HIDAKA.				
Urakawa	154			
Mitsuishi	67	540	580	1,120
Shidzunai	374	194	191	385
Nikap	136	778	891	1,669
Saru:				
Sarufuto	9	34	27	61
Hiraka	27	75	77	152
Shinukotsu	28	55	68	123
— ?	22	38	48	86
Piratori	61	103	104	207
— ?	31	77	88	165
? Nioi	37	80	92	172
? Ogashirunnaye	12	28	27	55
? Horosari	29	69	71	140
? Kankihetsu	10	28	20	48
Monbetsu	20	73	53	126
— ?	5	22	19	41
Gabari	25	55	68	123
Harabetsu	19	43	54	97
— ?	4	7	6	13
Shamani	62	170	158	328
Horoidzuni	23	27	28	55
IBURI.				
Yuufutsu	240	499	521	1,020
Shirai	132	296	271	567
Chitose	74	140	127	267

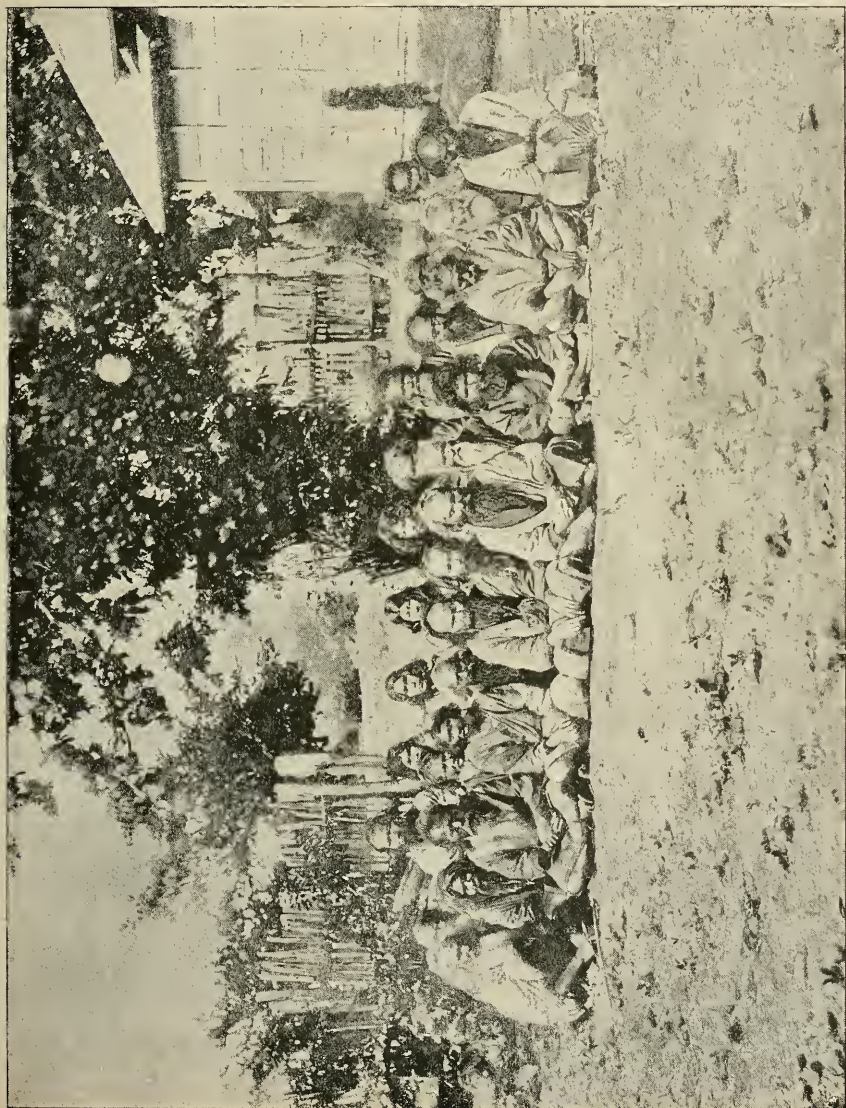
PERSONAL APPEARANCE.

In describing the Ainos it must be said that, unless otherwise stated, the word Aino, as used by the present author, is restricted to the Ainos of Yezo. The importance of this distinction may be seen by comparing the group of so-called Tsuishikari Ainos (Pl. LXXXII), and the single and very excellent type shown in Plate LXXXIII, with the group of Yezo Ainos from Abashiri in Plate LXXXIV, and in the succeeding illustrations. In the Abashiri group the man sitting cross-legged near the the middle undoubtedly belongs to the Tsuishikari type. The latter came from Saghalin in 1875 and settled in the rich valley of the Ishikari to the number of seven or eight hundred. They were visited by Mr. J. M. Dixon* in the year 1882. At that time he found them about 12 miles from Sapporo, at the junction of the Ishikari and Toyohira Rivers. When I reached Sapporo in 1888, intending to visit them, I learned that they had all moved to Atsuta, about 26 miles from Sapporo, on the Ishikari. Unfortunately I was unable to visit them, but through the courtesy of Mr. H. Sato, of the Sapporo Agricultural College, I was able to secure a valuable collection of articles from them, which are now in the Museum.

The Tsuishikari Ainos differ in several respects from the Ainos of Yezo. The men are distinguished by a peculiar manner of shaving the hair back from the forehead. Mr. Dixon says they also "cut their hair at the back into the neck." The women have bright, pleasing faces, and tattoo the mouth, like the Yezo Ainos, with a broad band reaching well to the ears. Their utensils differ slightly from those found among the Yezo Ainos, and their language is similar, but not quite the same. The two wooden dishes represented in Fig. 69 are quite different from any which I saw among the Yezo Ainos. The one marked 150774 is said to be used as a rice bowl. It is 12 inches in length. The other, 150777, is presumably a fish plate. The Ainos are characterized by a strong growth of hair about the legs and body, long black hair on the head, and heavy beards. Writers have occasionally asserted that the Ainos are not generally more hairy than other people, but I have elsewhere shown how such an error might be explained. My own observations of what I regard as a purer Aino stock than is usually seen by travelers in Yezo, have convinced me that great hairiness of the body is a strong characteristic of the Aino men, and the evidence of this is to be seen in the photographs which I have brought home.

The Ainos are small in stature, although rather larger than the Japanese. They are more strongly built, and doubtless endowed with greater powers of endurance. In color they are rather brown than yellow, but scarcely darker than the Japanese. On this point, however, it is difficult to speak with confidence, for they do not bathe or wash, and the natural color of the skin is not often seen. The hair and beard,

* Trans. Asiatic Society Japan, xi, 33-50.



TSUISHIKARI AINOS.



TSUSHIKARI AINO.



GROUP OF AINOS, ABASHIRI.

which are thick and bushy, are allowed to grow to full length, and they are never combed or brushed. Consequently an Aino at home presents a very uncouth appearance. Nevertheless, it is evident enough that most of them would be fine-looking men if they could be induced to bathe, comb their hair, and put on good clothes. Although ignorant and superstitious, they do not look like savages or barbarians. Their manners are gentle, their voices soft and pleasing.

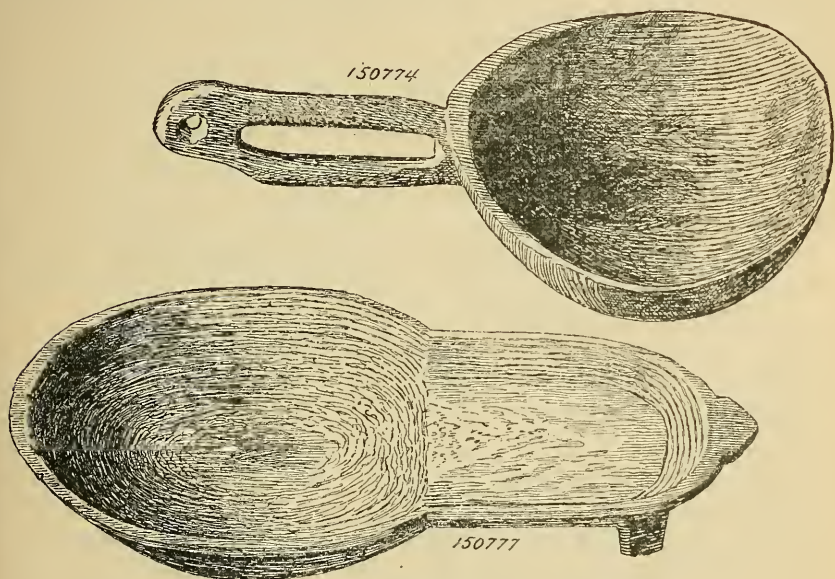


Fig. 69.

RICE-BOWL AND FISH-PLATE, TSUISHIKARI AINOS.

Good types are shown in Plates LXXXV-IX. The hairiness of the body is best shown in Plates LXXXVII-IX. The old man (Pl. LXXXIX) at the door of his house is covered with long hair on the breast and shoulders, which is much more conspicuous than appears in the photograph. The young women are often comely and attractive. The young girl (Pl. XC) is not devoid of the many feminine instincts of a coquettish society belle. But she was capable of making a good bargain for the work of her hands, as I found when I purchased some of her embroidery.

The Japanese in Yezo are quick to recognize the good qualities of Aino women, and many of them marry Aino wives. As the women grow older, they quickly lose the bloom of youth, becoming worn and wrinkled, no doubt from the exposure and hardship of their rough lives. Two good types from the northeast coast are represented in Plate XCI.

The faces of the women are disfigured by tattooing around the mouth, the style of which varies with the locality. Young maidens of six or seven have a little spot on the upper lip. As they grow older,

this is gradually extended until a more or less broad band surrounds the mouth and perhaps extends in a tapering curve on both cheeks toward the ears. The arms also are tattooed in various patterns. The tattoo marks are made by cross-hatching the skin with knives, which they get from the Japanese. Into the cuts thus made the soot of burning birch (*kaba*) bark is rubbed, which is collected on the bottom of a dish held over the fire. The color of the marks thus made is distinctly bluish, and for this reason it does not show so conspicuously in photographs as it appears to the eye. The width and extent of the tattoo marks, as well as the depth of the color, is different in various parts of Yezo. In the north it is a narrow band on both lips, not very conspicuous, as shown in the picture of two young women of Tokoro, Plate XCII. At Ohotsu, on the southeast coast, the bands are wider, but not much extended on either side of the mouth, and the color is almost black. This pattern is seen also about Urap (Pls. XC and XCIII.) In other localities the band is very broad and well extended towards the ears, as shown in Plate XCIV, but in this case the color is in wavy lines and not deep.

On the road from Tamakomai to Sapporo I met two women with vertical tattoo marks on the forehead between the eyes. This observation was only casual and therefore not entirely satisfactory, for I supposed it would be possible to further verify it by visiting some of the villages in that region. This I was unable to do. But the practice of tattooing the forehead has been noted by other observers. Mr. Batchelor has casually mentioned that the Aino women "in some cases tattoo their foreheads." This, as well as an allusion to the fact by Dr. Scheube, confirms my own observation. Prof. H. E. Stockbridge, with whom I have since spoken on the subject, informs me that he has frequently noticed this form of tattooing, and that it seems to be most common along the west coast.

The tattoo marks on the arm are best shown in Plate XCV, which represents an old woman of Tokoro. The patterns vary greatly in different cases, but they all have the same general character of alternating horizontal lines and crossed lines.

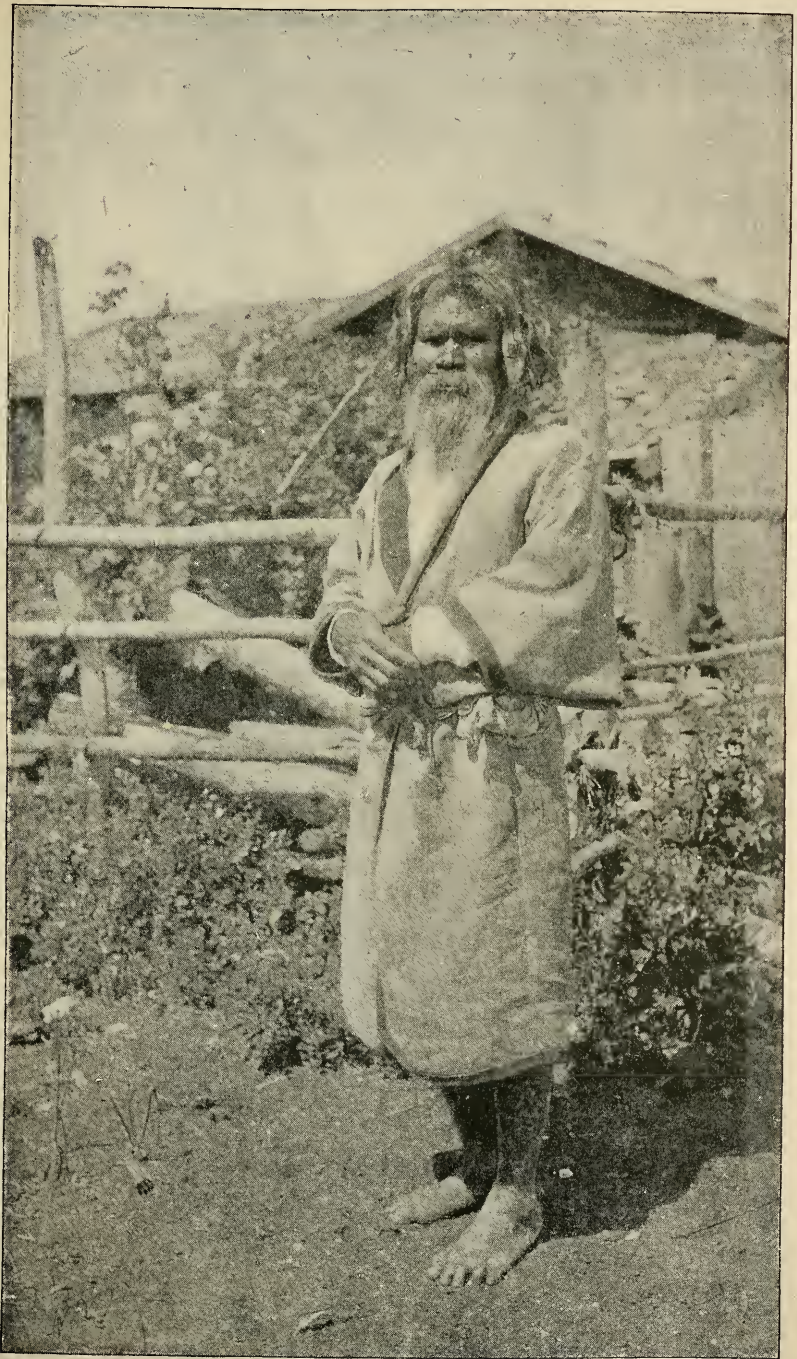
The origin and significance of tattooing among the Ainos is obscure. It seems to be merely an inherited custom without any recognized object.

STAGE OF CULTURE.

Probably few who read these lines have ever seen the lower stages of human savagery and barbarism, still less have they an adequate conception of the physical and moral condition, or of the manner of life, which characterizes the lower types of human existence. The American Indian is a picturesque character as we think of him roaming over plains and through forests, hunting the buffalo and other wild animals, sleeping peacefully in his wigwam, and enjoying the fruits of a luxuriant soil. But come nearer, and we find that the hunt is for



AINO, URAP.



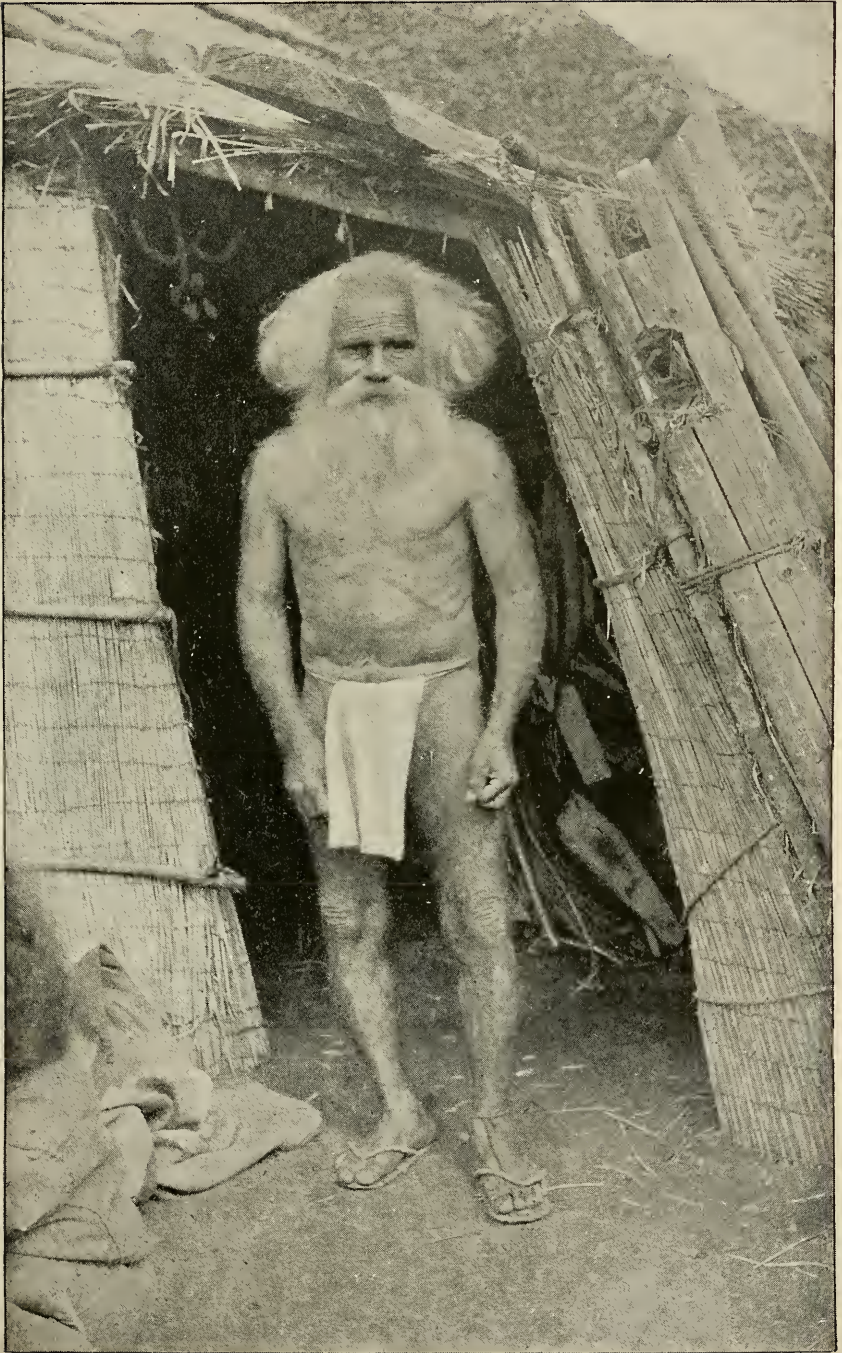
AINO, ABASHIRI.



AINO, ABASHIRI.



AINO, URAP.



OLD AINO, TOKORO.



AINO GIRL, URAP.



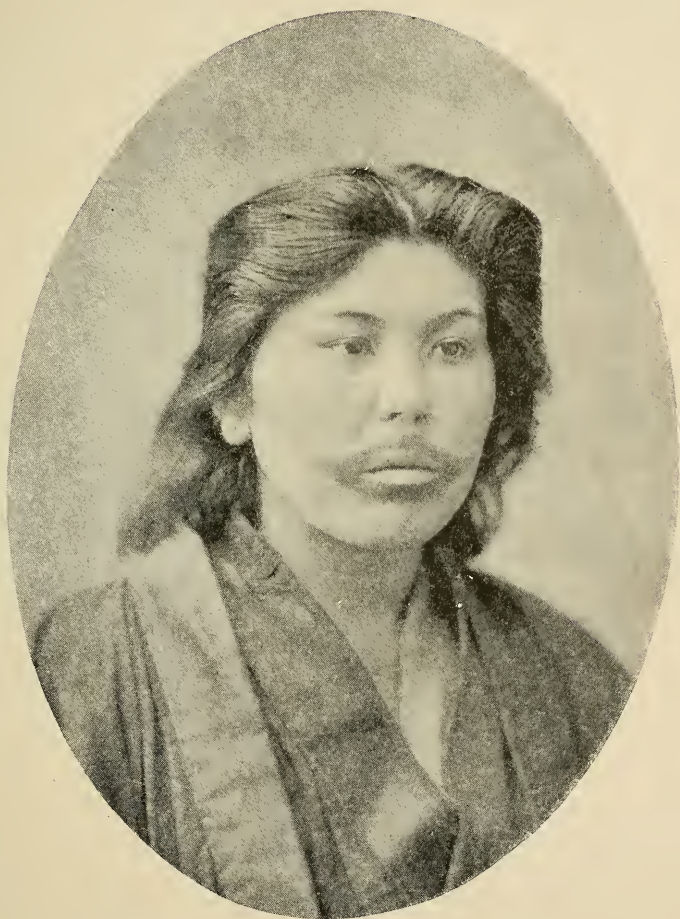
AINO WOMEN, ABASHIRI.



AINO GIRLS, TOKORO.



AINO WOMAN, URAP.



AINO GIRL, URAP.

food and raiment, the wigwam is close and smoky, the fruits of the earth are nuts, and acorns, and roots, and grubs dug out of the ground. To know how miserably a savage lives, one must see him in his house.

A century ago the Ainos were living in the age of stone. They are beyond it now only because they have obtained knives from the Japanese. The stone arrow-heads, which one may pick up almost anywhere, even in the plowed fields of Hakodate, have given way to heads of bamboo or iron. At Yeterof I purchased a stone implement for cutting, which could not have been very old. They have no writings, no records of their past, no aspirations. Their language is still a puzzle, their traditions and myths are scarcely known except to a few students. They are incapable of advancement. After a century of contact with the Japanese, they have learned no arts, adopted no improvements. The hunter to day shoots the bear with poisoned arrow from a bow as primitive as early man himself, although the Japanese are famous for their archery and weapons.

PHYSICAL CHARACTERS OF THE AINOS.

The appearance and general characteristics of the Ainos have already been described. It is, therefore, only necessary to allude particularly to certain conspicuous features, mainly to their hairy nature. For a good series of physical measurements the reader is referred to those of Dr. Scheube,* and especially to a very valuable contribution by Prof. W. Donitz.† The last-named author concludes that on the whole the results of his observations indicate that the Ainos belong to the Mongolian stock. This conclusion is not sustained by all observers. Dr. Scheube, for example, concludes from the results of measurements of Aino skulls, and from other characters, that they do not belong to the Mongolian type. Their great hairiness, the position of the eyes, the conformation of the nose, the great breadth of the face, etc., are all characters which distinguish them from Mongols.

The most conspicuous feature of the Ainos is their remarkable hairiness. The testimony of travelers concerning this matter is conflicting, but we may explain this on the supposition that the observers have not always recognized the typical Aino. Mr. Batchelor says: "I have seen one old man so completely covered with hair that his body could hardly be seen." This was an exceptional case, but my own observations have fully substantiated the results of those writers who have carefully investigated the physical characters of these people. Dr. Scheube relates that he has seen men with hair on the breast 10 centimetres in length, and on the back 5 centimetres and over. This subject has been examined by Dr. Hilgendorf,‡ who, in 1875, made a series of

* Scheube, B. Die Ainos. Mittheilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, III (1882), 220-245.

† Donitz, Prof. W. Bemerkungen ueber Ainos, *loc. cit.*, Dec., 1874, 61-67.

‡ Mitth. Deutschen Gesellsch. für Natur- u. Völkerkunde. June, 1875, pp. 11-13.

microscopical investigations. He found that the hair of the head was coarse, slightly curved, and of a pure black color. The hairs are not so numerous over a given area of the head as on Japanese or Europeans. On 1 square centimetre 214 hairs were counted. On a Japanese with rather fine hair he found 286; on another with coarser hair, 252; on a fine-haired German, 280; on another with coarser hair, 272.*

Nevertheless, the volume of hair on the Ainos is not small, since this depends both upon the number and the size of the hairs. The Aino hair is oval in section, and the greatest diameter is from 0.1 to 0.125 millimetres. The measurements were made by securing single hairs in a cylinder of wood and by turning this about, measuring the diameters with a microscope. The following measurements are given :

Aino No. 1	One large hair ...	0.078	0.125
Aino No. 2.....	One hair	0.090	0.106
Aino No. 3.....	...do	0.085	0.127
Aino No. 4.....	...do	0.095	0.127
	...do	0.093	0.138
	...do	0.090	0.140
Aino No. 5.....	...do	0.087	0.106
	...do	0.079	0.111
	...do	0.079	0.111

The flattening is in proportion of 2 to 3. According to the same authority the hair of the upper body is principally about the middle of the breast and on the line below. The breast hairs were 6 millimetres in length, about twenty-four on a square centimetre. They measured 0.106 by 0.069 millimetres in diameter.

In addition to these observations, Mr. John Aspinwall has examined several specimens of hair which I obtained—not without evident misgivings on the part of the people—from the Ainos at Piratori. Mr. Aspinwall's measurements have been numerous, and his results are given here in considerable detail.

REPORT OF MR. JOHN ASPINWALL.

In accordance with your request, I have made a microscopical examination of the five samples of Aino hair collected by you. Two objects were kept in mind in this examination: First, I wished to obtain a true cross-section; second, To discover the true relation of the plane of natural curvature of the hair to the figure of the cross-section.

To obtain the first, it seemed necessary that no more pressure should be given to the hair than that exerted by the knife of the microtome in cutting. This was accomplished by splitting a cork, placing the hair upon it with its plane of natural curvature parallel to the cut, partially embedding it in a gelatine-glycerine mass, and then laying the other half of the cork gently on the hairs without disturbing them. The cork with the inclosed hairs was immersed in alcohol as soon as the imbedding mass had set, and there allowed to remain until the mass was hardened

* It has been found by Dr. Wilson that the number of hairs per square inch upon the head of a fairly healthy person is 1,066, which gives for the entire head the number 127,920. Some persons have as many as 150,000 hairs on the head.

sufficiently for cutting. The cork here acted as a backing to the imbedding mass while the hairs were held in place for mounting. In clamping in the microtome, care was taken to clamp far enough below the cutting plane to avoid pressure on the hair at the cutting point. In this manner I believe a true cross-section was obtained, as shown in my photographs of the sections.

A different mode of treatment seemed to be necessary to obtain the true relation of the plane of curvature to the form of the cross-section. If sections of the hair were made by the above method, the relation of the curve to the shape of the section would only be obtained at the point of cutting. This would be sufficient if the relation were constant, but if the relation varied in the same hair, it would not be shown by such a method. I therefore resorted to the examination of a single hair in which the natural curve had evidently been preserved. The hair was cut with sharp scissors as nearly at right angles to the axis as possible. The hair being placed in the stage-forceps, the surface of the cut was brought into focus and measured with an eye-piece micrometer. It was cut again, both across the long axis and then across the short axis. Under this treatment the oval sections did not vary sensibly in character, and the lengths of the axes were not affected to any extent by the direction of the cuts. This was done to a number of hairs until I was convinced that the direction of the cut would not perceptibly alter the shape of the section or the direction of the long axis. After this all hairs were cut in one direction, and I think the tables given prove that the mode of cutting gave true results.

It will be seen by the tables that the plane of curvature, in its relation to the longest diameter of the section, as well as the shape of the cross-section itself, varies, in many instances in the same hair, both with man and woman. My observations in this direction were limited to three of the samples of hair sent, because they were the only ones that had been cut off sharp in a lock. The other samples were not in a condition to show the natural curvature. These latter samples I carefully cut with the scissors in three places, viz, at the butt, middle, and end. These faces were carefully measured with the results given in the tables. The scissors seemed to crack the hairs across, leaving a clean surface capable of being accurately measured.

AINO HAIR.

Specimen No. 1.

[Measurements in millimetres made from sections.]

No. of hair.	Length of long axis.	Length of short axis.	Figure of the cross-section.
1.....	.113	.0756	Oval.
2.....	.1235	.103	Do.
3.....	.1063	.069	Do.
4.....	.1063	.0706	Do.
5.....	.0862	.0617	Round (irregular).
6.....	.0894	.0411	Oval.
7.....	.079	.0706	Round (approximately).
8.....	.0962	.079	Oval.
9.....	.1046	.0723	Oval (approximately).
10.....	.1063	.0617	Oval.
11.....	.0994	.079	Do.
12.....	.103	.0862	Do.
13.....	.0723	.0659	Round (approximately).
14.....	.0756	.069	Do.
15.....	.0517	.0477	Do.
16.....	.079	.0583	Oval.
Average of long axes09698
Average of short axes07431
Or nearly related as 1 to $\frac{1}{4}$.			

Specimen marked No. 3. Aino hair from man named Benri.

[The measurements read downward, *i. e.*, the first is at butt of hair, the second near the middle, and the third near the end. Measurements are in millimetres.]

No. of hair.	Length of long axis.	Length of short axis.	Color of hair.	Figure of the section.
1...	.1475	.132	White ..	Oval.
	.168	.09		Do.
	.132	.0955		Do.
2...	.132	.1	Black.....	Not noted.
	.168	.1		
	.132	.0655		
3...	.115	.082	...do	Oval.
	.132	.1		Approximate triangle.
	.15	.05		Oval.
4 ..	.082	.082	...do	Round.
	.1	.0655		Oval.
	.082	.05		Do.
5...	.1155	.115	White ..	Approximate round.
	.168	.082		Approximate oval.
	.1685	.082		Oval.
6...	.132	.1	...do	Do.
	.168	.1		Do.
	.1	.05		Do.
7...	.132	.1	...do	Do.
	.132	.115		Triangle.
	.1	.0655		Oval.
8...	.15	.082	...do	Do.
	.198	.1		Do.
	.168	.115		Do.
9...	.1	.082	Black...	Approximate oval.
	.1	.082		Do.
	.115	.082		Do.
10...	.168	.1	White ..	Do.
	.15	.115		Do.
	.1	.05		Do.
11...	.082	.0655	Black...	Approximate round.
	.115	.065		Oval.
	.082	.03		Do.
12...	.082	.0655	...do	Do.
	.1	.0655		Do.
	.1	.05		Do.
13...	.1	.082	...do	Approximate oval.
	.1	.082		Do.
	.1	.0655		Oval.
14...	.1	.082	...do	Do.
	.115	.0655		Do.
	.0655	.038		Do.
15...	.1	.082	...do	Approximately round.
	.132	.082		Oval.
	.082	.03		Do.
16...	.082	.082	...do	Approximately round.
	.115	.0655		Oval.
	.082	.038		Do.
17...	.1	.09	...do	Approximately oval.
	.1	.066		Oval.
	.082	.032		Do.

Specimen marked No. 3. Aino hair from man named Benri—Continued.

No. of hair.	Length of long axis.	Length of short axis.	Color of hair.	Figure of the section.
18...	.1	.082	Black...	Oval.
	.1	.0655		Do.
	.082	.03		Do.
19...	.108	.082	White ..	Do.
	.15	.09		Do.
	.1	.0655		Do.
20..	.115	.09	...do	Do.
	.168	.082		Do.
	.082	.05		Do.
21...	.132	.09	...do	Approximately oval.
	.183	.09		Oval.
	.1	.0655		Do.

AINO HAIR—MAN.

Specimen marked No. 4.

[This specimen was cut from the person and no hairs were full length, nor had they a root end
Measurements in millimetres.]

No. of hair.	Length of long axis.	Length of short axis.	Color of hair.	Figure of cross-section and remarks.
1...	.115	.09	Black...	Oval.
	.125	.09		Do.
	.125	.09		Do.
2...	.125	.082	...do	Do.
	.108	.082		Do.
	.14	.1		Egg.
3...	.132	.09	...do	Oval (approx.).
	.14	.09		Do.
	.115	.09		Do.
4...	.115	.1	...do	Oval.
	.125	.09		Do.
	.14	.09		Do.
5...	.14	.09	...do	Do.
	.0735	.0655		Do.
	.108	.09		Oval (approx.).
6...	.1	.082	...do	Do.
	.108	.0735		Oval.
	.09	.0655		Do.
7...	.0735	.0655	...do	Do.
	.0655	.038		Do.
	.14	.09		Do.
8...	.14	.09	...do	Oval (approx.).
	.183	.09		Oval.
	.1	.0655		Do.
9...	.09	.0735	...do	Do.
	.0735	.058		Do.
	.125	.09		Do.
10...	.14	.09	...do	Do.
	.125	.1		Egg.

AINO HAIR.—WOMAN.

Specimen marked No. 5.

[These hairs were full length, with root attached. — Measurements in millimetres.]

No. of hair.	Length of long axis.	Length of short axis.	Color of hair.	Figure of cross-section.
1...	.108	.09	Black...	Oval.
	.108	.082		Do.
	.108	.09		Do.
2...	.108	.082	...do...	Do.
	.108	.09		Do.
	.125	.09		Do.
3...	.1	.09	...do...	Do.
	.108	.09		Do.
	.108	.09		Do.
4...	.108	.09	...do...	Do.
	.108	.09		Do.
	.108	.09		Do.
5...	.108	.09	...do...	Oval.
	.125	.0735		Do.
	.09	.058		Do.
6...	.09	.082	...do...	Do.
	.108	.082		Do.
	.09	.082		Do.
7...	.09	.09	...do...	Round (approx.).
	.108	.09		Oval.
	.09	.09		Round (approx.).
8...	.125	.082	...do...	Oval.
	.115	.09		Do.
	.082	.058		Do.
9...	.108	.0735	...do...	Do.
	.108	.0735		Do.
	.108	.09		Egg.
10...	.108	.09	...do...	Oval.*
	.108	.082		Do.
	.108	.09		Do.

* Note that this hair is of same dimension as No. 1 in this specimen.

AINO HAIR—SPECIMEN NO 1.

Table showing relation of plane of natural curvature to the axes of the cross-section.

No. of hair.	Ratio of length of long axis to that of short axis.	Direction of plane of natural curvature.	Remarks.
1....	4 to 2 $\frac{1}{2}$	Short axis	Oval section.
2....	7 to 5do	Do.
3....	8 to 4do	Do.
4....	3 to 2 $\frac{1}{2}$do	Do.
5....	7 to 4 $\frac{1}{2}$	Long axis at outer end, short axis at other.	Large, stiff, well curved hair, oval.
6....	{ 4 to 3	At butt, short axis; at end, same.	} Oval section.
	{ 3 to 2 $\frac{1}{2}$		
7....	Not noted	Butt, midway; end, long axis.	Do.
8....	...do	Butt, midway; end, short axis.	Do.

AINO HAIR—SPECIMEN NO. 1—Continued.

Table showing relation of plane of natural curvature to the axes of the cross-section—Cont'd.

No. of hair.	Ratio of length of long axis to that of short axis.	Direction of plane of natural curvature.	Remarks.
9....	Not noted.....	Butt, long axis; end, midway.	Oval section.
10....	5 to 3.....	Butt, short axis; end, short axis.	Do.
11....	4 to 2.....	Butt, long axis; end, short axis.	Do.
12	Butt $3\frac{1}{2}$ by $2\frac{3}{4}$, end $4\frac{1}{2}$ by $2\frac{1}{2}$.	Butt, short axis; end, long axis.	Do.
13	4 by $2\frac{1}{2}$	Butt, midway; end, long axis.	Do.

SPECIMEN NO. 2.

1	7 to 4.....	Short axis.....	Oval section.
2	8 to $5\frac{1}{2}$	do.....	Do.
3	9 to $4\frac{1}{2}$	do.....	Do.
4	$6\frac{1}{2}$ to 4.....	Long axis.....	Do.
5	7 to 5.....	Short axis.....	Do.
6	8 to 5.....	Long axis.....	Do.

NOTE.—The table readily shows that the relation of the plane of natural curvature to either one of the axes of the cross-section, varies in different hairs, as well as at different points in the same hair.

AVERAGE OF ALL MEASUREMENTS MADE.

[Measurements in millimetres.]

No. of specimens.	Average of measurements at root end.		Average of measurements at middle.		Average of measurements at end.		No. of hairs measured.
	Long diameter.	Short diameter.	Long diameter.	Short diameter.	Long diameter.	Short diameter.	
3.....	.114	.0937	.136	.0746	.105	.0571	21
4.....	.1198	.0853	.12	.0853	.11265	.0777	10
5.....	.1033	.0859	.1104	.0841	.1018	.0828	10
Average..	.113	.0883	.1221	.088	.1064	.0725	41
Average of all measurements of long diameter.....							.1138
Average of all measurements of short diameter.....							.0827
Nearly related as 1 to $1\frac{2}{3}$.							

Figures of the various sections: Oval, 95 sections; approximate oval, 14; round, 1; approximate round, 6; egg, 2; triangular, 1; approximate triangular, 1.

NOTE.—The same hair sometimes represented different figures at the three points where sections were made; for instance, hair No. 5, of specimen No. 3, was approximately round at butt, irregular oval in middle, and oval at the end. It may be noted that in specimen No. 3 we have the greatest average length for the long axes and the shortest average length for the short axis of the figures of the cross-section. Also note the evenness of the average length of short axes of specimens No. 4 and No. 5, the variations being but .0082 millimetres while the long axes varied .0181 millimetres in the same specimens.

A few specimens of Aino hairs from the head were handed to Dr. W. M. Gray, of the Army Medical Museum, Washington, who has also been good enough to prepare a series of cross-sections with his usual skill. From these he made some excellent photographs, which Mr. Chandlee has carefully traced in outline with the result shown in Fig. 70. The original photographs showed the hairs magnified 25 and 300 diameters, respectively, but the outlines have been reduced one-half in the cut.

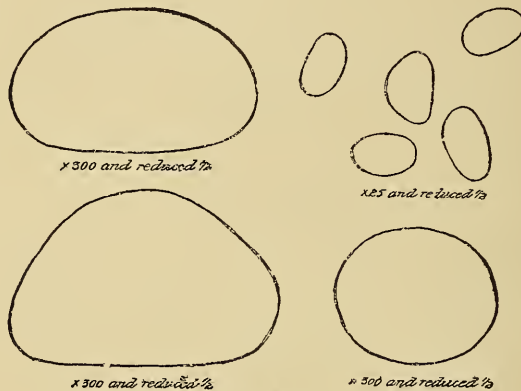


Fig. 70.

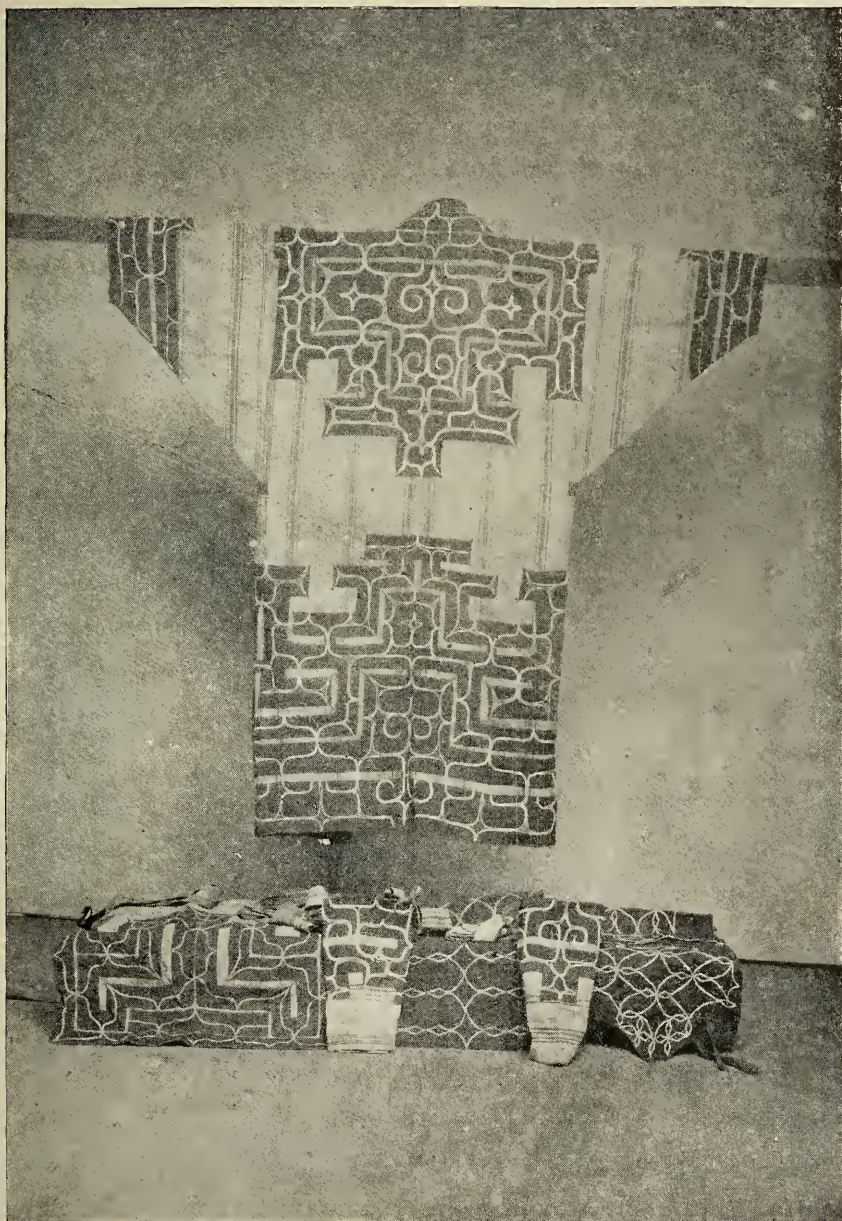
OUTLINES OF CROSS-SECTIONS OF AINO HAIRS.
(From photographs.)

This conspicuous hairiness of the Ainos, in strong contrast to the smooth bodies and faces of the Japanese, has led to the natural inquiry: how is it possible that the Ainos should have so long occupied Japan without having left some evidence of an admixture of this character with the Japanese? In the first place, the Japanese are not all alike. Not only do we clearly recognize two distinct types among them, distinguishing the upper or ruling and the lower or laboring classes, but there is also a southern type in Kiushiu, with more or less hair on the face, many having full beards. It is worthy of remark, in passing, that these men have always been, and still are, among the ablest and most influential men in Japan. Professor Chamberlain has observed that the Japanese in northern Japan and in Yezo, where there would naturally be found the greatest admixture of blood, are no more hairy than those farther south. The explanation of this he finds in the fact that the half-castes die out. Such families end with the third or fourth generation, and the progeny show a marked tendency to baldness. The children of Japanese and Aino parents are never vigorous and healthy.

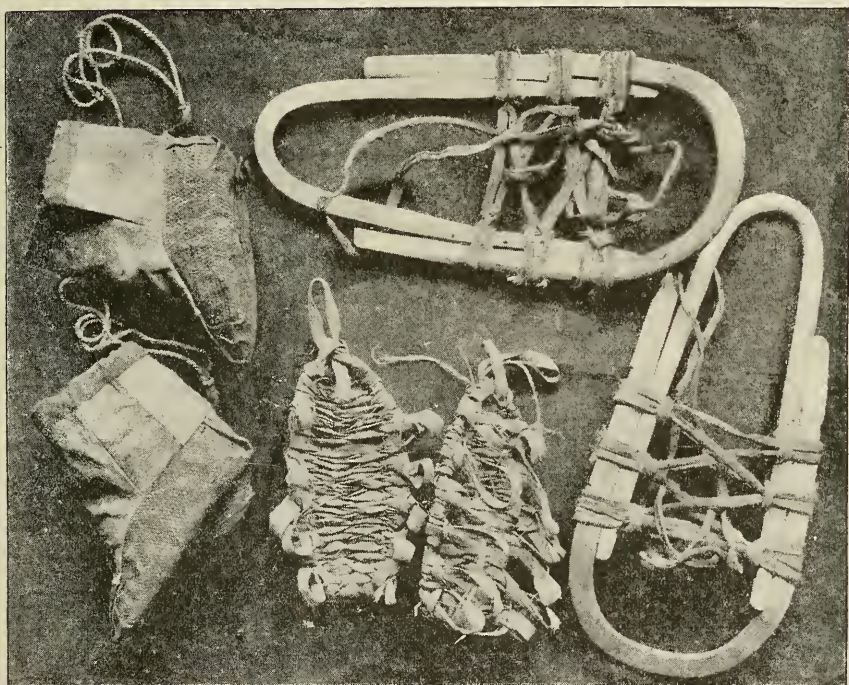
I have a photograph in my collection of a young man with a distinctly Japanese physiognomy, whose body and face are as smooth and free from hair as the Japanese, but whose lower limbs are black with hair.



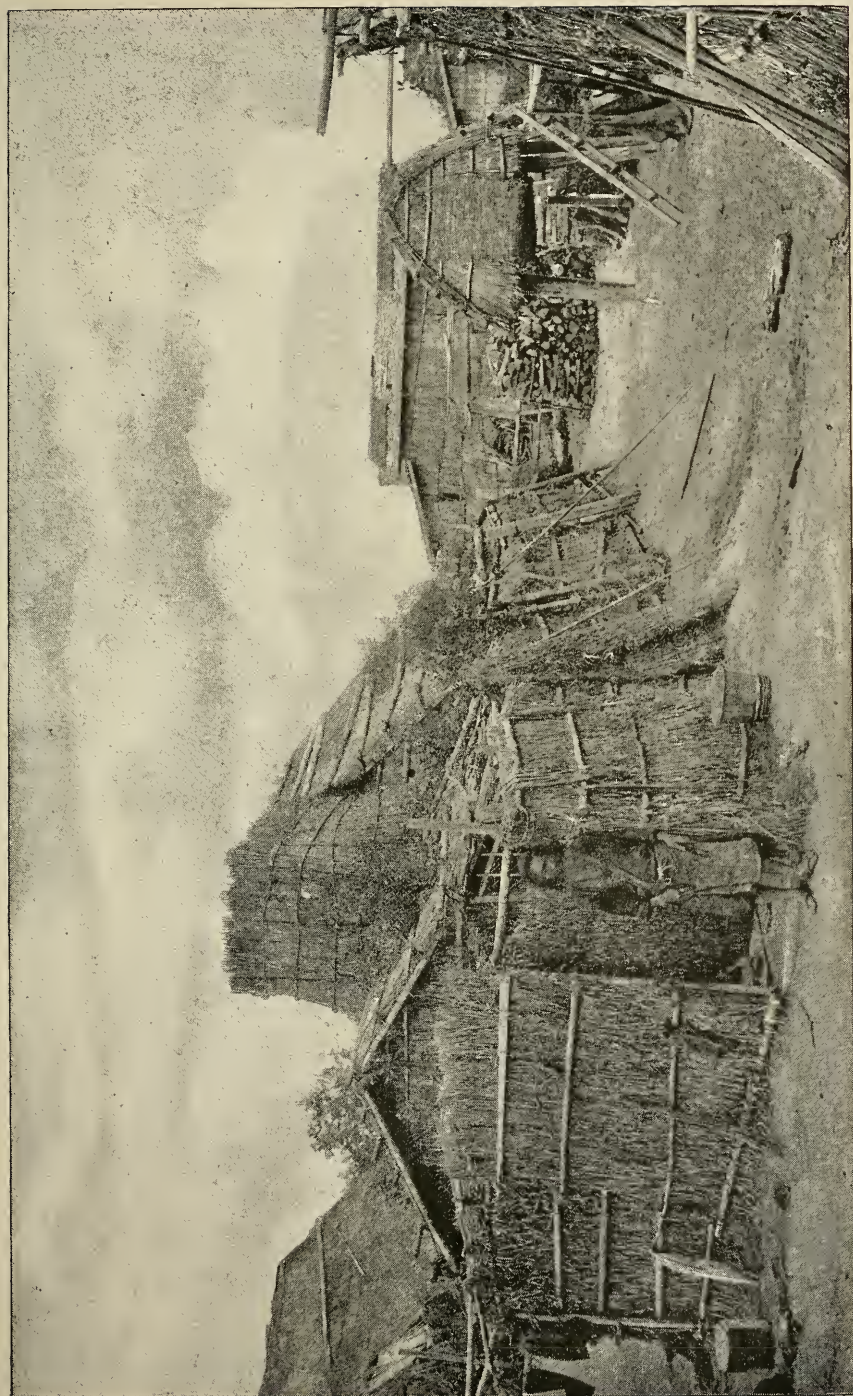
OLD WOMAN, TOKORO.



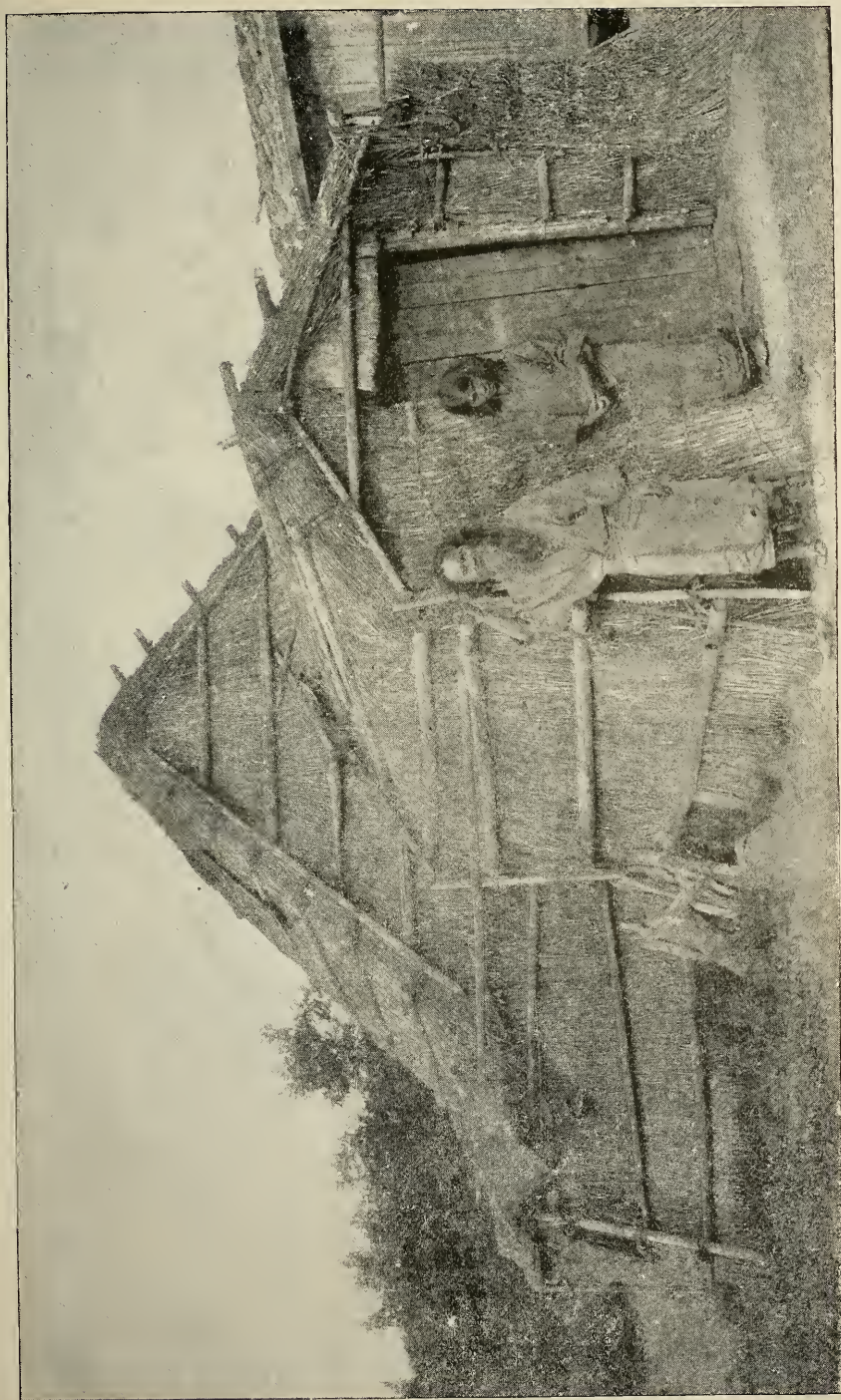
• AINO CLOTHING.



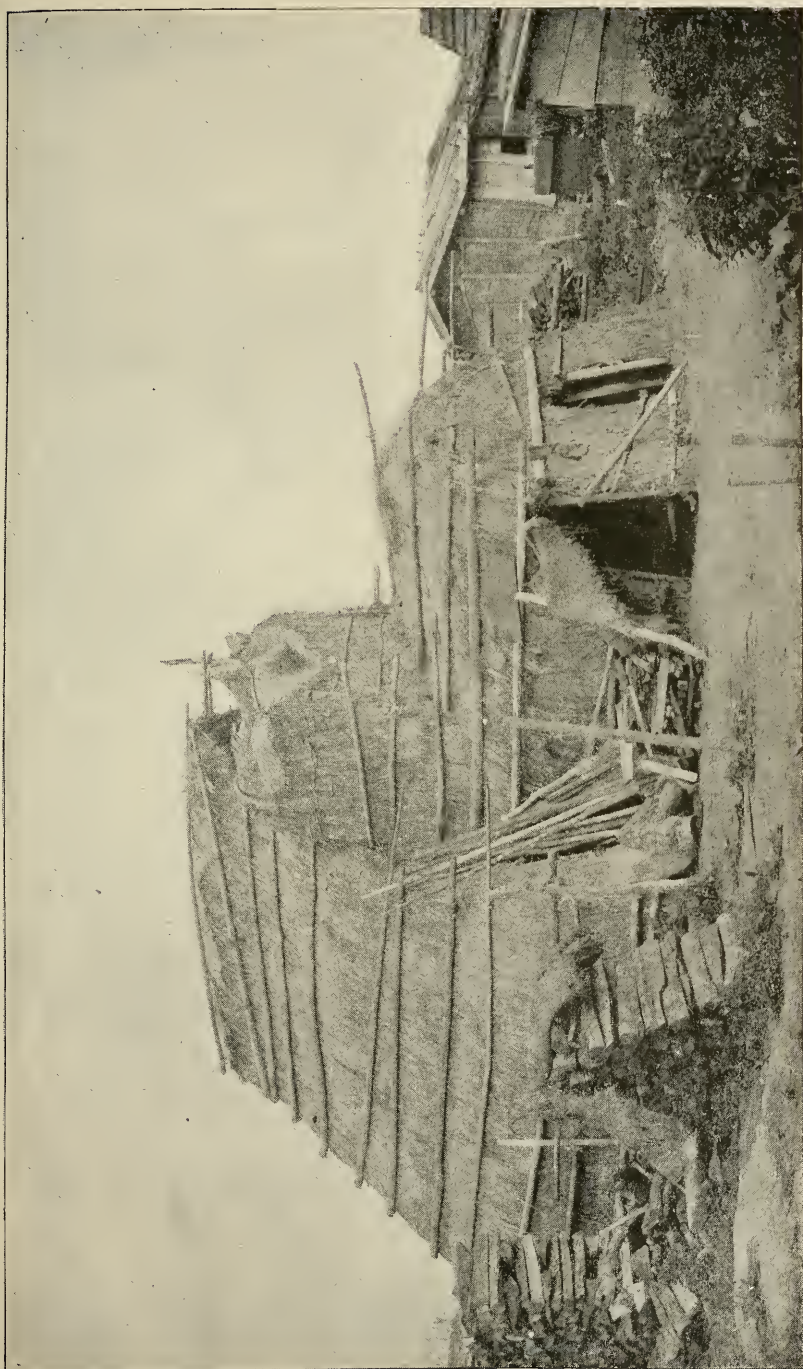
AINO SANDALS. SNOW-SHOES, AND FISH-SKIN SHOES.



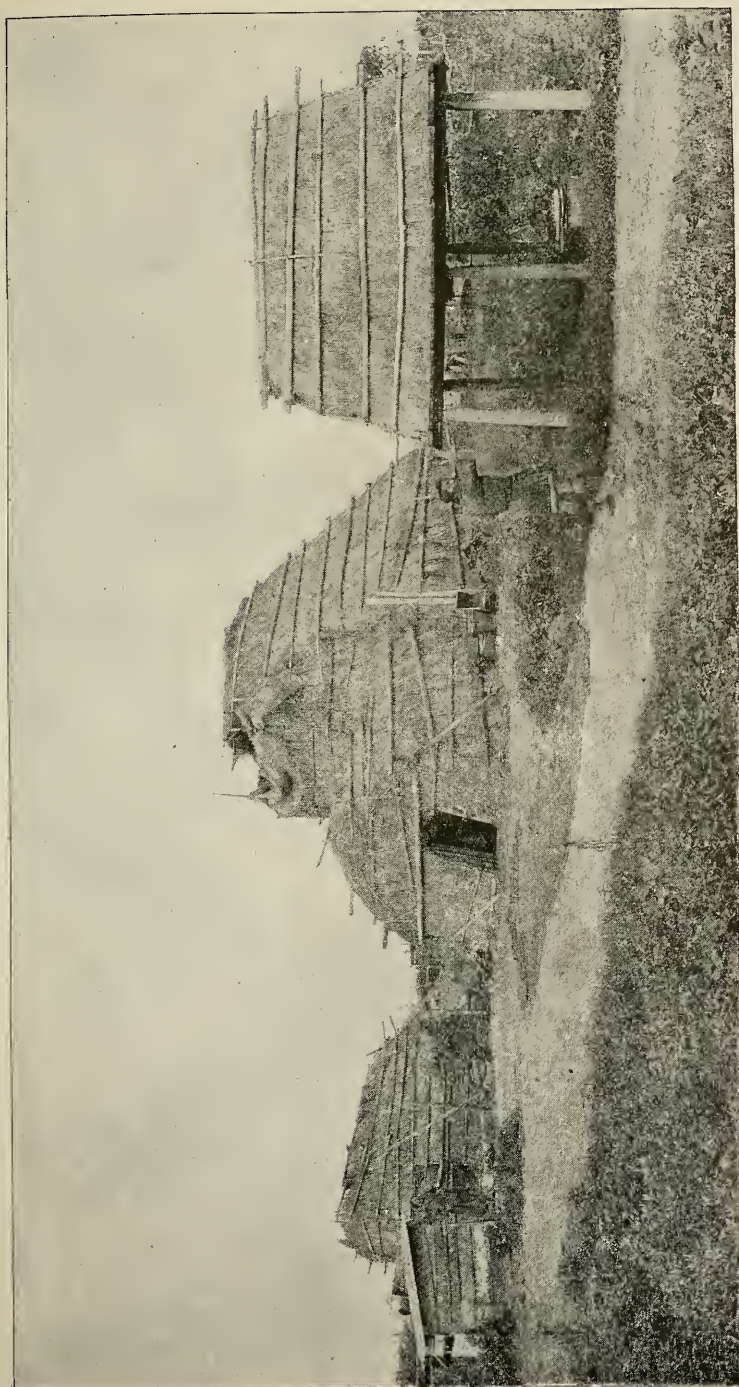
AINO HOUSE AND STORE-HOUSE, SHARI.



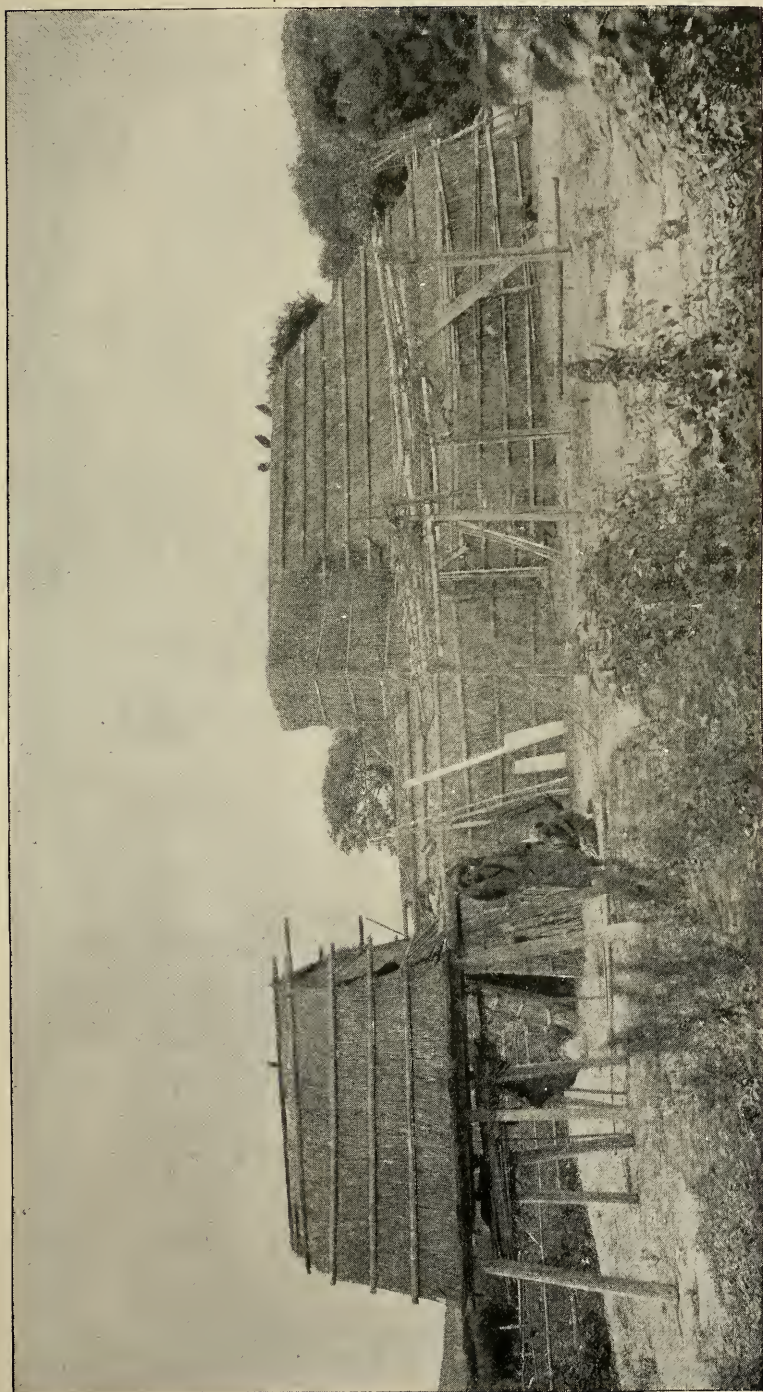
AINO HOUSE, SHARI.



AINO HOUSE AND SIDE TENT, BITSKAI.



AINO HOUSE AND STORE-HOUSE, BITSKAI.



AINO HOUSE AND STORE-HOUSE, SHARI.

CLOTHING.

The Ainos weave a very durable, coarse kind of cloth from the fibrous bark of the mountain elm, *Ulmus montana*, known as the *ohiyo*. Mr. Blackiston has pointed out that the species *Ulmus campestris* (Japanese *akudamo*) is also used.

The principal garment is a coat made of this material. It is patterned after one form of the Japanese coat. The shape is well shown in Plate XCVI, which represents the back of an embroidered coat made of the *ohiyo*, with strips of blue Japanese cotton cloth sewed on, and a running design of white braid, also produced in Japan. Such elaborate decoration is only applied to the best garments, those for common wear being quite plain. Japanese cotton goods are replacing the *ohiyo*. Already the native cloth is far less common than it has been, and while I was in Yezo I found it by no means abundant. The native looms will soon be out of use, for cotton goods, although less durable than the *ohiyo*, are warmer and softer. A narrow belt is worn around the waist. The women usually wear an under-garment of cotton, and occasionally an apron.

Leggins are worn by both sexes. These are very simply made, but are also often decorated with braid.

Sandals are worn in the summer (Pl. XCVII). These are said to be made of *kurumi no kawa*, walnut bark. The winter clothing is made of the skins of animals. For traveling in the snow there are shoes made of fish skin, and wide snow-shoes consisting of wooden frames with thongs of bear-skin, both of which are represented in this plate.

DWELLINGS.

The typical Aino house is a square or rectangular main structure, usually entered through a low gable-roofed passage-way. The framework is made of rough beams put together in the manner shown in Fig. 71, which is a drawing made from a photograph taken at Tokoro. The houses are thatched with reeds, usually the *Imperata arundinacea* Cyrill, held down by poles. Such a house is shown in Plate XCVIII, at Shari. There is a small opening just below the apex of the roof in front, through which the smoke escapes, and in cold weather this is the only outlet for the smoke. A sliding board-shutter in the middle affords ventilation through the roof, but this is closed in the winter. Houses of this kind are common in the north, where the winters are very cold. Farther south there is no opening through the roof, and the smoke passes out through a large triangular opening in front beneath the ridge-pole. To prevent wind and rain from beating in, a rectangular sort of chimney is built in front of the aperture. A similar house, also at Shari, is shown in Plate XCIX. A similar house at Bekkai or Bitskai, near Nemuro, is shown in Plates C and CI, which are two views of the same house. This house is thatched with straw. In Plate CII, back of

the wood pile, there is a small, tent-like structure made of poles covered with Japanese straw mats. There are several such tents in the village, and on venturing to peep into them, much to the evident distaste of the natives, I found them to be inhabited. They are scarcely large enough for a human being to crawl into, but it would appear that the aged women of the village sleep in them and have dogs for companions. They crawl in somehow, curl up among filthy rags and tattered coverings, and smother themselves to keep warm.

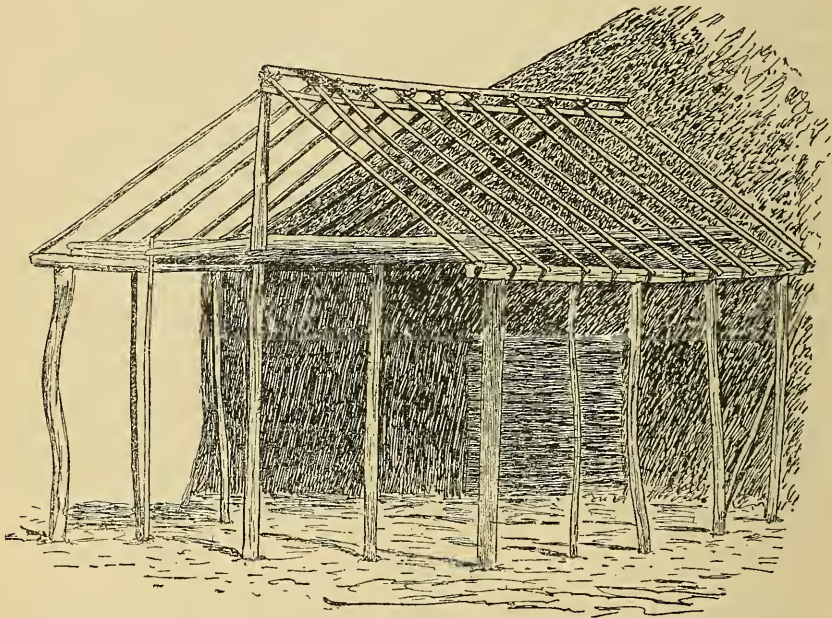


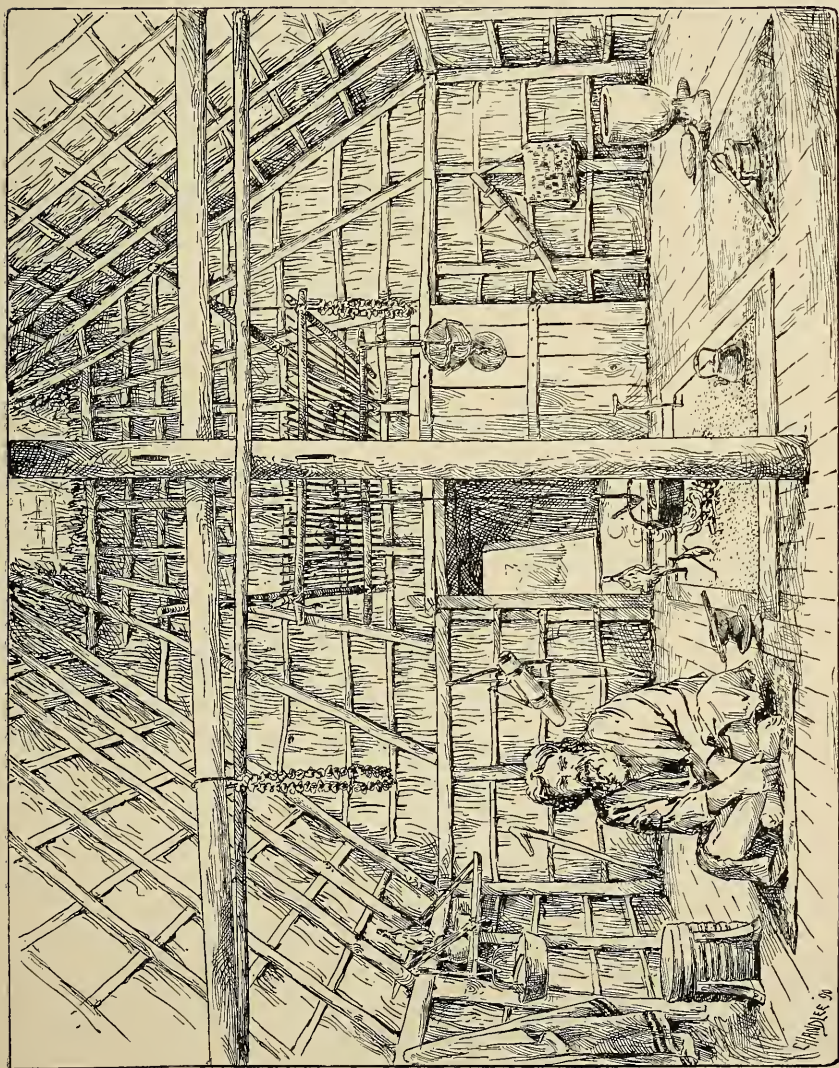
Fig. 7L.

FRAME-WORK OF FRONT PART OF AN AINO HOUSE.

(From a photograph.)

The interior of a house at Bekkai, taken from a photograph made with magnesium light, is shown in Plate CIII. The camera was set up in the back window of the house. The main room is well shown, and the outside scenery is glimpsed through the long entrance passage-way.

Entering this house from the front, one must stoop to pass through the doorway which will perhaps have only a mat of straw or reeds to close it. The rectangular passage is used as a storeroom. It is high enough for one to stand in erect. The floor is the damp earth. At the back is a sliding door made of boards, inclining outward toward the bottom, through which, by stooping low, the main room about 18 by 20 feet square is entered. The door is 3 feet in width by $3\frac{1}{2}$ in height. Just inside the door is a space, $3\frac{1}{2}$ feet by 9 feet, where the sandals are left on the bare ground. The floor of this house is made of boards raised about 9 inches above the ground, but they are covered with dirt. A visitor receives a clean mat, which is immediately spread on the



INTERIOR OF HOUSE, BITSKAI.

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floor for his accommodation. The fireplace, situated about in the middle of the room, is a rectangular depression about 5 feet by 3, filled with ashes, on which a smoky fire of green wood fitfully lights the gloomy interior. An iron pot, of Japanese manufacture, is suspended above the fire, in which food is almost constantly cooking. One or more *inao*, or go:1-sticks, usually stand upright in the ashes. There is usually a sort of latticed shelf suspended at some distance from the fire, on which fish are dried and smoked and strings of roots or other vegetable products hang in festoons preserved for winter food. A rectangular window at the back of the house admits all the light, except such as makes its way in through the chimney. The interior is therefore always gloomy. The beams and rafters are covered with a thick coating of shiny, black soot, which slowly accumulates upon them from the fire. Even in summer the atmosphere within these houses is often so full of smoke as to make one's eyes water. At night a large, flat mussel-shell, *Pecten Japonicus*, supported on a three-forked stick standing upright in the ashes, with a wick and fish oil, gives a faint light, and it is a weird sight indeed to see these dark-visaged, kindly savages grouped around the smouldering embers.

At this village, Bekkai, or as the name was also pronounced, Bitskai, about 12 miles from Nemuro, there are six houses of this character. The Aino population is given as 56 persons, living in 14 houses, but many of the other houses are built more like Japanese houses of a very inferior kind. From my observations I should say that there can not be so many Ainos in the village. Many of the Japanese have Aino wives. It is possible that there are one or two pure Aino families there, but I doubt it.

All the houses at Bekkai front toward the east, or easterly. The back window, therefore, faces the west. This is a fact worthy of particular notice, as it has been repeatedly asserted that all the Aino houses face the south. The houses at Piratori are mostly built east and west, without any door at the end. There is an entrance to the main room on the south side, and also an entrance to the hall or entrance passage on the south side. In the houses at Piratori there is a window on the east side. Numerous *inao* are hung on strings along the wall near one corner. One might readily suppose, from the writings of different authors, that there is some great significance in the fact that the houses in southern Yezo are built with their lengths east and west, and in the position of the east window. But I doubt if there is any more meaning in it than that a southern exposure is desirable in a cold northern land, and that the morning sun streams in through the east window. It is, indeed, possible that the latter is a place of worship; but I have not found that the huts are built in this direction throughout Yezo. They do not always have east windows. The house shown in Plate c, for example, has only a west window. The same may be said of the custom of placing the treasures in the northeast corner, mentioned by

Scheube, Batchelor, and others. I am inclined to regard this as purely a matter of convenience or habit. Mr. Batchelor should be able to tell us whether the Ainos consider the points of the compass in these matters. I would only point out that what he and others have told us concerning the dwellings of the Ainos in the south, does not hold for those living on the northeast coast.

The houses represented in Plates XCVIII to CIII are typical Aino houses. This statement is made with entire confidence, as the result of extended travel through the country. On some parts of the island the thatch is put on with more care, as at Uragawa, for example, where the reeds are in overlapping layers, or, as Dr. Scheube says of the houses near Horobetsu, the only region of importance for Aino studies that I did not visit, of reeds laid on in a terrace-like manner.

The house figured by Dr. Scheube is by no means a usual form, although probably it does prevail in that part of the island where he visited the Ainos, around Volcano Bay, for he says: "The houses only differ one from another in size." Of these houses Dr. Scheube says that their length runs east and west. With exception of the west side, there is a window on each side, which may be closed with a reed mat. I am not prepared to maintain that the Ainos have no regard to the points of the compass in setting up the sacred relics, symbols, *inao*, etc., in particular parts of their houses, but I doubt very much if they do have. As already stated, Dr. Scheube and other writers tell us that the household treasures are kept in the northeast corner. But so far as I have been able to discover, no writer has given a reason for these customs, although they all leave one to infer that they are general and invariable.

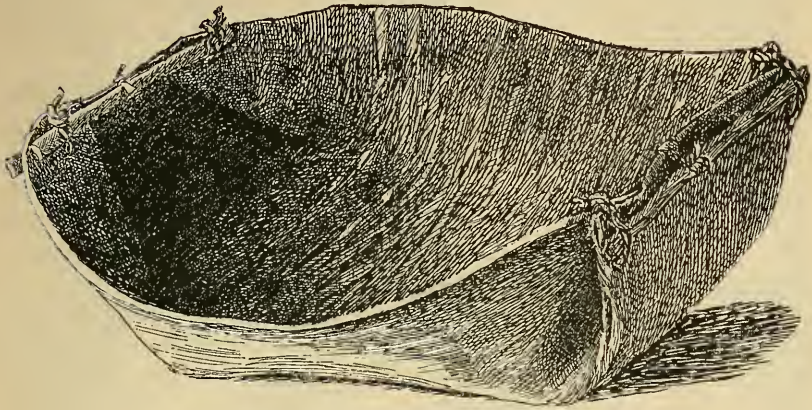
STOREHOUSES.

The Aino storehouses are very much alike throughout the island. They are shown in Plates XCVIII, CI and CII and require no particular description. They are raised on posts about 6 feet above the ground to be secure from the attacks of wild animals. They are filled with dried fish, vegetables, and other articles of food.

HOUSEHOLD UTENSILS AND FOOD.

Doubtless there was a time, not very long ago, when the Ainos ate with their fingers and had no better dishes for their food than such as they still make of bark. Fig. 72 represents a large dish made of bark, such as are in common use. The one numbered 150673 is 14 inches in length by 13 inches wide, and is used for fish. But precisely the same kind of dishes are made much smaller—not more than 4 inches long. The common water-bucket and dipper are also made of bark, as shown in Fig. 73 [150668]. They have since learned to use Japanese knives, however, and they make a variety of wooden plates, which they decorate with characteristic carved patterns (Fig. 74). Wooden spoons

(Fig. 75) are now in universal use, of which there is a variety in the collection, and for eating they have a flat, spatula-like instrument (Fig. 75), which they use in addition to chopsticks. The knives, or

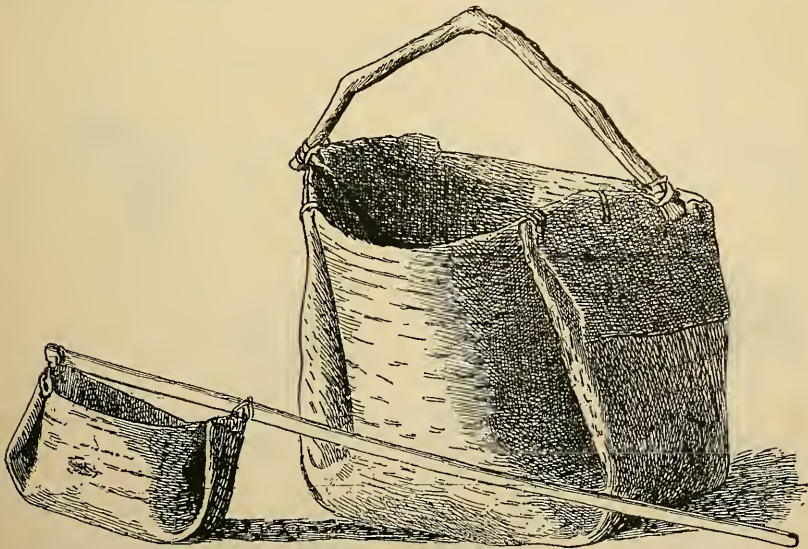


150673

Fig. 72.

BARK DISH USED AS A FISH-PLATE.

rather the knife-cases, in common use are represented in Fig. 76, which shows very well the characteristic style of wood carving. The knife-blades are of the ordinary Japanese form, but the Ainos make



150688.

Fig. 73.

BARK WATER BUCKET AND DIPPER.

the wooden handles and sheathes, which are usually decorated with carving. The knife is carried sticking in the girdle. One specimen in the figure, numbered 150729, has a sheath of wood and bone.

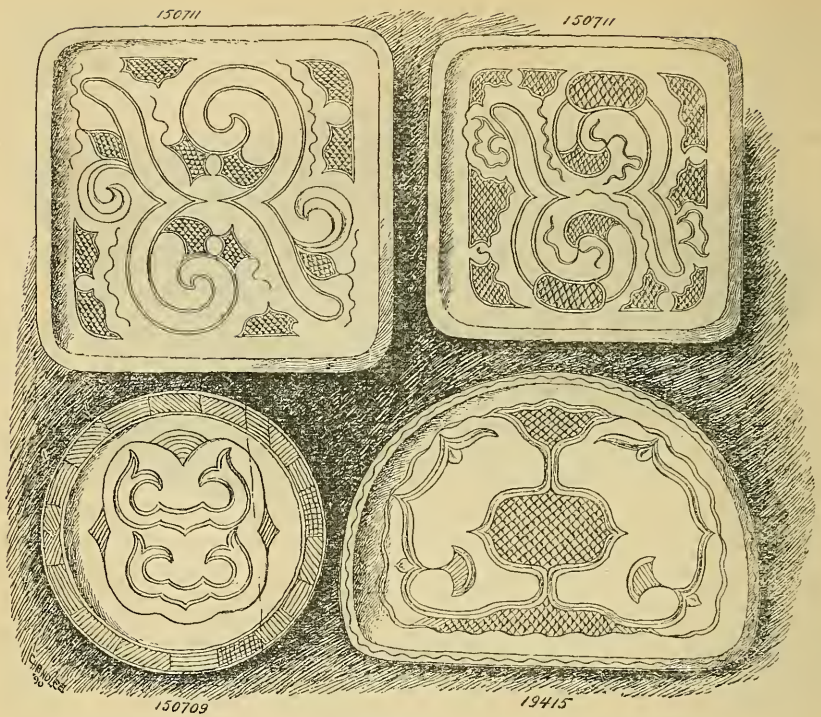


Fig. 74.
CARVED WOODEN PLATES.

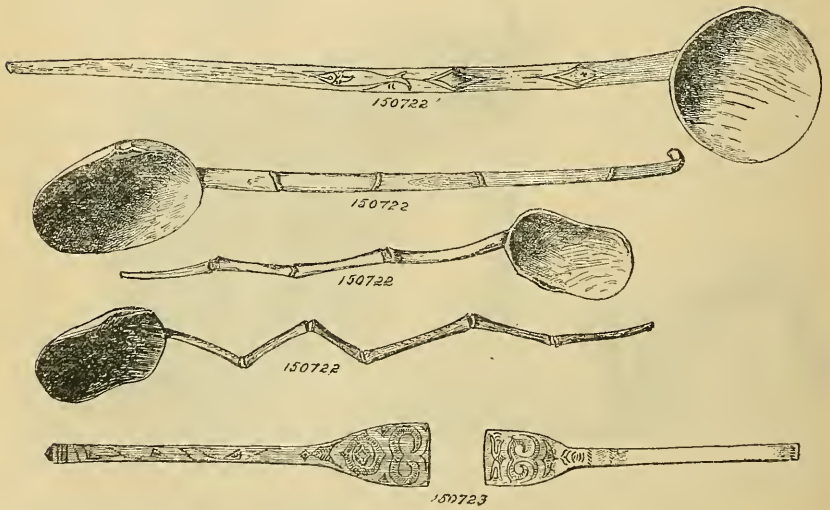


Fig. 75.
WOODEN SPOONS AND CARVED SPATULAS USED IN EATING.

Rice being an article easily obtained from the Japanese, the Ainos make oblong rice bowls by digging out thick pieces of wood. These differ somewhat in form in different parts of the island. (See Fig. 69, p. 441.)

For preparing grain, such as millet, which is cultivated here and there, they have a wooden mortar and pestle, the former standing perhaps 2 feet high, and made of a solid block of wood.

In every Aino house there may be found some treasured articles made by the Japanese. Sometimes these articles are very old, having been handed down from father to son, and they are then valued as precious relics. Of these, Japanese swords are most highly prized, after which come lacquered cups (Fig. 77), which they use for drinking. The latter, together with other small articles, are kept in Japanese round, lacquered cases, one or more of which are to be seen in every house.

A considerable variety of animal food is to be obtained in Yezo, for the Ainos are good hunters with their rude bows and arrows.

The bear is much sought after for its flesh, as well as for its skin, which is used for clothing; and set-bows are arranged in the woods with poisoned arrows, which are released when a bear comes in contact with a cord in his path. The fox and wolf also abound, the former being caught in an ingenious bow-trap. At some seasons fresh fish abound, and they dry and half smoke great quantities of it for winter use. In the National Museum there is a specimen of salmon cut into

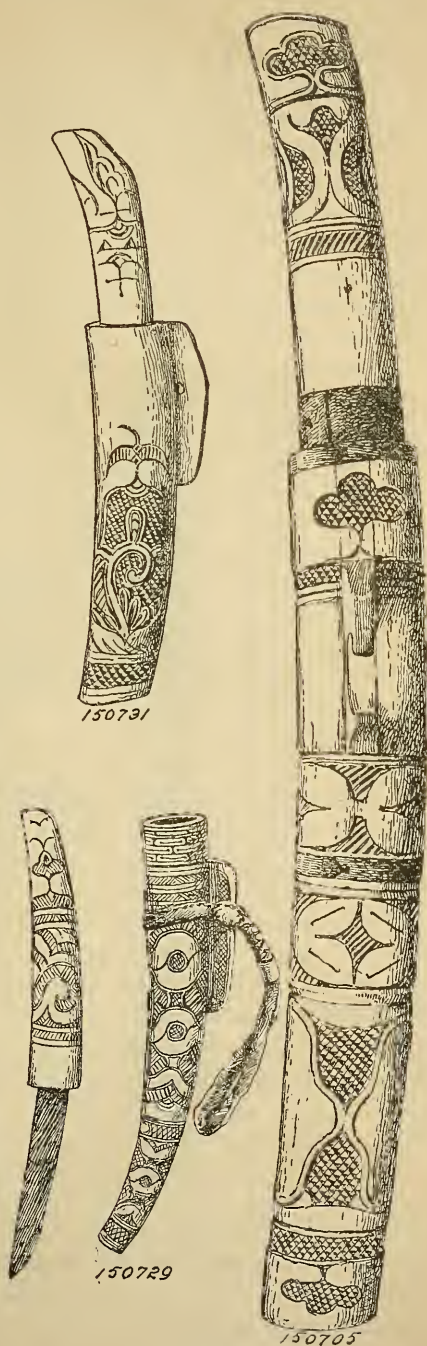


Fig. 76.

CARVED KNIFE-CASES.

strips 40 inches in length and dried. Dried herrings are abundant in every house, but they are not pleasing to the eye. The roe of the salmon, *masu*, is also dried and much prized by the people.

For vegetable food they depend partly upon the produce of small patches of ground, which they cultivate in a rather careless manner, and partly upon the natural products of the soil. A preparation known as *shikeribikina* is the dried leaves of some plant unknown to me, which they find on the mountains. Lily roots dried on strings are found in every house. At Abashiri I found strings of small fruit, which the Ainos called *maou*. These fruits belong to the genus *Rosa*, and the Ainos eat them both green and dried. Flat, circular cakes of dried lily roots, with a hole through the center, are tied together with bark, but I was unable to get a translation of the name they bear, which is, as I understood the word, *umbayero*. At Abashiri I found some very good flour, but its source could not be learned. Numerous other varieties of food are to be seen in the collection.

Cooking is carried on in an iron kettle with a wooden cover, over the fire-place. Every imaginable edible substance that they possess goes into the indescribable stew—fish, vegetable tops and roots, flesh and fowl, altogether—to be either ladled out with wooden spoons or fished out with chop-sticks from time to time, as one of the family requires food. Fish is also spitted before the fire on sticks, which are stuck in the ashes. All their food is either boiled in the pot or roasted on sticks in this manner.

SAKÉ DRINKING.

From certain allusions in what are presumed to be native folk-lore stories, it would seem that the Ainos have long known how to make a kind of fermented drink from rice and millet. It is not unlikely that they were taught by the Japanese. I am not aware that they do at present make any such beverage, but they are inordinately fond of Japanese saké. They will do almost anything to get saké, and they drink it cold in great excess whenever they can obtain it.

The usual form of saké cups, which, as already stated, are among the treasures of the household, is represented in Fig. 77. The peculiar carved sticks are mustache-lifters. These are made by the Ainos, as the carving shows, but some of them are lacquered. The Ainos at Shari and also at Bekkai claim, as I understood the jargon, that their ancestors were acquainted with the use of lacquer and that they made the sticks. I am disposed to doubt these statements, but it is a question how they obtained the lacquered sticks. Some of these are certainly quite old, and they were highly valued by their possessors, who probably would not have parted with them but in consideration of a reward of saké in addition to the price demanded. When they were obtained, the carving was quite filled with dirt, but that did not interfere with their proper use by the people.

Saké is taken with much ceremony. One evening I visited the Ainos at Shari, a bottle of saké in my pocket and a paper lantern in my hand. I wandered along the shore in the darkness and slowly made my way to the Aino village. In spite of the howling and barking of many dogs, the people were taken by surprise. The men were sprawling about on the dirty board floor around the rectangular fireplace. When they recognized their uninvited and late visitor, they got up, spread a clean mat for me, and signified their welcome by stroking the beard. When I handed them the saké there was more beard stroking. Then they got some saké cups and a tray of mustache-sticks, finer than any I had seen, and began the ceremony of drinking. A saké cup with its stand, such as is represented in Fig. 77, is placed in front of the chief

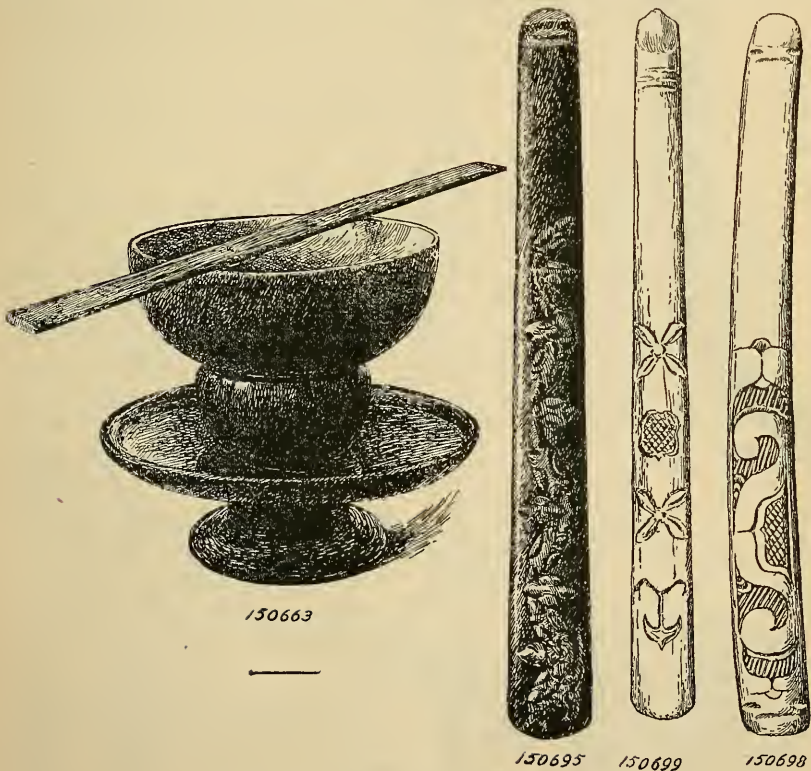


Fig. 77.

SAKÉ CUP AND STAND, AND MOUSTACHE STICKS.

man, sitting on the floor before the fire, who places one of the sticks across the top, as shown in the same figure 77. Then, stroking the beard, he lifts the stand and cup with both hands, and bows the head, immediately replacing them. Saké is then poured in, and he begins to recite a long formula, which continues in a low voice during the succeeding operations. Taking the stick in the right hand, precisely as one would hold a spoon, the end is dipped into the saké and gracefully moved for-

ward, as though throwing some saké into the fire. Dipping the stick once more, a drop is thrown over the left shoulder. These operations are repeated two, three, or more times. The stick is then replaced on the cup, the whole is again raised, and finally the stick is used to lift the mustache while drinking.

No words can give a true impression of this ceremony. It must be seen in the surroundings of an Aino hut: the shiny, blackened rafters above; the begrimed, bearded faces and unkempt hair, lighted by the faint gleam of a burning wick in a plate of oil, and the fitful flame of a smoky wood fire.

At Piratori the ceremony was slightly different. I noticed that the famous old chief Benri, who by the way, it may be remarked, speaks of Miss Bird as the "woman to whom he told so many lies," took the largest share of the saké, for he not only had a large cup, but it was filled quite to the brim; while his son was served with a cup but partly filled. One of the men went to the east window and there performed his ceremony in silence, waving his stick three or four times to the east.

The women sat behind the men, and the latter, after having themselves drunk, passed the cup behind them to their wives, without turning. But the women do not get much, for the Ainos consider that saké was only made for the gods and men.

Mr. Batchelor tells us that in drinking saké "three drops must be given to the fire goddess, three

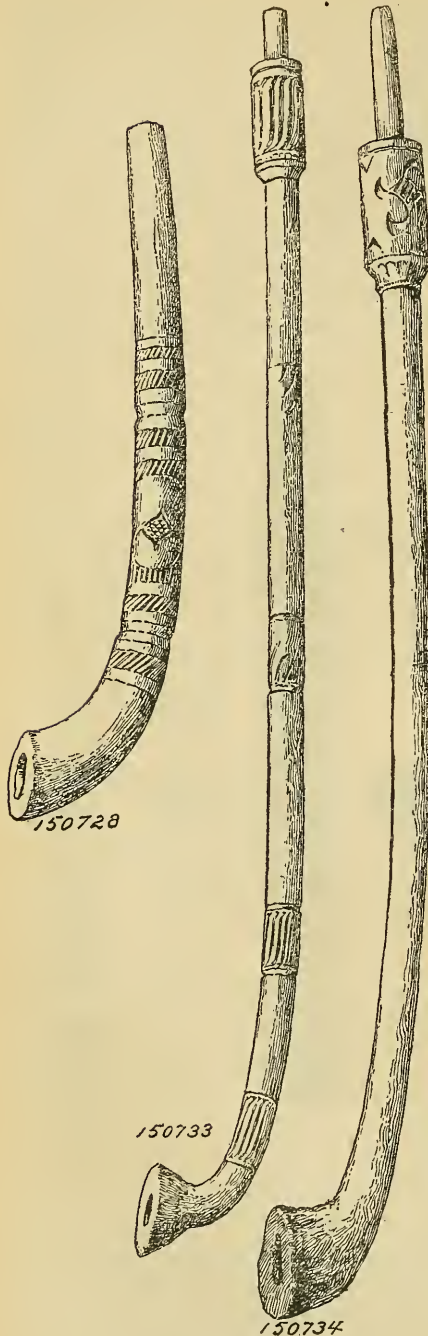


Fig. 78.

AINO TOBACCO PIPES.

thrown toward the east window, and three toward the northeast corner

of the hut, where the Aino treasures are kept, and then three drops must be offered to any special god, for whose benefit the libations are offered, or to whom the Ainu are paying worship." I have not observed any such regularity in their proceedings. I should say they were as likely to offer two or four drops instead of three.

The saké drinking at the great Aino bear feast, as witnessed by Dr. Scheube, is described in the account of that festival.

SMOKING APPARATUS.

The smoking apparatus consists of very simple wooden pipes, and tobacco boxes also of wood, attached with cord to long, carved sticks, which may be stuck in the girdle. Several pipes are shown in Fig. 78. The pipes may or may not have a short mouth-piece of bamboo.

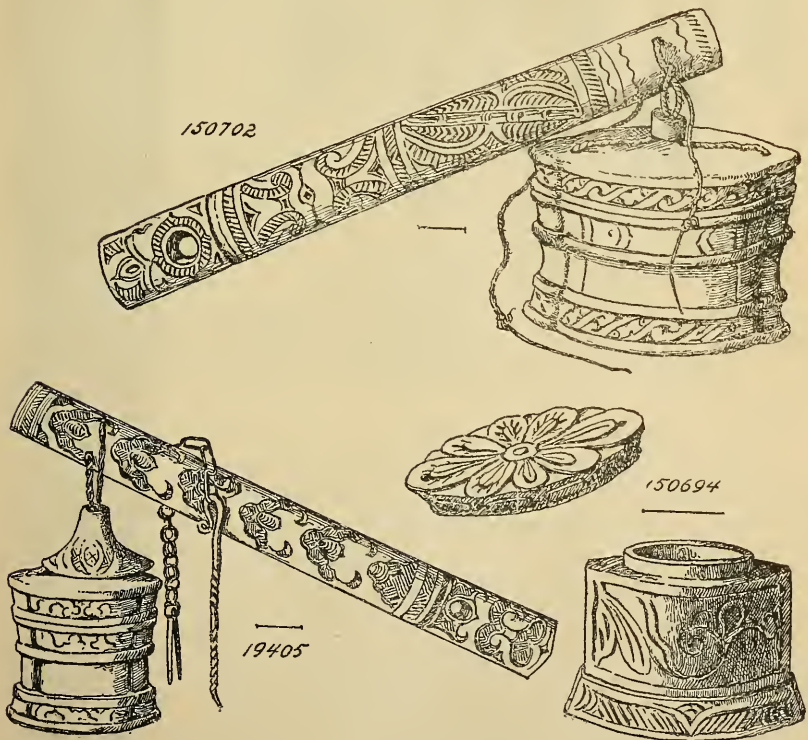


Fig. 79.

TOBACCO BOXES AND STICKS.

The tobacco boxes are usually oval in shape and often very well carved. In Fig. 79 three of these are well shown, attached to their sticks,

MUSICAL INSTRUMENTS.

The Ainos are not a very musical people, and the only instrument that can positively be identified as their own is a kind of Jew's harp made of bamboo. Fig. 80

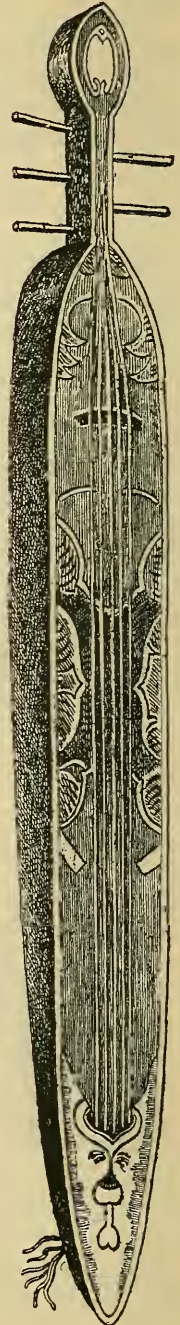


Fig. 80.

A MOKURI PLAYER.

shows this instrument and how it is played. The one in the Museum collection measures $5\frac{3}{4}$ inches in length.

There is a kind of five-stringed guitar, which I have only seen figured in books. At the Sapporo Museum there is a three-stringed instrument, but of quite a different shape. The former, known as the *tonkari*, has been described by Dixon in the "Chrysanthemum Magazine," of 1882, where there is an excellent illustration; but since that publication is not now accessible, Fig. 81 is copied from a Japanese *makimono* belonging to Dr. G. Brown Goode. Mr. Blackiston, in speaking of this instrument, says it was mentioned by a Japanese traveler in Yezo long before the Ainos from Saghalin took up their abode in Yezo, from which he infers that it was not introduced from Saghalin. It is not common, and in the course of my travels I was unable to discover a single one, although the instrument was known to the Ainos in different sections of the country.

Fig. 81.
TONKARI.

WEAVING.

As already stated, the Ainos use the bark of the *Ulmus montana*, which they call *ohiyo*, sometimes also the bark of *U. campestris*, for the manufacture of cloth. The fiber is not disintegrated, as for spinning, but the bark is softened by soaking in water and working, when it is easily separated into thin, wide ribbons, and these are readily split into long, slender threads. These threads are tied together end to end, without twisting, and wound into balls. Such threads are used for both warp and woof.

The loom is simple, but well made. Fig. 82 represents an Aino

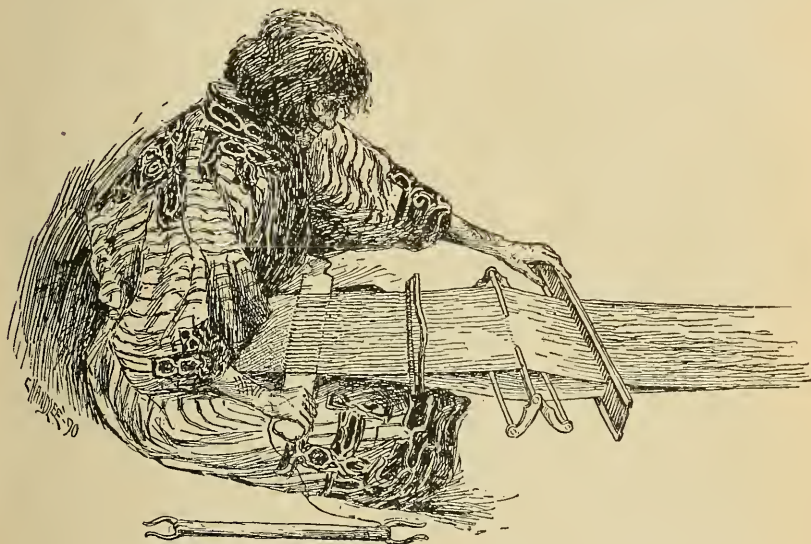


Fig. 82.

AINO WOMAN WEAVING.

woman engaged in making the *ohiyo* cloth. The weaver sits on the floor, passing the rope at the lower end around the body, and stretches the warp by leaning back against it. As the cloth is woven, it is rolled on the stick in the well-known manner.

Mats are woven in the same manner as in Japan. Plate CIV represents an Aino woman making a mat. The long binding-threads are weighted with stones at the end and thrown over the beam, alternately backward and forward, twisting the threads each time. Such mats, varying greatly in size, are in universal use among the Ainos. They are made of the rush known by the Japanese as *suge*, *Scirpus maritimus*. They are usually woven with brown and black squares, arranged in peculiar but regular patterns. The colored parts are made with dyed bark, probably because the rush does not take color well. The bark of *Shina-no-ki* (*Tilia cordata*) is usually employed for the colored portions, but I have also specimens of the *ohiyo* bark from Abashiri, which have

been colored black and brown for the same purpose. The brown color is produced by soaking the bark in water along with the bark of *Æsculus turbinata*. The black color is similarly produced from the bark of the *han-no-ki*, (*Alnus Maritima*.) The *suge* is also used for making small bags. Similar bags are sometimes made of straw.

The bark of the Linden (*Tilia cordata*) is much used for twine, and a strong braided cord is made of this fiber. The Aino fish-nets are made of the same material.

CARRYING BURDENS.

The usual mode of carrying burdens is by means of a band of woven or braided *ohiyo*, *Ulmus Montana* bark, passing over the forehead and tied behind the load on the back, as represented in Plate CV. These bands, called *tara* or *packai-tara*, are used also for carrying babes on the back. Sometimes a straight stick, about 15 inches in length, is tied so as to hang horizontally in the proper position to support the burden, as shown by one of the bands in the collection. The Aino women make great use of these *tara*. They will carry very heavy loads with them, and it is customary for them to bring large tubs of water to their homes precisely as the man represented in Plate CV is carrying an empty tub.

MODE OF GREETING.

The Aino ceremony of greeting is simple and pleasing. The two hands are placed together with palms upward and outward. They are then gracefully raised to the chin and moved downward, stroking the long beard. They may not indeed touch the beard, but the movement is the same. It may be shortened to a mere flourish of the hands, just as a bow may be made formal or short.

It is now quite customary for the Ainos to bow in greeting. Sometimes they squat on the floor, and then bend over until their foreheads nearly touch it. This custom is undoubtedly borrowed from the Japanese, and is not at all pleasing, as their original form of greeting certainly is. A good description of the usual form of greeting is thus given by Mr. Blackiston:

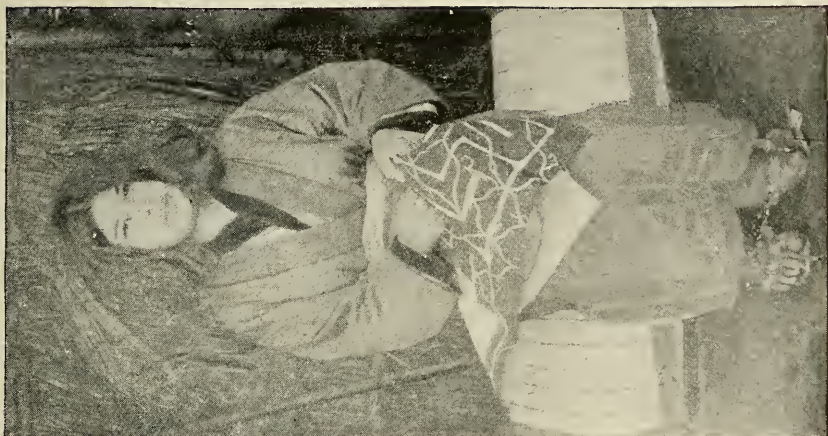
My Aino was a stranger to these people, so on meeting, before exchanging a word, he went through a ceremonious form of salutation individually with each of the principal men. This they performed by going down on their knees, holding out the hands with the palms together, rubbed them backward and forward twice, the saluted party following the motions of the saluting one, then raised both hands to a level with the chin, palms uppermost, lowered them, raised them again, stroking the beard, lowered them and performed the last operation over again, which completed the ceremony.

Mr. Greyc thus describes the Aino greeting represented in Plate CVI, taken from the original Japanese drawing:

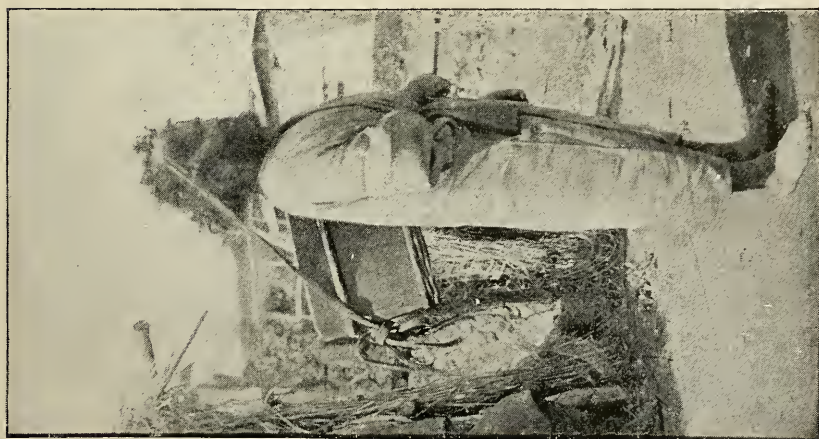
The three chiefs placed their left hands over their right and began to rub them. This they continued to do for over five minutes, during which time they looked very



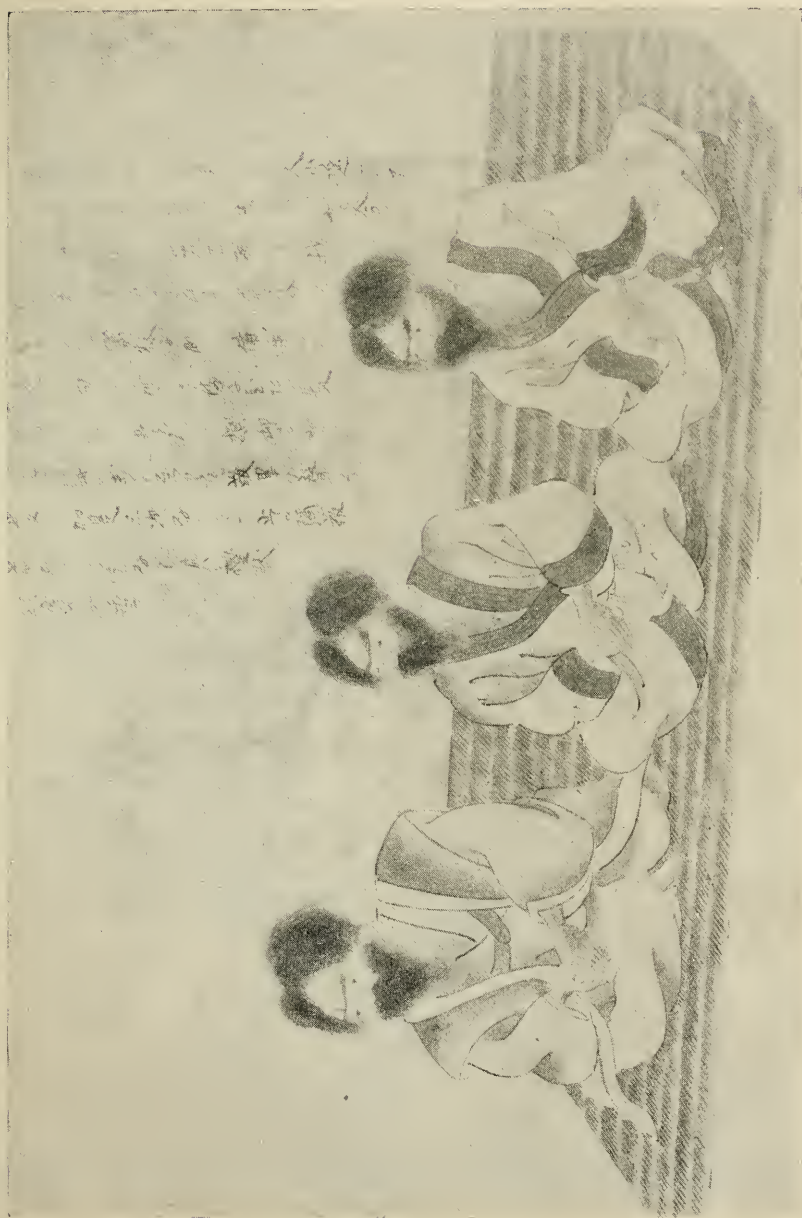
AINO WOMAN MAKING A MAT.



GIRL EMBROIDERING.



MAN CARRYING A TUB.



AINO CHIEFS SALUTING.

下、妙善兄弟及年久、
 昔、會、此、前、加、礼、
 上、兩、身、之、相、相、也、又、中、
 三、此、一、類、也、有、之、子、先、
 其、國、如、之、子、何、之、
 漸、一、類、之、合、之、學、双、之、膝、
 想、多、有、之、上、白、以、合、各、
 只、一、何、一、之、床、之、序、暫、時、
 〇、提、言、部、之、禮、之、之、
 於、其、之、之、更、之、之、之、
 之、言、之、之、之、



AINOS GREETING.

grave and regarded the foreigners with great reverence. They then raised their hands and placed them on top of their heads and brought their hands down over their faces and beards and uttered a whining noise, ending with a sharp cry like the bark of a dog.

I have never seen this ceremony carried out in full, as described, but I doubt not the description is correct, for I have observed both the holding of the hands together and the stroking of the beard. Another form of the ceremony (Pl. CVII) represents the meeting of brother and sister, also from Mr. Greey.

The man held the woman's hand for a few seconds, then suddenly releasing his hold, grasped her by both ears and uttered the Aino cry. Then they stroked one another down the face and shoulders.

This form did not come under my observation, nor did I witness any such performances as the same author describes in the meeting of father and son.

MARRIAGE CUSTOMS.

The best account of the marriage customs is that given by Dr. Schenbe, from which the following particulars are abstracted: the Ainos marry early, the men at about the age of 18, the women at 16; polygamy is permitted, but not much practiced; morality between the unmarried is not very strictly enforced, but children born through such relations are no bar to future marriage.

The marriage customs resemble those of the Japanese. The parents usually select wives or husbands for their children. A young man rarely courts his wife directly, but through a go-between. As soon as the matter is satisfactorily arranged by the latter, the young man sends a portion of saké to the parents of his intended bride. After some time the latter sends a gift of saké and an *inao*, or God-stick, to the bridegroom. This is a sign that the marriage is to take place on the next day. In the evening of that day the neighbors assemble at the house of the bridegroom's parents. The bride comes in company with her parents and the intermediary. They depart about midnight to re-assemble the next morning, and the feasting goes on for 2 or 3 days, according to the circumstances of the young couple, who from henceforth live in the house of the man's parents.

Not many children are born; usually 3 or 4, and more boys than girls. The children are suckled until 4 or 5 years of age.

Divorces are not common. A man can only send his wife back to her parents by obtaining their consent. -

BURIAL CUSTOMS.

Burial usually takes place on the day of death or on the following day. The friends and relatives assemble, bringing with them food and saké, which are placed before the body and, after the burial, shared by all in common. The corpse is clothed and placed in a wooden coffin,

lying at full length, with household implements and weapons; but no food or drink is offered, nor is either placed on the grave. The coffin is placed in the ground, with the head to the east. Each mourner throws earth upon it and a rude monument is erected.

It is difficult to find the burial places, which are in desolate, unfrequented spots, seldom visited by the people. Dr. Scheube remarks that the Ainos give no thought to the departed and seem to have a dread of visiting their graves. Several forms of monuments are represented in Fig. 83, standing at the head of graves, which, however, were not

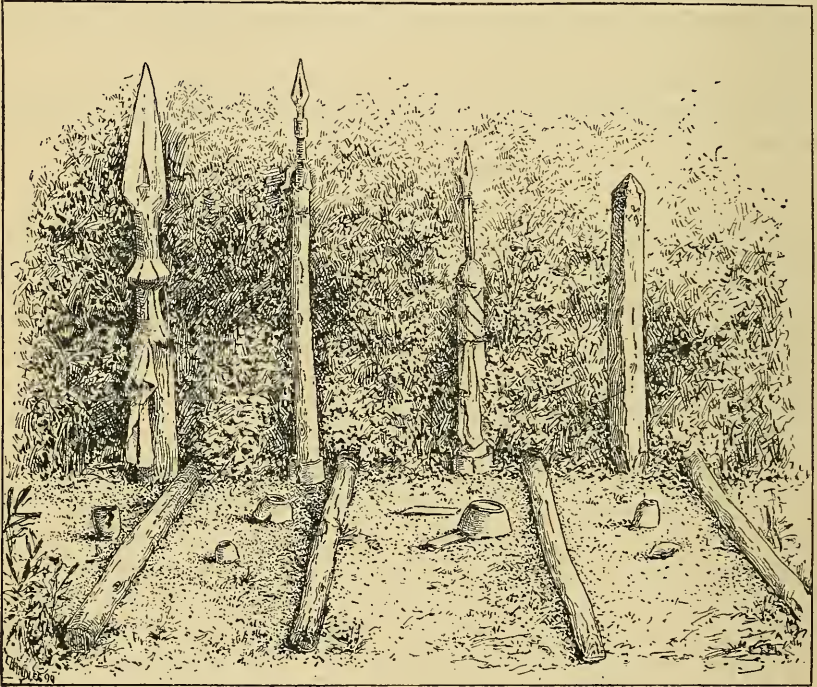


Fig. 83.

AINO GRAVES.

grouped together in the manner shown in the picture. Each grave is marked by an upright post and a recumbent log. The one on the left is from Urap, not far from Hokadate. The drawing was copied from a photograph. The two in the middle are from Dr. Scheube's plate.

The straight post with a rude X and pyramidal apex represents the form of several monuments, which I found under the guidance of a Japanese near Tokoro. A long tramp through tangled underbrush, soaked by the recent rain, brought us to a lonely spot behind the village. The posts were at the west end of the graves, and the X mark faced the west. It was not on the side overlooking the grave, as it is shown to be in the drawing.

The height of the monuments varies from 3 to 6 feet, and depends upon the age and position of deceased. Monuments for women are plain posts, not so high as those accorded to men.

Mourning customs vary greatly in different parts of the island. The period of mourning may last three days, or as many years. This is a subject concerning which little seems to be known. Formerly it was the custom to burn the houses of the dead, but this is no longer done in Yezo.

PUNISHMENTS.

In the museum at Sapporo there is a collection of clubs, carved in rough relief, which the Ainos use in punishing wrong-doers. Their punishments are severe, but they do not take life, even for the crime of murder. The murderer is bound to a cross for a week, and, after his release, receives some good advice from the judge, when he again takes his place as an honorable citizen.

The clubs are used for punishing thefts and other crimes. The prisoner is stripped to the waist, and heavy blows are delivered upon the bare back. The Ainos also have certain trials to prove the innocence or guilt of the accused person, such as the trial by hot water, in which a stone must be picked from the bottom of a kettle of boiling water, and the trial by a heated iron, which is supposed not to burn the flesh of one wrongly accused. Mr. Batchelor states that a murderer has his nose and ears cut off, or the tendons of the feet severed. These cruel punishments are undoubtedly old practices no longer in vogue, although one can not speak very confidently as to the cause of their discontinuance, unless it be due to Japanese control. H. von Siebold has supposed, from these old customs that the Ainos were once a savage and warlike people. They may have been so, as one might infer from Japanese tradition, but it seems to me unsafe to make the assumption on the grounds suggested by Von Siebold. Their present character does not sustain it in any way. Sympathy, regard for physical suffering of others, are not early developments in human character. Lingering traces of savage heartlessness and cruelty are still recognized in the practices of our own children.

HUNTING AND FISHING.

Wild animals, as bears, deer, foxes, and many others, abound in the Yezo forests, while the sea yields an abundance of fish of an excellent quality. The Ainos are brave hunters, and they are largely dependent on the chase for their animal food and winter clothing. Their hunting implements, however, are of the rudest description. The bears of Yezo, which are the same as the brown or grizzly bear of North America, are large and dangerous. At certain seasons they do not hesitate to attack man, even entering the dwellings in search of food. These fe-

rocious brutes are fearlessly attacked with such inferior weapons as the

bows and arrows represented in Fig. 84. One bow in this figure was obtained from an old man at Shari, who, in a most dramatic manner, illustrated the manner of shooting bears. The bow is strung by taking the free end of the string between the teeth and drawing up the slack while the hands are employed in bending the wood. The best bows are made of the wood of *Taxus cuspidata*.

The arrows are made in different ways. Some of them are plain, straight shafts, with iron heads and feathered ends. Not long since, stone heads were in use, but now Japanese iron is hammered into heavy barbed points. Since the introduction of knives, bamboo heads have been adopted. By so cutting the bamboo that the hard cortex of the stem forms the point and edge, very excellent arrow-heads are made. I have seen an arrow-head of this kind driven from a bow into a board with great force without noticeable injury to the point. The shaft is usually made in two sections. The notched end is usually a length of reed (*Phragmites*) or of scrub bamboo, at the lower end of which the feathers are tied with fine bark fiber. This is joined to a somewhat shorter length of wood, the upper part of which tapers, and is inserted into the base of the bamboo or bone head. Such jointed arrows are shown in Fig. 84.

The heads are secured with

resin and bindings of bark, but they are easily detached.

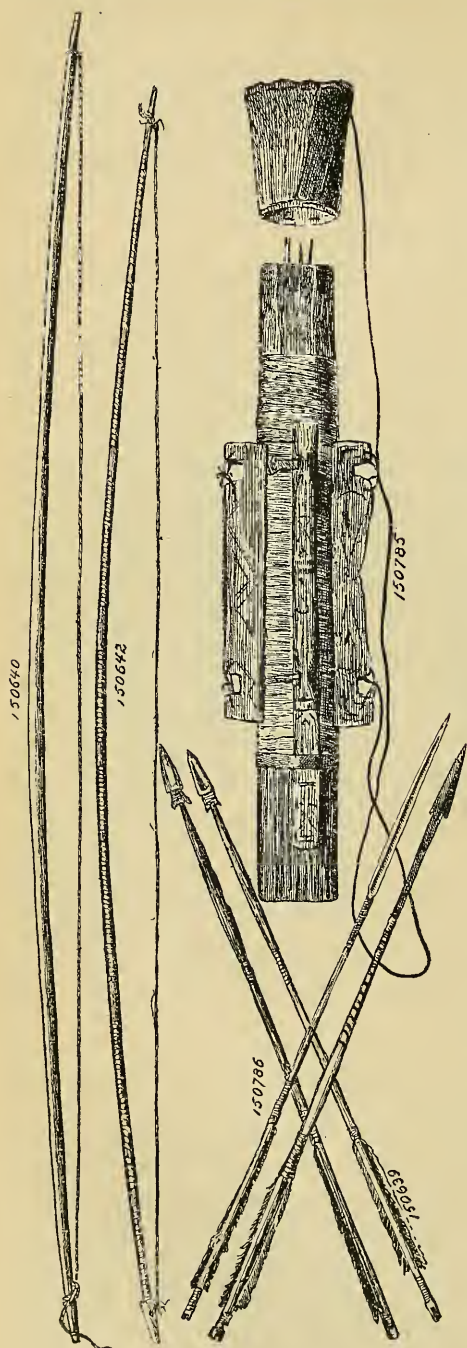


Fig. 84.

BOWS, ARROWS, AND QUIVER.

The arrows are carried in quivers, one of which is shown in the figure. The quiver is slung under the left arm by means of a cord passed over the shoulders on the same side.

The arrow release is of the simplest kind, the arrow being held between the thumb and forefinger.

Large animals, like the bear, are always hunted with poisoned arrows; hence it is not necessary that the bows should be very powerful. If the arrow only penetrates the skin it is sufficient to kill the animal. Wherever bears abound, the woods are made dangerous to travelers by the number of set-bows with poisoned arrows, so arranged that when a bear or other animal treads upon a cord, the arrow is released and the deadly shaft enters its body. A Japanese artist has represented such a device in Plate CVIII.

The preparation of arrow poisons is generally held by savage people as a secret art, which they do not readily reveal. The method of preparing the arrow poisons of the Ainos has only been made known to a single traveler, Dr. B. Scheube, who believes that his information is correct, because the accounts obtained in different localities entirely agree. Dr. Scheube's account is, in brief, as follows:

The young side roots of *Aconitum Japonicum* are usually gathered in summer and dried in the shade until fall. The roots which contain active poison become softer, while the others grow harder; apparently a process of fermentation takes place. The former, after removal of the skin, are rubbed between two stones to a pasty mass. There is no further preparation. This material is either spread directly upon the arrowheads or preserved. The poison preserves its activity for five months. Dr. Scheube adds that in every village the poison is prepared only by a few old men, not because the process of preparation is unknown to the others, but because these men have had experience in its production. Prayers, magic formulas, and the like are not recited during the preparation.

The activity of the poison is tested by placing a portion on the tongue. To insure its action, each arrow receives portions from three different preparations. According to the Ainos, a wounded bear runs at the farthest not more than 200 metres before falling dead.

Dr. Stuart Eldridge* has made some chemical and physiological investigations of this poison, which confirm the supposition that aconite is the active ingredient thereof. But this writer declares that the pulp prepared as described "is mixed with other ingredients, which I have been unable to identify, but which are probably inert, and the resulting mass is buried for a time in the earth. On removal from the earth, the poison appears as a stiff, dark, reddish-brown paste, through which fragments of woody fiber are distributed. The poison, when applied to the arrow, is mixed with a certain proportion of animal fat."

I was able to obtain two specimens of the poison, which are in

* Trans. Asiatic Soc. Japan, IV, 1875-'76, 78

the form of hard lumps.

Specimens of the plant from which the poison is obtained were also collected and determined by Mr. Theo. Holm as *Aconitum Japonicum*. In some parts of the country it grows in great abundance, and the fine purple flowers are very pleasing to the eye.

Small animals are caught in rude, but rather ingenious bow traps. The bow is set in a frame, as in a crossbow. The heavy arrow-shaft is notched on the side to receive the bowstring and carries a T-head. When the trap is set, the bait is placed between the T-head and the end of the frame, in such a manner that any attempt to remove it releases the string, and the T-head comes down and securely holds the animal.

In deer-shooting they have a peculiar instrument made of bone and bamboo with teeth like a comb, with which they can imitate the cry of a deer. Concealed in ambush, the hunter thus calls the animal within range of his bow.

Fishing, as at present conducted, is mostly in the hands of the Japanese. This is particularly true of the coast fisheries. Aino settlements are occasionally to be found along the banks of the larger rivers and their important tributaries, where the most primitive devices are still in use. Perhaps the most curious of their devices is a kind of spear, which is shown in Fig. 85. This is lashed to a long shaft, and is used for spearing salmon from canoes or on the river bank. The curved gaff is made of iron. It is secured to a line passing through the spear end, and the shank rests in a groove in one side, as shown. When the fish is struck, the gaff turns over, as represented by the dotted line, and hooks into the flesh, held only by the line or strip of hide, by which the fish is pulled in. Mr. Blackiston has described the use of this spear in the following words:

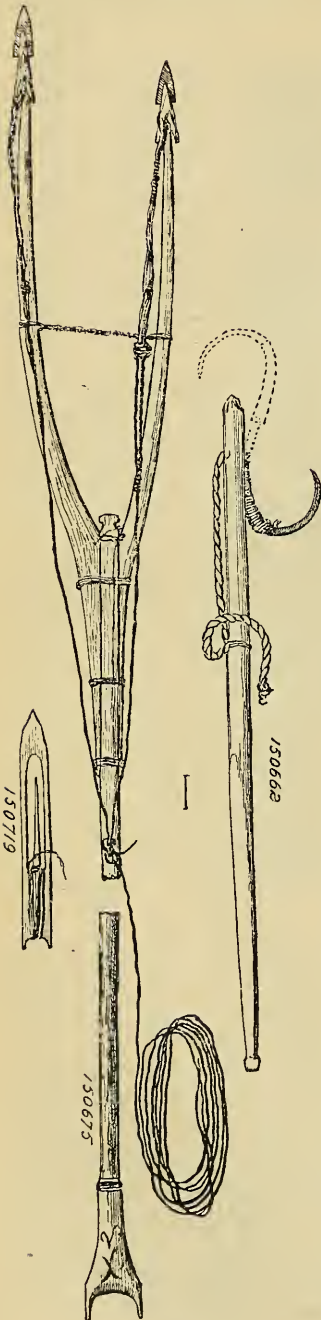


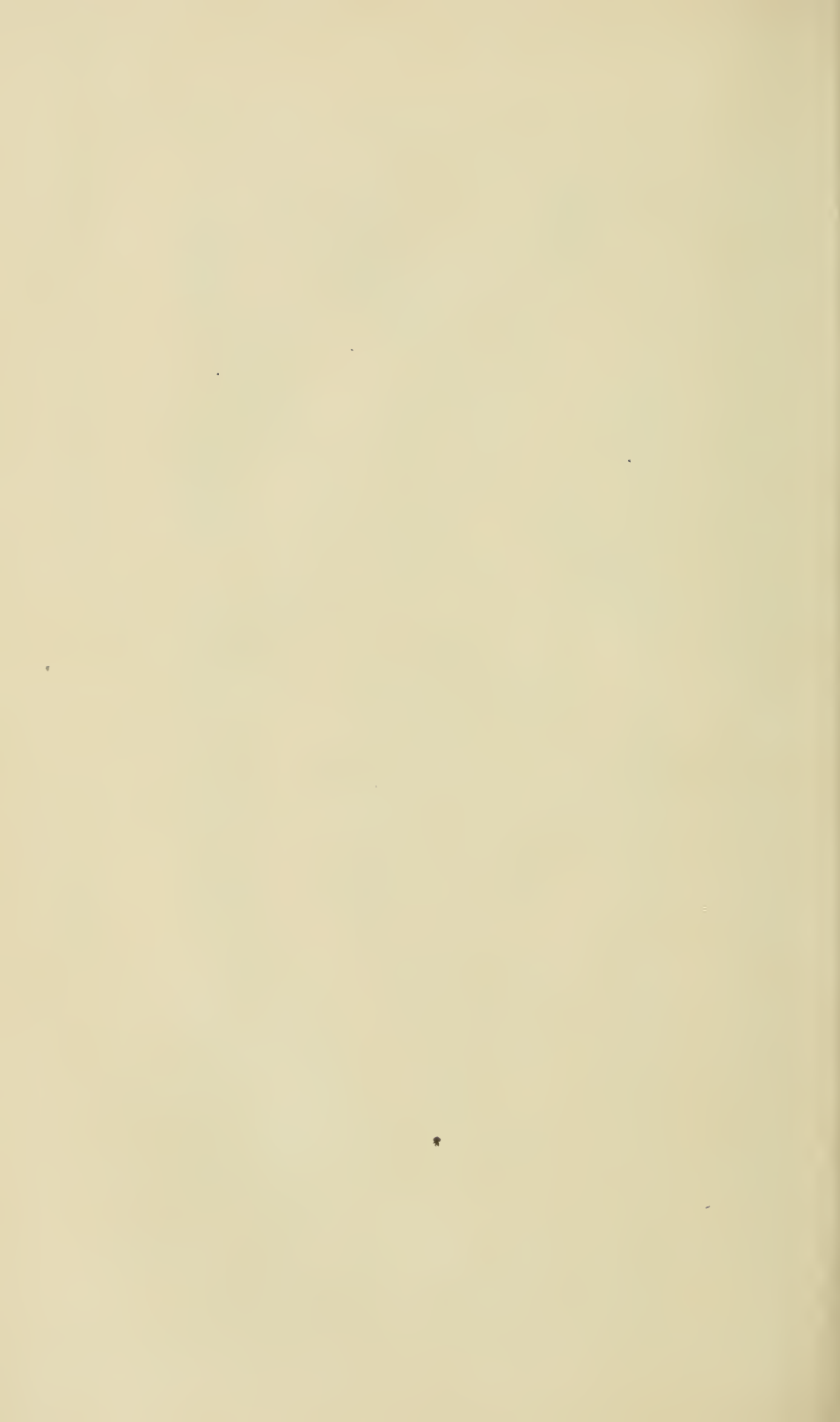
Fig. 85.

SPEARS. NEEDLE FOR MAKING FISH-NETS.

They [the Ainors] are expert in the use of the spear, often striking a fish in motion as much as 3 feet under water at some yards' distance, but generally the fish is "jabbed" with-



HUNTING SCENE, SET-BOW.



out the pole leaving the hand. They have wonderful sight for fish under water. Their dexterity is induced by their using the spear almost from infancy. You can not go on the river any day during the salmon-trout season, provided the water is clear enough, without meeting brown urchins of all sizes prowling along under the steep banks in small canoes, or crouching on fallen tree-trunks, peering down through the interstices of masses of driftwood, with their spears ready for a dart at the fish. It is very pretty to see the men chasing the fish in their canoes, in which they stand upright and guide back and forth by using the blind end of their spear pole, at times making sudden rushes with cries of excitement to head off a fish; at others allowing the canoe to float down with the current, while they scan every inch of the water to detect a passing or stationary fish, with their spears poised at arm's length above the head ready for a strike, standing often on the gunwale of the canoe in order to get a downward view into the water. Their positions often in such cases are grand, while their features, worked up to the highest expression of expectancy, make a most animated picture of savage life. The Aino seems then really in his element, even more so than when, mounted bareback on a horse with only a rope halter, he is seen flying over plain, swinging a lasso around his head, driving a herd of half wild ponies toward a corral.

Mr. Blackiston describes a peculiar method of catching salmon, as follows:

On the Kaminokuni River I found the people preparing salmon weirs, which they build of stakes, brush, and mats, funnel-shaped, near the bank in such a way that most of the fish must pass through them. At night they squat alongside, having a gaff fitted to a pole, limber at its end. This they keep on the bottom or allow to drift along the bottom inside the weir, and when they feel a fish jumping over the stick, suddenly jerk it toward them and so gaff the salmon.

Another form of spear, double-headed, is also shown in Fig. 85. This two-headed spear is used for spearing seals, whales, turtles, and large fish. The two bone or iron barbs are merely pressed on the tips of the shaft, so as to be readily disconnected and left in the body of the animal. They are screwed to the ends of a tough strip of hide, to the middle of which is attached the long braided rope. The shaft is 11 feet in length and has a crotch at the end over which the line passes.

It is customary to poison the heads for seal fishing. The manner of using this spear is shown in Plate CIX, taken from a Japanese drawing. Here and there along rapid streams the Ainos build dams of stone and brush wood, which cause the water to flow through narrow apertures with unusual force. Just below these openings large flat platforms of boards are placed. The fish, swimming up the current, reach these dams, and in attempting to pass the obstructions some of them fail, and the force of the water throws them upon the platforms, where the fisherman easily secures them. The native fish-nets are made of the strong twisted linden bark. The fisheries of the coast are very important, but as conducted now they can scarcely be regarded as an Aino industry, since they are controlled by the Japanese who engage the Ainos in the work. Immense numbers of herring are converted into an excellent fertilizer, which is shipped to enrich the soil of the main island, and even tons of the beautiful and valuable salmon-trout, or spring-salmon, as it is called on the west coast of the United States,

are each year utilized for the same purpose. The true salmon is also abundant on the coast. The fisheries of Yezo are too valuable to be conducted in the present careless and wasteful manner, and by proper government control might readily become a great source of wealth to Japan.

BOATS.

The ordinary river boats or canoes are dugouts. A common form is shown in Plate CX, from Tokoro on the north. A different form from Urap is represented in Plate CXI. The dimensions of a dugout at Tesikaga, a small village far up the Kusuri River, were as follows:

Width of ends.....	inches..	11
Width of middle.....	do....	28
Length, about.....	feet...	26

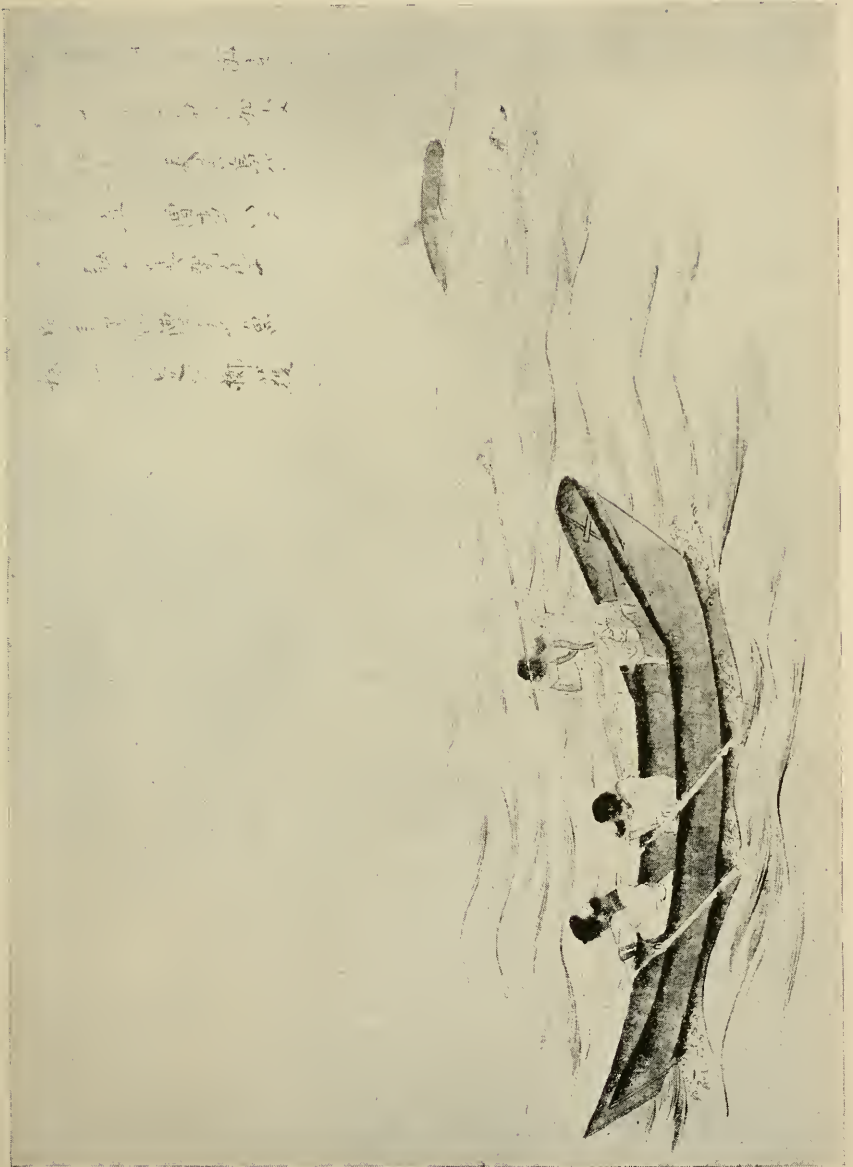
This boat was made of a single log, with considerable sheer at the ends.

Boats intended for rough water are often built with dugout logs for the bottom, and a free-board of considerable height made of planks bound on with bark lashings. Many of the large fishing boats are made in this manner and they are exceedingly strong. They measure perhaps 50 feet in length and 10 feet beam, with a great sheer, especially in front.

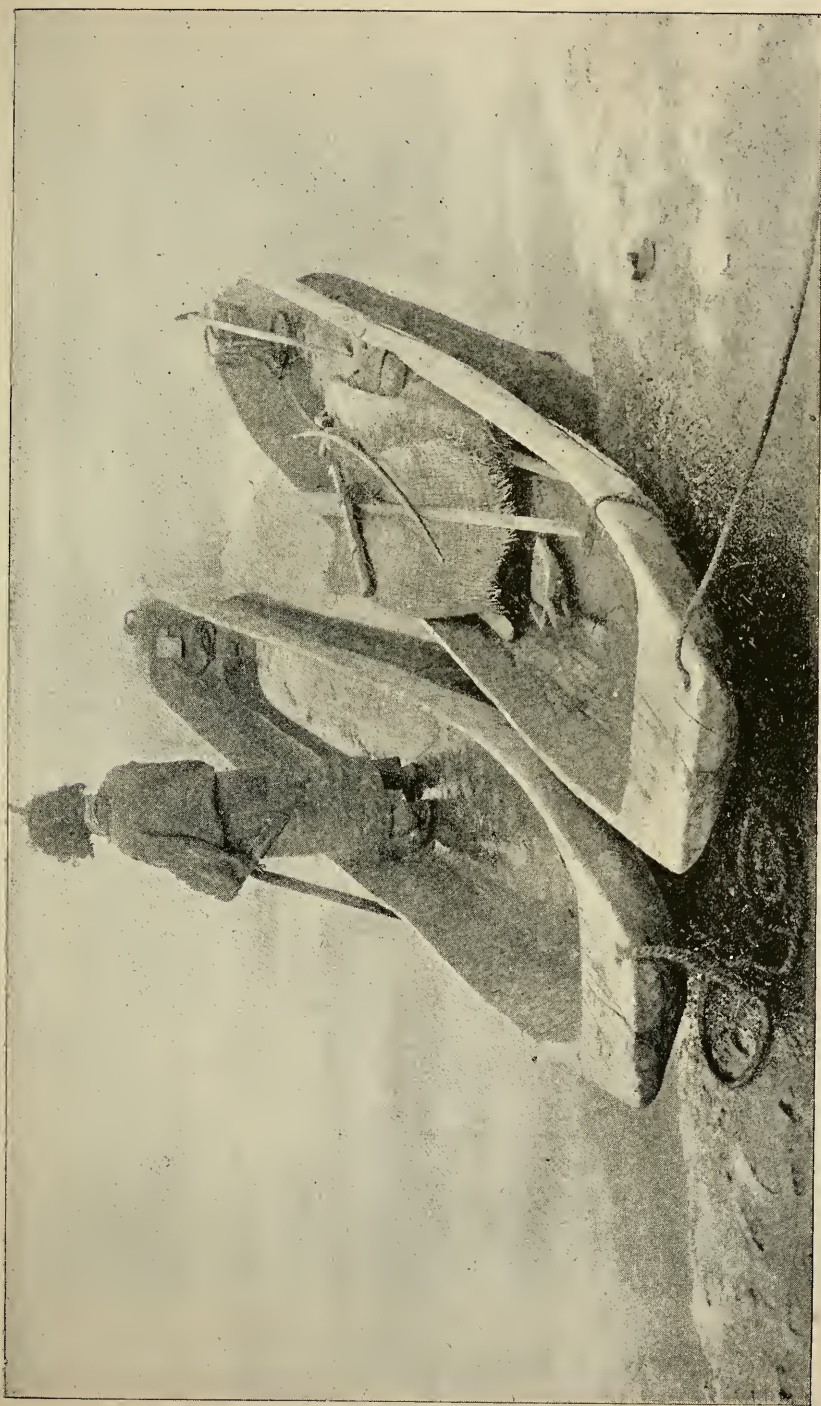
RELIGION.

The Aino religion is a very primitive nature-worship. The gods are invisible, formless conceptions, known as *kamui*, such as the house god, the god of fire, and the deities of mountain, forest, sea, and river. The sun and moon occupy a subordinate position among them. There are no priests nor temples, but within every house there is one corner sacred to the house-god. The god of fire, who is esteemed highest of all, is worshiped at the fire-place in the middle of the room. The others receive their due at the *nusha kamui*, or sacred hedge (Pl. CXII), which will be described in the account of the bear feast further on. It might naturally be supposed that this rude structure of branches and poles represents what was originally a hedge or fence built around the house for protection against the inroads of wild beasts, or possibly against enemies. The skulls of bears and foxes may have originally been placed upon the hedge as charms against evil. All this, however, is purely speculative; but there is a picture in Mr. Greey's book, "The Bear Worshipers of Yezo" (p. 105), representing a house of rather unusual form, which is shown to be protected on at least three sides by a rude sort of fence, such as may well be regarded as an early counterpart of the *nusha kamui*.

In addition to the sacred hedge, upon which the bear and fox skulls are displayed, there is a smaller hedge, before which the hulls of food-

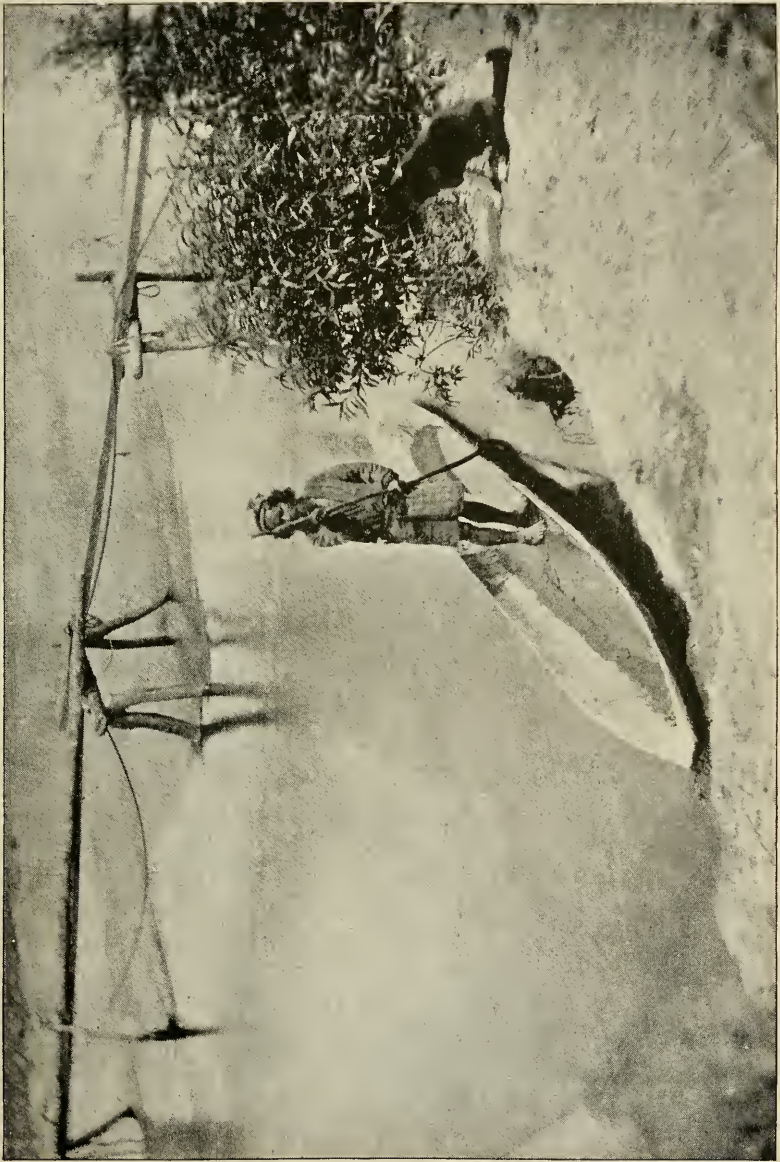


SPEARING SEAL.

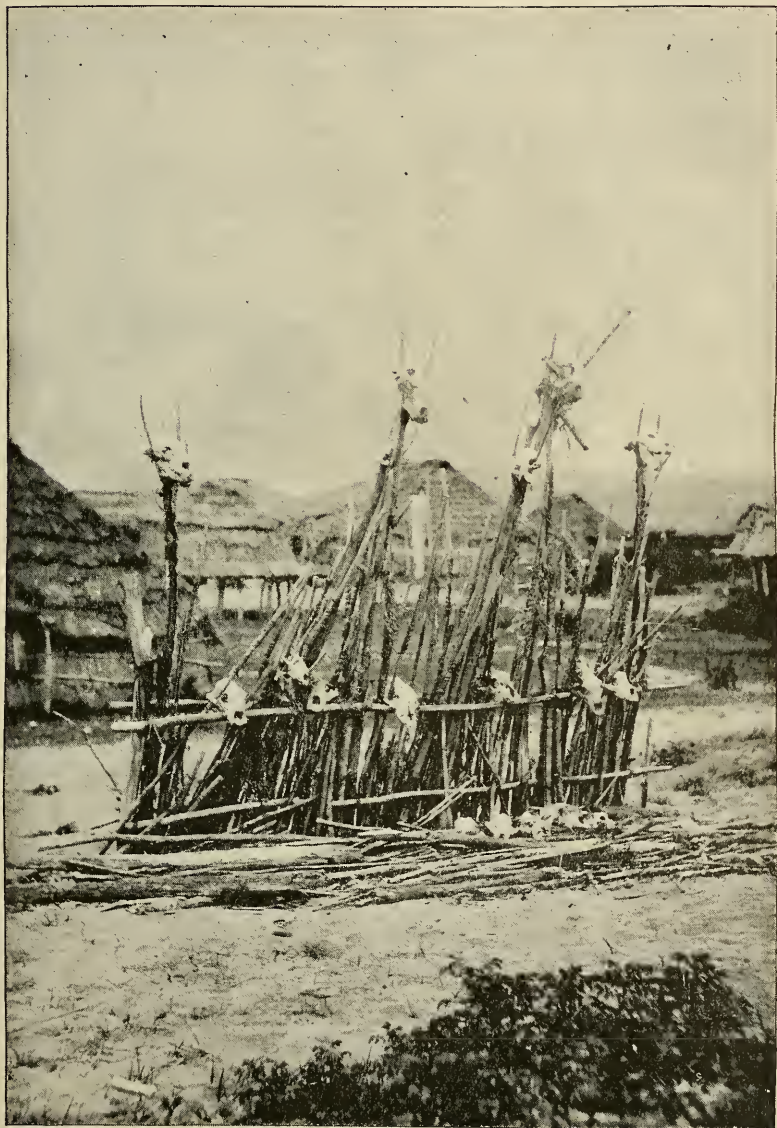


AINO RIVER BOATS, TOKORO.





AINO RIVER BOAT, URAP.



SACRED HEDGE, NUSHA KAMUI.

grains are thrown in heaps. This is known as the *murukuta-nusha* (*muru* hulls, *kuta* to throw), and it is under the special protection of a female deity, who would be offended if the hulls were thrown broadcast over the ground.

Storms are caused by the strife of the thunder-gods who dwell in the clouds. These gods are associated with the lion, for it is related that the people once caught a lion, which escaped on a black cloud. The thunder is the noise of battling hosts, and the glancing, swords the lightning. At least so says Dr. Scheube, but the idea is almost too poetical for the Ainos.

Some of the Japanese deities have found a place among the native gods, but these are foreign to the spirit of the Aino religion and can scarcely receive great reverence. In one house I saw three shrines, evidently representing the Japanese *kami dana*. Before one of them were some faded artificial flowers standing in bottles clearly labeled "Lemon Drops, J. T. Morton."

The Japanese hero Yoshitsune is supposed to have fled to Yezo, and is generally regarded as the famous personage known to the Ainos as Okikurumi. It is said that the Ainos have only a single divinity of human origin, the ancestor of the race, Aioina. Nevertheless, there has long been a simple shrine to Yoshitsune on the summit of a hill near Piratori, which Miss Bird has described. But this author* refers to Yoshitsune as "the great god of the mountain Ainos." It is even doubtful whether the Ainos did in fact worship Yoshitsune as a god; certainly it is incredible that he should be elevated to the high place assigned to him by Miss Bird. I was myself on the spot, with the famous chief Benri as my guide, but a recent storm, which had delayed me by making the rivers impassable, had also blown the shrine away, and its fragments were lying scattered down the steep hill-side.

The Ainos have but few religious symbols. The most important of these are the *inao*, frequently called god-sticks, three forms of which are represented in Fig. 86. In some way, not very clearly understood, these represent the gods. One or more will always be found stuck in the ashes of the fireplace, and others here and there at convenient places on the wall of the house. They are simply ingeniously whittled sticks, usually of willow, with the long curled shavings pendant. Some have short spirals directed upward and are covered with bark at the lower end. Further notes upon their variety and use will be found in the course of the description of the bear feast.

The sacred quiver is made of carved wood with various metallic trimmings representing the sun and moon. It is associated with the house god, but during the great bear feast it is hung on the sacred hedge. The skulls of bears and foxes are placed on the sacred hedge. The former are by far the more common, but every house is said to contain at least one fox skull, which may be a treasure handed down

* Bird, Isabella L. Unbeaten Tracks in Japan, II, 72.

through several generations. The skull of a fox is supposed to ward off evil from the house. It is sometimes carried to the hunt and to sea as a protection against evil spirits. It is also consulted as an oracle,

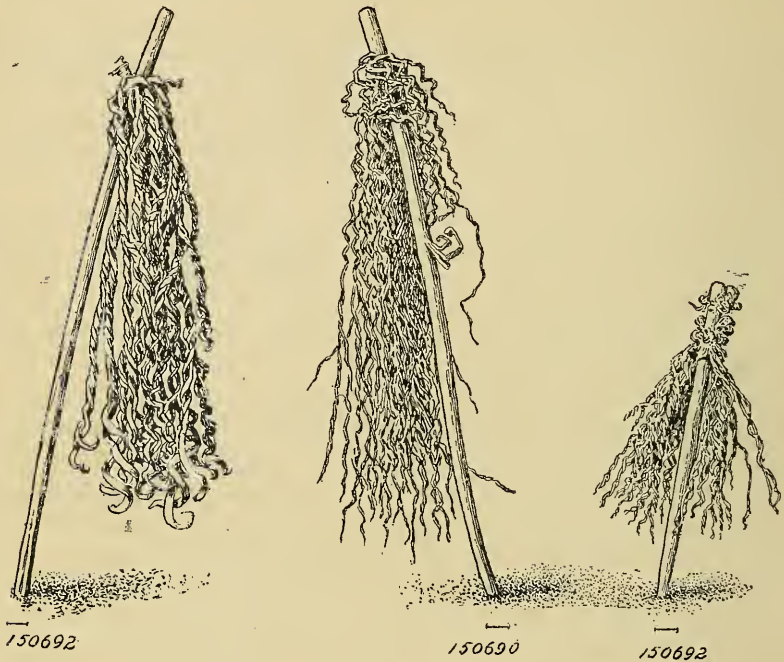


Fig. 86.

INAO — WILLOW STICKS WITH SHAVINGS ATTACHED.

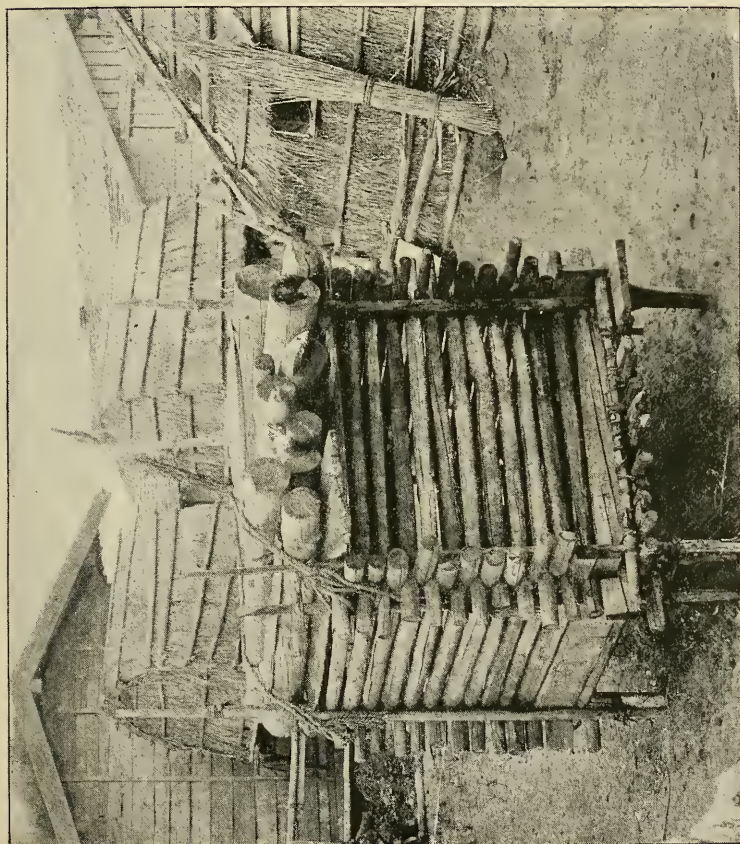
and questioned concerning articles lost or stolen, or when fishermen lose their way at sea, in order to learn the direction home.

FORTUNE-TELLING.

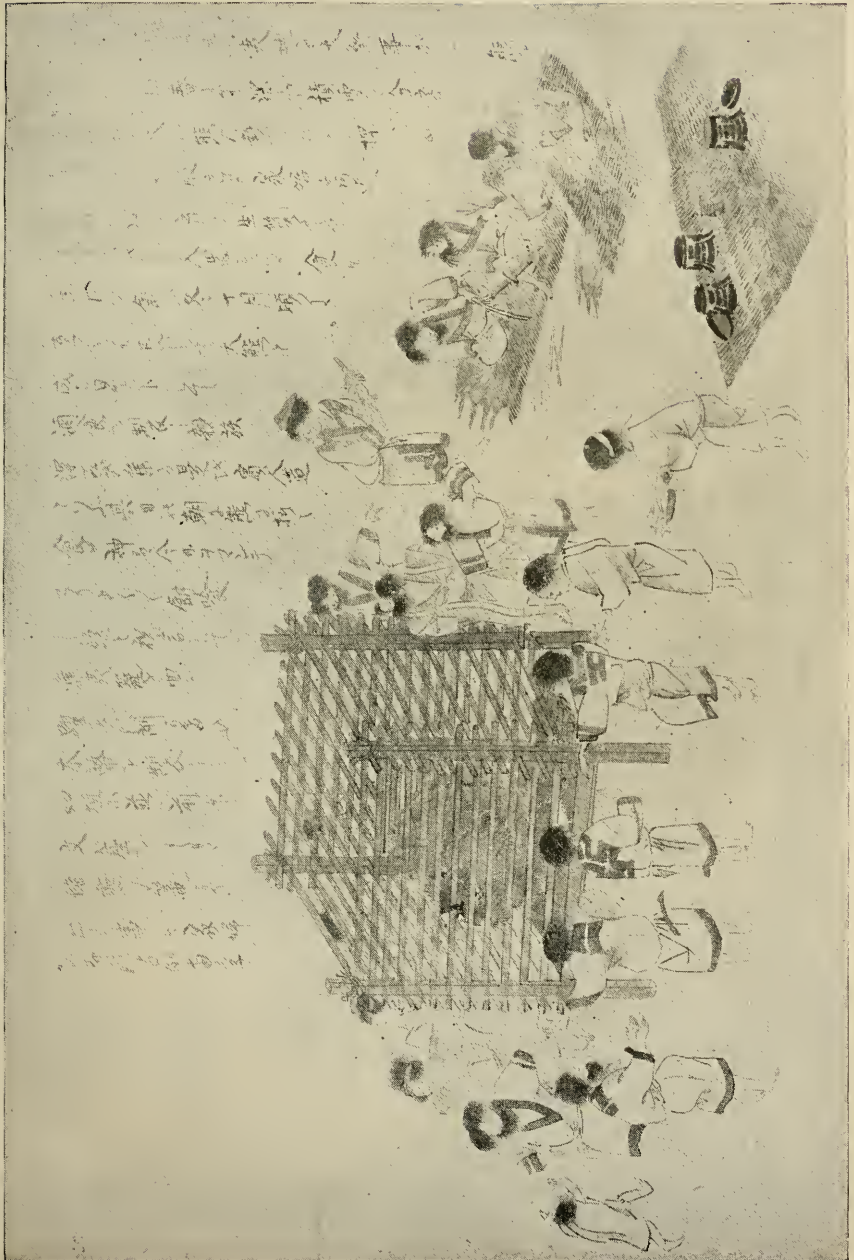
The manner of consulting the fox-skull oracle has been described by Dr. Scheube. After presenting a drink-offering, the skull is taken in the two hands while a prayer is spoken. Then, placing the under jaw on his head, the person bows forward until it falls, and the direction towards which it points, indicates the place where the lost or stolen article is to be found. If the jawbone falls on its side, or so that the teeth are down, the answer is not decisive and the question must be repeated. A thief discovered in this manner is not brought to trial, but the owner of the property waits patiently until the offender brings back the stolen goods and seeks forgiveness. The Ainos also read the lines of the palm of the hand.

THE BEAR FEAST.

The great Aino festival is the so-called bear feast, which is celebrated in September or October. This festival is of such an important charac-



AINO BEAR CAGE, SHARI.



DANCE AROUND THE BEAR CAGE.

ter as to be worthy of a full description; but, since I was unable to be present at a celebration myself, I can do no better than to give a rather full account of the ceremonies as witnessed by Dr. Scheube,* who has published the only complete description yet given by an eye witness. The original article is rather long, but in somewhat condensing the description it is believed that no detail of importance or significance has been omitted.

Before entering upon a description of the festival the bear-cage and *nusha kamui* should be noticed. The bear-cage is represented in Plate CXIII. The cages are all of this general form, built of logs notched at the ends so as to hold securely together. The bear sometimes makes most strenuous efforts to free himself by scratching and gnawing with his teeth through the tough, heavy rails, so that it becomes necessary to take out the old ones and replace them with others. This is easily done, for, owing to the manner of putting the cage together, any rail can be replaced by prying up those above it.

I saw many such bear-cages in the course of my travels in Yezo, but it is said that they are less numerous now than they formerly were. The *nusha kamui*, or sacred hedge, already referred to, is represented in Plate CXII, from a photograph taken at Urap. It is also shown in some of the succeeding plates. This rude hedge of rough poles is an important structure in connection with the ceremony about to be described, as well as in other religious observances. The significance of the name is not exactly "temple," but it is the nearest approach to "temple" in the Aino language. Before its prayers are recited to most of the gods, although not to all, as we shall see. It is here designated "sacred hedge" for convenience.

Dr. Scheube witnessed the bear feast in 1880, and his account reads substantially as given below. Plates CXIV to CXVII, illustrating the ceremonies at the bear feast, are reproductions of Japanese drawings, from a makimono formerly belonging to Mr. Edward Greey, now in possession of the Assistant Secretary of the Smithsonian Institution, Dr. G. Brown Goode. Dr. Scheube has given two illustrations of the ceremony, which are substantially the same, although in one picture the crushed bear has his head directed toward the sacred hedge, while the men sit with their backs against the hedge. Perhaps there is no established custom in the matter, and such incidental changes are of no significance.

THE BEAR CULTUS OF THE AINOS.

[Condensed from Dr. B. Scheube.]

According to the accounts of travelers concerning the Ainos, the bear is honored by this peculiar people as a god. But it would be an

* Der Bärencultus und die Bärenfeste des Ainos, mit einigen Bemerkungen über die Tänze derselben. Mittheilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, Dec., 1880.

error to suppose that the Ainos regard the bear as a god in the same sense as they do the God of Fire, for example, or any of their other numerous deities. The bear is called *Kimui*; *Kamui-Kamui* is an Aino word having about the same meaning as the Japanese *Kami*, and perhaps is derived from it. But the same word is used as an honorable appellation for foreign visitors, upon whom we can not possibly believe they would confer the attributes of a deity.

The Ainos have good reason to respect the bear. It is a most valuable animal, affording them food and clothing and a medicine, the bear-gall, which is greatly prized. On the other hand, it can do them great injury, as when it destructively enters their dwellings and kills their domestic animals. Therefore it is natural that they should seek to propitiate the bear, to confer upon him a title of great honor, and that they should consider an atonement necessary for putting him to death. They place the skull of the dead bear on the sacred hedge, the *nusha kamui*, which is found on the east side of every house, where it is held sacred and honored as a representative of the gods under the name *Kamui marapto*. The *nusha kamui*, god's fence, or sacred hedge, (Pl. CXII) is where the various gods are worshiped, except the God of Fire and the house-god, to which offerings are made at certain places within the house. The bear feast is named *iomante*. This ceremony, as well as the preliminary feeding and rearing of a young bear, has also the motive of an atonement to the whole bear tribe for the killing of its brothers and sisters.

At the end of winter a young bear is caught, placed in a cage (Pl. CXIII), and reared in the village. At first it is suckled by the wife of the captor, afterwards fed with fish. The bear festival usually takes place in September or October, by which time the young bear has grown so large and strong as to threaten to break the cage. The Ainos first endeavor to exculpate themselves before the gods for what they are about to undertake. Having rendered the bear every favor possible, they can no longer keep him in captivity; therefore it is necessary to kill him.

The man who gives the feast, assumes the expense thereof and invites his relatives and friends. Such a festival is, considering the poverty of the Ainos, very expensive, for enormous quantities of saké are consumed. Hence it is considered a great honor to give a bear feast. At the present time the bear feasts are becoming more and more infrequent. On the east coast, so far as I traveled (from Tomakomai to Volcano Bay), no bear feast had been held for several years. The same remark applies to the district around Mori, on Volcano Bay. I have generally seen caged bears only on the road from Urap to Oshamambe. In this region I found the Ainos least affected by culture. Here, in the small village of Kunnai, I spent the day, which will be the subject of the following description:

On the 10th of August of this year, about noon, I arrived at Kunnai,

3 "ri" from Oshamambe. The host, in whose house the bear feast was to be celebrated, met us with friendly greetings. The people all wore their best clothes which, indeed, when the unclean habits of the Ainos are considered, is not saying much. On festive occasions they frequently wear fine old Japanese garments. It is a comic picture to see a worthy old Aino in a long silk gown, richly decorated with embroidery, which may have served years before in the wardrobe of a Japanese singing or dancing girl, now indeed, with its faded colors and spots of dirt, showing but little of its original beauty. The older men wear a peculiar head-dress (Fig. 87) named *shaba umpe*, a kind of crown, worn only on

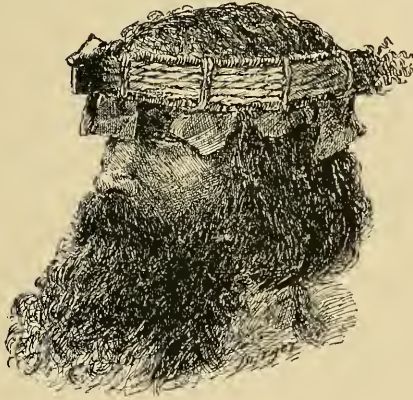


Fig. 87.

CEREMONIAL BARK HEAD-DRESS.

great occasions. This is plaited of the bark of a wild vine and adorned with spiral shavings, bear's claws, vine tendrils, etc. Its dark color is due to the smoke, which fills every Aino hut at all times of day and year, and which, apart from the different odors and insects, makes a sojourn within very unpleasant. The women, also, among whom there was not a pretty face, far less a beautiful one, had put on their best, including necklaces and strings of beads. Some had silk dresses and one had a velvet head-cloth, with which the hair was bound over the forehead. The entire company, consisting of about thirty persons, was already assembled. After looking about, meeting the principal personages, and visiting the caged bear, we entered the hut, where the feast began with a solemn offering of saké.

The house was cleaner and more orderly than any I have seen in the vicinity. The household treasures, principally old swords, sacred objects, ornaments, and drinking cups, were displayed along the north side. In the northeast corner, which is sacred to the house-god, new inao were stuck upon the wall.

The inao are sticks three-quarters of a metre in length, with spiral shavings attached (Fig. 86).

The kind of wood of which these are made differs in different localities. In the country from Mori to Oshamambe a kind of cornelian

cherry is used (*Cornus brachypoda*, Jap. *mizu no ki*), while on the opposite side of Volcano Bay, at Mombetsu, and on the east coast of Mukawa and south, the willow* is used. These sticks or inao have the same meaning as the *gohei*† of the shinto temples of the Japanese.

Shavings of the same wood are attached to all sorts of objects, especially to such as are used on festive occasions. Inao were placed on the four corners of the bear cage. In the fire-place, in the middle of the hut, an inao was set up. Around the fire-place mats were spread, on which the company was seated. The host first made an offering of saké to the fire god, in which he was followed by the guests. Then another offering was made to the house god before the corner sacred to this god.

During the ceremony the Ainos, seated on the mats, first raise the drinking cup with the left hand to the forehead, while the right hand is somewhat raised with the palm upward. Then the moustache-stick, which has thus far rested across the top of the drinking cup (Fig. 77), is dipped into the saké and a few drops thrown into the fire, the stick being moved several times back and forth above the cup. At the same time a prayer is murmured. This ended, the saké is drunk in large draughts, while the moustache is held up with the stick. This ceremony not only takes place on festive occasions, but is carried out whenever saké is drunk. While the gods were receiving their offerings and the drinking vessels passed from hand to hand, many greetings were exchanged, and I was again made welcome by a long speech from the host.

Meanwhile the woman who had reared the bear was sitting at one side, very sad, at times in tears. Her sorrow was certainly not pretended. She also presented a drink offering, and two other old women did the same. The drinking ceremony of the women is much simpler than that of the men. They merely raise the wine cup once before drinking and pass the forefinger across the face, under the nose.

After the close of the ceremony in the house, offerings were made before the bear cage by the host and others. The bear also received several drops of saké in a shell, which he immediately turned over. Then began a dance of the women and young maidens before the cage (Pl. CXIV), which continued a long time, with short interruptions. With faces turned toward the cage, and slightly bent knees, rising on the toes and hopping up, they moved in a circle around the cage, clapping the hands and chanting a low, monotonous song of a few words oft repeated. The hostess and a couple of old women,—who may have reared many bears,—danced, with tears, and tenderly caressed the bear; but the young people laughed and sang. Bruin gradually became aroused by

* I found the willow in almost universal use for inao throughout the greater part of the island.—R. H.

† The author is in error here. The *gohei* do not represent the gods. They are simply offerings, originally offerings of cloth, now represented by strips of cut paper. The inao seem to represent the god. There is no reason to suppose they are in any way related to the Japanese symbols.—R. H.

the noise around him, and began to jump about in the cage and set up a mournful howl.

At the same time our attention was directed to another scene before the sacred hedge. The hedge was decorated with five new inao, to which leaves of bamboo were attached. The bamboo leaves signify that the dead bear may again come to life. Perhaps the evergreen color of the leaves, or the indestructible character of the bamboo, has led to its use here. In addition to this, swords and sacred quivers, known as *ikayup* or *ikor-kamui*, were suspended on the hedge. There were also bows and arrows, the latter always three in number, with which the bear was to be shot, and ear-rings and necklaces, to be laid on the bear after death. The men now found another opportunity to drink, and they made their drink-offerings before the sacred hedge. This time the Otena, or chief of Oshamambe, made the beginning. Three young men, who afterwards took the bear from the cage, each added two inao. Already there were noticeable signs of the industrious application of the drinking cup, and some men, hilarious with saké, began to dance before the hedge, with their hands raised to heaven to make their happiness known to the gods, and this became more frequent as the feast continued.

The bear was taken out of the cage by the bravest young Aino, assisted by two others. Donning a fine garment owned by the chief, he climbed to the top of the cage and removed the stones and top logs, and threw a rope around the neck of the bear. With this the bear was drawn out of the cage and led around for a time, that he might once more enjoy a sense of freedom before his death. Then he was made a target for the archers and shot with arrows which, instead of the pointed heads, bore blunt wooden ends decorated with bits of red cloth (Plate CXV).

Next the bear was taken before the sacred hedge, a piece of wood placed in his mouth, and he was crushed to death in a manner shown in the Japanese illustration (Plate CXVI). The poor animal died without a groan. The women danced around, with lamentations, and struck the men to manifest their indignation at such cruelty. The skin was then cut in the middle line of the belly. The bear was laid on a mat before the hedge, the sword and quiver from the latter hung about him, and food and drink were offered. A female bear is also decorated with necklaces and ear-rings. The food consisted of a plate of millet mush, another of millet cake made in the same manner as the Japanese *mochi*, with fish-oil poured over it, a can of saké with drinking cup, chopsticks and moustache-stick, the latter provided with spiral shavings.

The men then seated themselves before mats spread before the bear (Pl. CXVII), each with his drinking set before him, and began to make libations of saké and to drink unlimited quantities. It is the custom for the chief to begin this drink-offering, but he yielded the honor to the oldest man present. This man made the offering before the bear in

the same manner as above described, using the drinking apparatus which was set before the bear. The others followed, and soon a good portion of the company was lying helplessly drunk upon the mats. The older men far excelled the younger in excessive drinking.

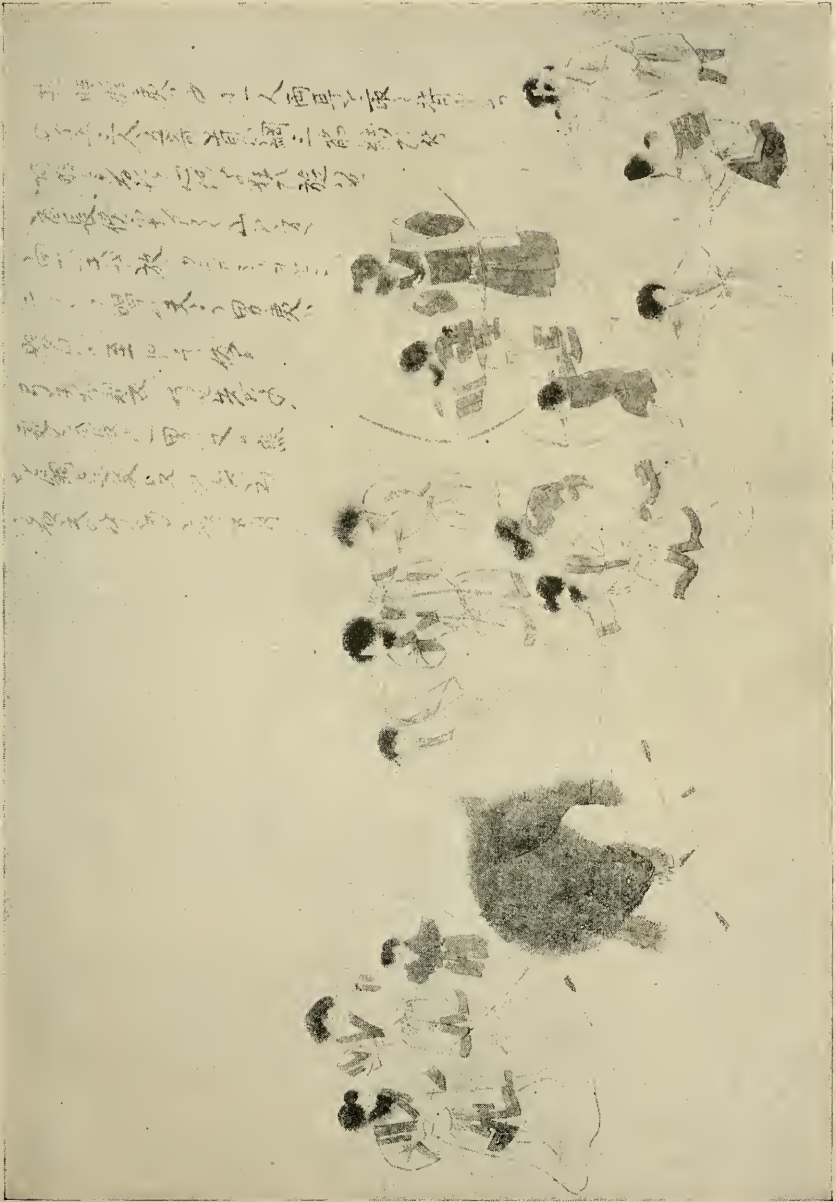
Turning now to the women, the sorrow which they, especially the older women, manifested when the bear was crushed, soon passed off and gave place to general hilarity which, since they did not despise the saké, increased at times to ecstasy. They gave themselves up to the pleasures of the dance, in which only short breathing spells were allowed.

The older women showed themselves the more vigorous and wildest dancers.

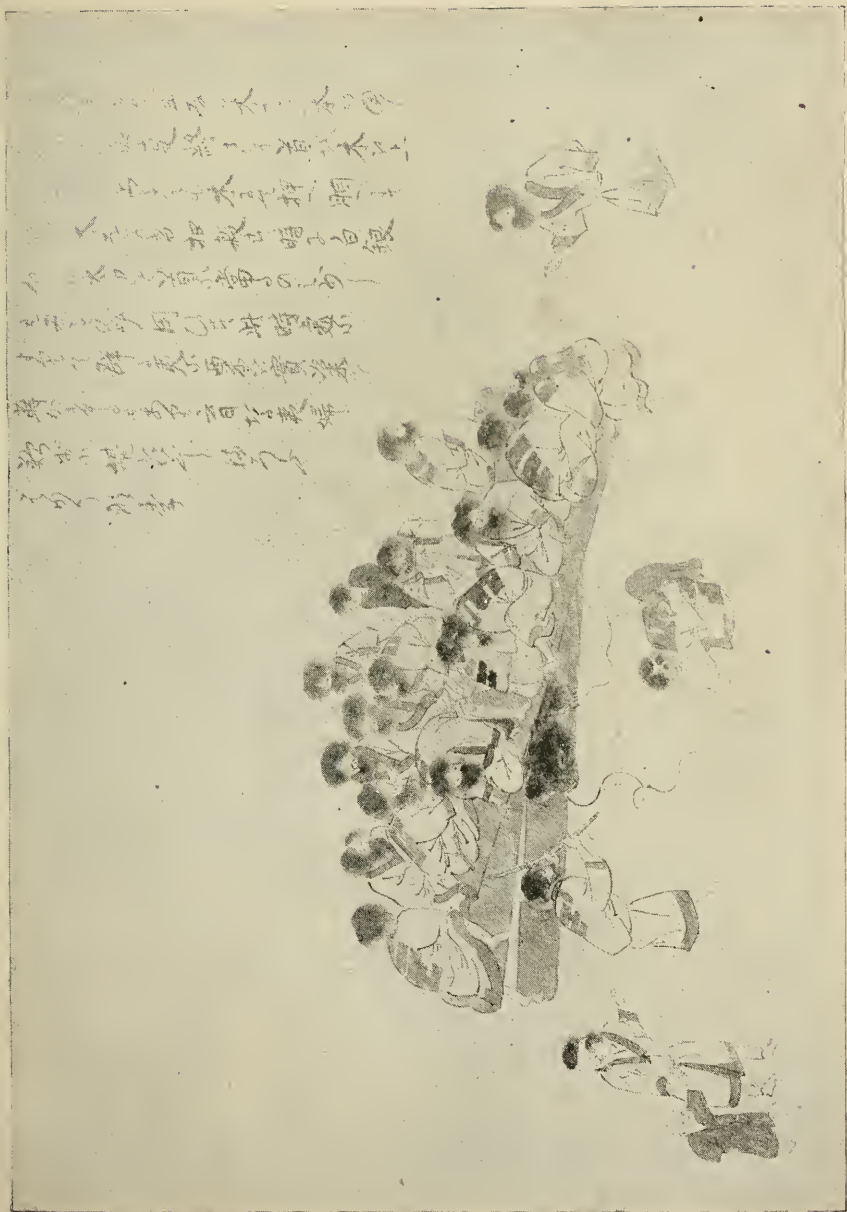
Meanwhile the feast had reached its height, and the young men who had led the bear from the cage, mounted to the roof of a house in order to throw millet cake from a basket among the people.

The bear is usually cut up on the following day, when the company again assembles to continue the drinking bout. After the animal is skinned and disemboweled, the legs and trunk are separated from the head, which remains in the skin. One of the young Ainos acted as butcher, while the others stood or sat around. The blood was caught by these in cups and greedily drunk. The liver was taken out, cut in small pieces, and eaten raw with salt. The flesh and other entrails were preserved in the house, to be divided among the participants in the feast on the following day. During this work the women danced around the sacred hedge, as they did around the cage at the beginning of the feast.

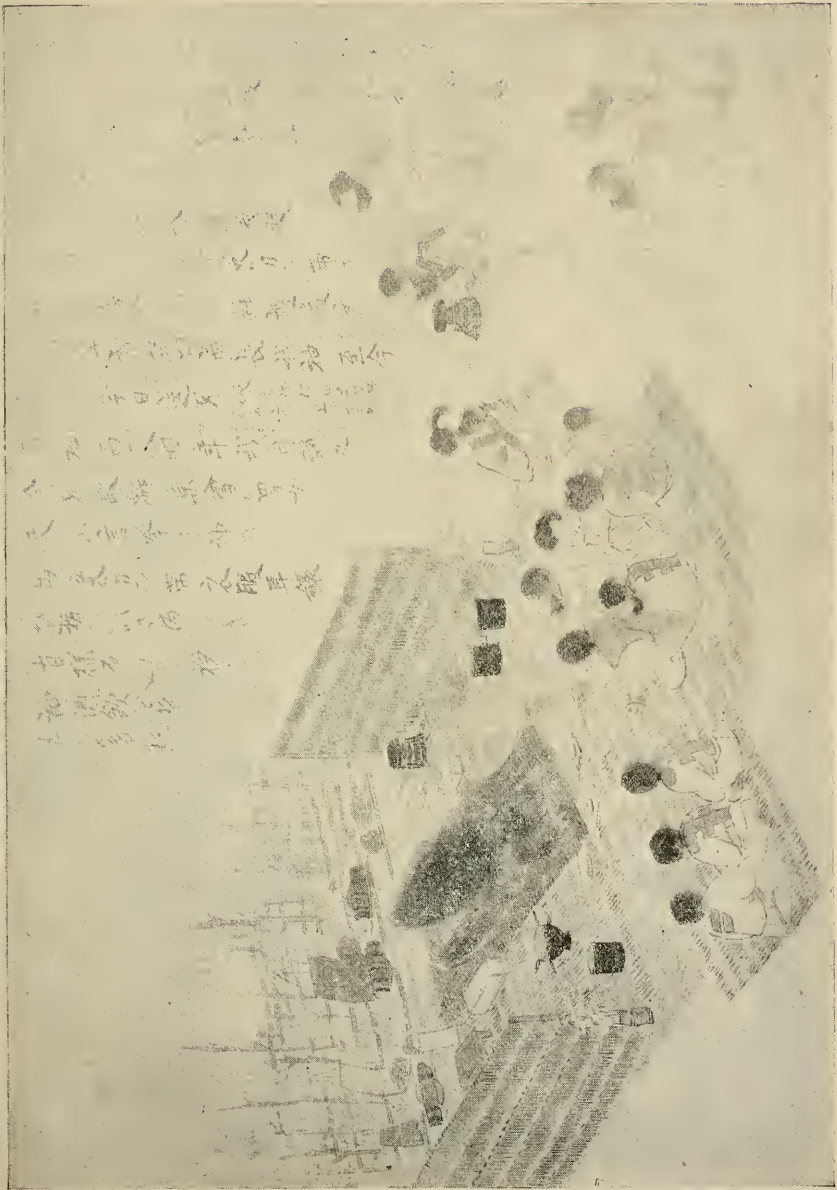
The bear's head, within the skin, was placed before the hedge and decorated in the same manner as the body was adorned before, one inao being added, and a general drink-offering was made. At the end of this the skin was drawn from the skull, leaving such as adheres to the snout and ears. In the left side of the back skull-bone of male bears, in the right side of females, an opening is made, through which the brains are removed. These are divided in the cups, mixed with saké, and drunk. The skull is then filled with shavings. The eyes were taken out and the orbital fat was bitten off and eaten by the young butcher. The eyes were wrapped in shavings and returned to their sockets. The mouth was stuffed with bamboo leaves and the skull decorated with shavings. The skull was again returned to the skin, and both, with sword, quiver, inao, and the piece of wood which the bear held in his mouth when he was crushed, were laid before the hedge. After another drink-offering the skull was raised upon a pole in the hedge, (Fig. 88,) which terminated in a forked end, and the entire company of men and women, singing and crying, danced before it. The pole had also an inao on either side of its upper forked end, and bamboo leaves attached. Beneath the skull, the piece of wood from the bear's mouth was fixed crosswise, and from it the sword and quiver were suspended. The two latter are usually removed in the course of an hour. A final



SHOOTING THE BEAR.



CRUSHING THE BEAR.



OFFERINGS TO THE DEAD BEAR.

drink offering, in which the women also took part with renewed weeping, completed the ceremony. The manner of placing the head on the pole is shown in Fig. 88, which is copied from Dr. Scheube's drawing. The general appearance of the hedge is best seen in Plate CXII.

In the short account of the mythology and folk-lore of the Ainos given further on, there are some bear stories which are of interest in connection with the ceremonies described, indicating how the Ainos regard the animal in its relations to themselves. As Dr. Scheube has said, the bear is more to them than a mere beast of the forest, to be hunted and killed for food and raiment.

The Ainos are not the only people who worship the bear in the manner described above. In the northern part of Saghalien there are a people quite distinct in their physiognomy and language from the Ainos known as the Gilyaken.* Mr. W. Joest observed a bear feast among the Gilyaken, the description of which, as quoted by Dr. Scheube in a later communication, is substantially as follows. The mother bear is shot and the young one is caught and reared, but not suckled in the village. When the animal is large enough he is bound with a thong around the neck and another on one of his hind legs, and then led in triumph through the village. He must enter every house, where he receives food, while his manner of entrance and conduct are observed as omens. The bear is then for a time provoked, tormented, and annoyed until he is enraged and furious. The animal is then secured to a stake and shot dead with arrows. The head is then cut off and decorated with shavings corresponding to the inao of the Ainos, and placed upon the table upon which the feast is spread. The people then beg his forgiveness and offer prayers to him. They then eat the flesh roasted (not raw, as do the Ainos, nor do they drink the blood) with schnapps, but without any ceremonies. Finally the brain is eaten and the skull is placed with the shavings in a tree near the houses. Then follows dancing by both sexes in imitation of bears.

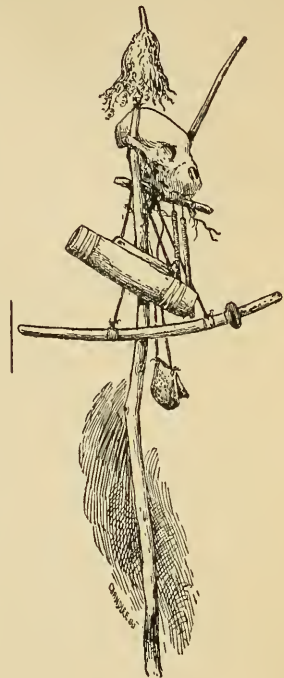


Fig. 88.

THE BEAR'S SKULL ON THE SACRED HEDGE.

DANCES AND OTHER CEREMONIES.

Allusion has been made here and there to singing and dancing. Dr. Scheube has given an account of the dances he saw, but it has not seemed

* See *Reisen und Forschungen in Amur-lande*, Dr. L. Von Schrenck, vol. III, for an exhaustive account of these people.

desirable to treat this subject at length in this place, for the reason that there is so little known as yet concerning the significance of the Aino dances. The dancing is not graceful. In some instances it would seem that the dances are imitative of animals, as the bear dance and the crane dance mentioned by Mr. Blackiston, who when unaware of the name "was forcibly struck with the resemblance of the chanting used during the performance to the sounds uttered by cranes."

A strange ceremony was once witnessed by Mr. Louis Boehmer among the Saru Ainos, which is thus quoted by Mr. Blackiston.

The chiefs were dressed expressly for the occasion in handsome robes embroidered with blue, and wore crowns of straw decorated with red flannel and bits of tin. Within the lodge were Japanese gifts that had accumulated for perhaps a score of generations, old swords, rice dishes, and lacquered ware; the oldest much the best and very handsome, the newest nearly plain lacquer.

The Ainos in drinking raised their heavy mustache with a small stick, somewhat like a paper cutter, made for the purpose and sometimes neatly carved. The next morning on the shore some of the Ainos made a prayer to the sea-god to quiet the swollen waves, and to send back two boats that had gone out each with two Ainos a couple of days before. The same day an Aino boat that went in search of them, brought back one boat, but the other seemed to be lost. The two rescued, but half starved men were fed on the seashore, and towards sunset there was a singular dance on the beach. The Aino men of the village formed one line and the women another, and with poles like lances in their hands went through many evolutions. Sometimes they would make as if charging with their lances against the sea. Then there was another prayer by an old man facing the sea. After sundown all hope for the other boat was given up, and according to custom the women in all of the neighboring five villages devoted themselves to lamentations, which they kept up the greater part of the night. They squatted in pairs on the ground, facing and hugging each other, and wailed and shed tears. The men did not join in the crying, and the women did not except while squatting.

There is also a harvest festival, which occurs in November, when much saké is consumed with singing and dancing. Both sexes join in most of the dances.

Some of the popular songs are given by Dr. Scheube, among which the following will bear translation:

Drinking song.—I am chief in this village; thou art chief in another village. We do not know which of us is the wiser. In order to decide we must begin a strife of words together. This, however, does not go well with the drinking. Therefore we will content ourselves with the drinking.

Song of thanksgiving.—I am very fortunate that I have received from you, most honored sir, such good eating and drinking.

Fisher song when a new boat is first used.—The daughters of the master are beautiful, the old as well as the young. So beautiful will this boat also be.

MYTHS AND FOLK-LORE.

The Ainos having been, as it may reasonably be supposed, more or less subjected to Japanese influences for a thousand years, it would be very strange if they had not borrowed something from the latter of their mythology and folk-lore. So indeed they have, but this influence has not been so strongly felt as might be expected, doubtless because

the two peoples are so surprisingly different in character and in their ways of thinking.

The mythologies of the Japanese and Ainos are essentially distinct. After eliminating from the latter numerous stories, which are obviously imitations or adaptations of Chinese or Japanese tales, there remains a totally distinct series of narratives, handed down verbally from an unknown source and perhaps from a very distant age.

The mythology of the Japanese is a remarkable development of ancestral worship. The Mikado traces his descent to the sun, the common ancestor of the Japanese people. The system treats of the exploits of gods and heroes, the latter being elevated to places among the kamui to be revered and worshiped. There is scarcely a moral teaching in it. It is a kind of hero worship, but the hero may be a very wicked sinner.

The Aino myths, on the other hand, usually have a moral application. The Ainos have but few great heroes. The subjects of their tales are mostly beasts and birds. These are the gods of the Ainos, as well as the actors in his fairy-land. It would extend this report to an undue length to reproduce all the stories translated by Professor Chamberlain, Dr. Scheube and Mr. Batchelor, but some of them may well be given to indicate their general character. Dr. Scheube has given three quite interesting tales concerning the Japanese hero Yoshitsune, who is supposed to have visited the Ainos in the twelfth century, and to have taught them various useful things. There is also a strange story of a Japanese girl who was disobedient. Her father put her into a box and threw it into the sea. It was borne northward by wind and wave, and finally landed in Yezo, where the town Ishikari now stands. A dog came along and broke open the box with his teeth. The maiden was still alive. As she saw the dog she said to herself, "I have been disobedient to my father at home, therefore I have fared so badly. Here where there are only dogs I must obey them that I may not again be punished. In my earlier stage of existence it was predestined that I should marry a dog." So she married the dog and the two lived happily together, and she brought forth a child whose body was covered with long black hair, and other hairy children. These were the first Ainos. It is doubtful whether this is an Aino legend. It is more probably of Japanese origin.

The following stories are selected from the translations of Prof. B. H. Chamberlain and Mr. J. Batchelor:

HOW IT WAS SETTLED WHO SHOULD RULE THE WORLD.

By Professor CHAMBERLAIN.

When the creator had finished creating this world of men, the good and the bad gods were all mixed together promiscuously, and began disputing for the possession of the world. They disputed—the bad gods wanting to be at the head of the government of this world and the good gods having a similar desire. So the following arrangement was agreed to: Whoever, at the time of sunrise, should be the first to

see the luminary, should rule the world. If the bad gods should be the first to see it rise, then they should rule; and if the good gods should be the first, then they should rule. Therefore both the bad gods and the brilliant gods looked toward the place whence the sun was to rise. But the fox-god alone stood looking toward the west. After a little time the fox cried out, "I see the sun rise." On the gods, both good and bad, turning around and gazing, they saw in truth the refulgence of the sun in the west. This is the cause for which the brilliant gods rule the world.

WHY THE COCK CAN NOT FLY.

By Professor CHAMBERLAIN.

When the Creator had finished making the world and had returned to heaven, he sent down the cock to see whether the world was good or not, with the injunction to come back at once. But the world was so fair that the cock, unable to tear himself away, kept lingering on from day to day. At last, after a long time, he was on his way flying back up to heaven. But God, angry with him for his disobedience, stretched forth his hand and beat him down to earth, saying: "You are not wanted in heaven any more." That is why, to this day, the cock is incapable of any high flight.

ORIGIN OF CIVILIZATION.

By Professor CHAMBERLAIN.

When the world had only recently been made, all was still unsettled and dangerous, for the crust of the earth was thin. It was burning beneath, and unstable, so that the people did not dare venture outside of their huts even to obtain food, for they would have scorched their feet. Their necessities were relieved by the god Okikurumi, who used to fish for them, and then send his wife, Turesh, round with what he caught. She every day popped in at each window the family meal for the day. But the conditions of this divine succor was that no questions were to be asked, and that none should attempt to see Turesh's face. Well, one day a certain Aino, in one of the huts, not content with being fed for nothing, must needs disobey Okikurumi's commands. Curious to see who was the lovely ministering maiden, he watched for the moment when her hand with food in it appeared at the window, seized hold of it and forcibly pulled her in, disregarding her screams. No sooner was she inside the hut than she turned into a wriggling, writhing sea monster. The sky darkened, crashes of thunder were heard, the monster vanished, and the hut was consumed by lightning. In punishment of that one man's curiosity, Okikurumi withdrew his favor from the whole race and vanished. Ever since then the Ainos have been poor and miserable.

According to another tradition, which seems to be among those most widely spread, the Japanese hero Yoshitsune arrived on the scene some time after Okikurumi had begun teaching the Aino men how to fish and hunt, and Turesh had begun teaching the Aino women how to sew. Being of a wily disposition, he ingratiated himself so well with the divine pair that they bestowed on him their only daughter in marriage. The wedding took place at Piratori, in the district of Saru. Yoshitsune was thus enabled to penetrate the secrets of the Ainos. By a fraud, to which his wife was an unwilling partner, he obtained possession of their treasures and of their books and fled, carrying all with him. Okikurumi and Turesh, incensed at this insult, disappeared through a cavern at the summit of Mount Hayopira, near Piratori. Since that time the Ainos have lost the art of writing and of pottery, and have taken to buying their clothes, etc., from the Japanese. When interrogated on any point on which they are at a loss for an answer, the almost invariable Aino reply is, "We do not know, for we have no books. Those that our ancestors had were all stolen by Yoshitsune."

A VISIT TO THE UNDERWORLD.

By Professor CHAMBERLAIN.

A handsome and brave young Aino, skillful in the chase, one day pursued a large bear into the recesses of the mountains. On and on ran the bear, and still the young fellow pursued it up heights and crags more and more dangerous, but without ever being able to get near enough to shoot it with his poisoned arrow. At last on a bleak mountain summit, the bear disappeared down a hole in the ground. The young Aino followed in, and found himself in an immense cavern, at the far extremity of which was a gleam of light. Toward this he groped his way, and, on emerging, found himself in another world. All was as in the world of men, but more beautiful. There were trees, houses, villages, human beings. With them, however, the young hunter had no concern. What he wanted was his bear, which had totally disappeared. The best plan seemed to be to seek it in the remoter mountain district of this new world underground. So he followed up a valley, and, being tired and hungry, picked the grapes and mulberries that were hanging on the trees, and ate them while walking leisurely along.

Suddenly, happening to look down on his own body for some reason or other, what was his horror to find himself transformed into a serpent! His very tears and cries on the discovery of the metamorphosis were changed into snake's hisses. What was he to do? To go back like this to his native world, where snakes are hated, would be certain death. No plan presented itself to his mind. But unconsciously he wandered, or rather crept and glided, back to the mouth of the cavern that led home to the world of men; and there, at the foot of a pine tree of extraordinary size and height, he fell asleep. To him then, in a dream, there appeared the goddess of the pine tree and said: "I am sorry to see you in this state. Why did you eat the poisonous fruits of Hades? The only thing for you to do, if you wish to recover your original shape, is to climb to the top of this pine tree and fling yourself down. Then you may, perhaps, become a human being again." On awaking from this dream the young man, or rather snake, as he found himself still to be, was filled half with hope, half with fear. But he decided to try the goddess' remedy. So gliding up the tall pine tree, he reached its topmost branch, and, after a little hesitation, flung himself down. Crash he went. When he came to his senses he found himself standing at the foot of the tree; and close by was the body of an immense serpent, all ripped open, so as to allow of his having crawled out of it. After offering up thanks to the pine tree and setting up divine symbols in its honor, he hastened to retrace his steps through the long tunnel-like cavern, through which he had originally come into Hades.

After walking for a certain time he emerged into the world of men, to find himself on the mountain top whither he had pursued the bear which he had never seen again. On reaching home he dreamt a second time. It was the same goddess of the pine tree who appeared before him and said: "I come to tell you that you can not stay long in the world of men after once eating the grapes and mulberries of Hades. There is a goddess in Hades who wishes to marry you. She it was who, assuming the form of a bear, lured you into the cavern and thence to the underworld. You must make up your mind to come away."

And so it fell out. The young man awoke, but a grave sickness overpowered him. A few days later he went a second time to the underworld, and returned no more to the world of the living.

PANAUMBE PENAUMBE AND THE WEEPING FOXES.

By Professor CHAMBERLAIN.

There were Panambe and Penambe. Panambe went down to the bank of the river and called out: "Oh, you fellows on the cliff behind yonder cliff; ferry me across." They replied: "We must first scoop out a canoe. Wait for us." After a little while

Panaumbe called out again. "We have no poles," said they; "we are going to make some poles. Wait for us." After a little while longer he called out a third time. They replied thus: "We are coming for you. Wait for us." Then the boat started—a big boat, all full of foxes. So Panaumbe, having first seized hold of a good bludgeon, feigned dead. Then the foxes arrived and spoke thus: "Panaumbe, you are to be pitied. Were you frozen to death, or were you starved to death?" With these words all the foxes came up close to him and wept. Thereupon Panaumbe brandished his bludgeon, struck all the foxes and killed them. Only one fox did he let go, after breaking one of its legs. As for the rest, having killed them all, he carried them home to his house and grew very rich [by selling their flesh and skins].

Then Panaumbe came down to him and spoke thus: "Whereas you and I were both equally poor, how did you kill such a number of foxes and thereby become rich?" Panaumbe replied, "If you will come and dine with me, I will instruct you." But Panaumbe at once said, "I have heard all about it before," and went out. Descending to the bank of the river, he called, crying out as Panaumbe had done. The reply was: "We will make a boat at once. Wait for us."

After a little while he called out again. "We are going to make the poles. Wait for us," said they. After a little longer they started a whole boat full of foxes.

So Panaumbe first feigned dead. Then the foxes arrived and said: "Panaumbe here is to be pitied. Did he die of cold, or did he die from want of food," with which words they all came close to Panaumbe and wept. But one fox among them—a fox who limped—spoke thus: "I remember something which once happened. Weep at a greater distance." So all the foxes sat and wept further and further away.

Panaumbe was unable to kill any of those foxes, and as he brandished his bludgeon they all ran away. Not one did he catch, and he himself died a lamentable death.

THE HARE GOD.

By Professor CHAMBERLAIN.

Suddenly there was a large house on top of a hill, wherein were six persons beautifully arrayed, but constantly quarreling. Whence they came was not known. Thereupon Okikurumi came and said: "Oh, you bad hares. You wicked hares. Who should not know your origin? The children in the sky were pelting each other with snowballs, and the snowballs fell into this world of men. As it would have been a pity to waste heaven's snow, the snowballs were turned into hares, and those hares are you. You who live in this world of mine, this world of human beings, must be quiet. What is it that you are brawling about?" With these words Okikurumi seized a firebrand and beat each of the six with it in turn. Thereupon all the hares ran away. 'This is the origin of the hare god, and for this reason the body of the hare is white, because made of snow, while its ears, which are the part which was charred by the fire, are black.

THE WICKED WIZARD PUNISHED.

By Professor CHAMBERLAIN.

One day a wizard told a man whom he knew that if any one were to go up a certain mountain peak and jump off to the belt of clouds below, he would be able to ride about on them as on a horse and see the whole world. Believing this, the man did as directed, and in very truth was enabled to ride about on the clouds. He visited the whole world in this fashion, and brought back with him a map which he had drawn of the whole world, both of men and gods. On arriving back at the mountain-peak in Aino land, he stepped off the cloud on to the land, and, descending to the valley, told the wizard how successful and delightful the journey had been, and thanked him for the opportunity he had given him of thus seeing so many strange sights.

The wizard was astounded, for what he had told the Aino was a wicked lie, invented with the sole intention of causing the death of the man, whom, for reasons best known to himself, he hated. Still, as that which he had meant as an idle tale was apparently an actual fact, he decided to see the world himself in this fashion. So, going to the top of the mountain and seeing a belt of clouds a short way below, he jumped on to it, but was simply smashed to pieces in the valley beneath. That night the god of the mountain appeared to the first (good) man in a dream and said, "The wizard has met with the death which his fraud and folly deserve. You I kept from hurt because you are a good man. So when, in obedience to the wizard's advice, you leapt off onto the cloud, I bore you up and showed you the world in order to make you wiser. Let all men learn from this how wickedness leads to condign punishment."

LEGEND OF A FAMINE.

By Mr. JOHN BATCHELOR.

There was a woman who was ever sitting by the window and doing some kind of needlework or other.

In the window of the house there was a large cup filled to the brim with wine, upon which floated a ceremonial moustache-lifter.

The ceremonial moustache-lifter was dancing about upon the top of the wine cup. In explaining the subject from the beginning and setting it forth from the end, the tale runs as follows:

Now look, do you think that the great god, do you think that the true god, was blind?

In Ainu land there was a great famine and the Ainu were dying for want of food, yet with what little rice-malt and with what little millet they had they made (a cup of) wine.

Now the great god had mercy, and, in order that our relatives might eat, produced both deer and fish.

And the great god had mercy upon us, therefore he looked upon us and, in truth, saw that in Ainu land there was a famine, and that the Ainu had nothing to eat. Then was that cup of wine emptied into six lacquer-ware vessels.

In a very little while the scent of the wine filled the whole house.

Therefore were all the gods led in and the gods of places were brought from everywhere, and they were all well pleased with that delicious wine.

Then the goddess of the rivers and the goddess of the mouths of rivers danced back and forth in the house.

Upon this the gods laughed with smiles upon their faces;

And while they looked at the goddesses they saw them pluck out two hairs from a deer;

And, as it were, blew them over the tops of the mountains; then appeared two herds of deer skipping upon the mountain tops, one of bucks and the other of does.

Then they plucked out two scales from a fish, and, as it were, blew them over the rivers; and the beds of the rivers were so crowded with fish that they scaped upon the stones, and the tops of the rivers were so full that the fish stood out like the porches of houses and were dried up by the sun.

So the things called fish filled all the rivers to the brim.

Then the Ainu went fishing and caused their boats to dance upon the rivers.

The young men now found fish and venison in rich abundance.

Hence it is that Ainu land is so good. Hence it is that from ancient times till now there has been hunting. Hence it is that there are inheritors to this hunting.

LEGEND OF THE LARGE TROUT.

By Mr. JOHN BATCHELOR.

At the source of the Saru River there is a large lake.

In this lake there was a monster trout which was so big that it used to flap its (pectoral) fins at one end and wave its tail at the other.

Then the honorable ancestors met and went to kill this fish, but found themselves unable to accomplish their end, though they attempted to do so for many days.

Because then they very much desired to kill the fish, the gods, who had a special regard for the welfare of Ainu land, sent help from heaven.

And the gods descending, they seized the great trout with their hands (claws).

Upon this it plunged mightily and went to the bottom of the lake with great force.

Then the gods put forth all their power, and, drawing the great trout to the surface of the water, brought it ashore.

Upon this all the honorable ancestors drew their swords and chopped the fish till they quite killed it.

The Ainu appear to have a special dread of large lakes, because they say that every now and again one of the monster fish suddenly puts in an appearance and commences its destructive work of swallowing animals and human beings. Only a few hundred years ago, they say, one of these awful fish was found dead upon the shores of the Shikot-tō (Chitose Lake). This monster had swallowed a large deer, horns and all, but the horns caused a severe attack of indigestion to come on, which the fish could not get over; nay, the horns were so long that they protruded from its stomach and caused its death.

It is to the actions of one of these monstrous fish that all earthquakes, of which there are many occurrences in Yezo, are to be traced. The earth, *i. e.*, so far as Ainu land is concerned, is supposed to rest upon the back of one of these creatures; and whenever it moves, the world, as a matter of course, must feel the effects and move also. This earthquake-causing fish is sometimes called Tokushish, *i. e.*, "trout," and sometimes Moshiri ikkewe chep, *i. e.*, "the backbone fish of the world."

LEGEND OF OKIKURUMI IN LOVE.

By Mr. JOHN BATCHELOR.

The goddess felt lonely and gazed upon the inside and surveyed the outside of the house.

She went out, and behold,

The clouds were floating and waving about in beautiful terraces upon the horizon over Ainu land. Yes, that is what she saw.

So she returned into the house backwards and took down the needlework.

Again she looked at the point of her needle and fixed her gaze upon the eye end thereof.

Then came a little bird, called "water wagtail," and sat upon the window shutter and wagged its tail up and down and waved it from right to left.

Then two chirps and three chirps came to her and touched the inside surface of her ears, and what she heard was this:

The mighty Okikurumi, who is the governor of all Ainu land, went out of doors for a little while and, seeing you, has fallen ill of love on your account.

And though two bad fish and two good fish were placed before him for food he refused to eat.

Now, if Okikurumi should die, the soul of Ainu land will depart.

Then the little bird called "water wagtail," waving its tail, spake two words to her and said: "Have mercy upon us, that Okikurumi may live."

Thus then, by simply looking out upon the world, Okikurumi fell so sick of love that, though two bad fish and two good fish were set before him, he could not eat.

Dear, dear, how badly he felt.

Therefore the form of a woman resembling the goddess was made and sent down to Okikurumi.

The house was set in order; that woman who was sent down put things to rights.

Then Okikurumi looked through his sleeve and saw the beautiful woman.

He got up greatly rejoicing; he ate some food; strength came back to his body, and—the woman was gone.

Okikurumi saw he had been deceived, but there was nothing to be done and nothing to say; so he got well.

POIYAUMBE.

By Mr. JOHN BATCHELOR.

We three, my younger sister, my dear brother, and I, were always together.

One night I was quite unable to sleep; but, whether what I now relate was seen in a dream or whether it really took place, I do not know.

Now I saw upon the tops of the mountains, which lie towards the source of our river, a great herd of male deer feeding by themselves. At the head of this great herd there was a very large speckled buck; even its horns were speckled. At the head of the herd of female deer there was a speckled doe skipping about in front of its fellows. So I sat up in my bed, buckled my belt, winding it once around my body, and tied my hat strings under my chin. I then fastened my leggings, made of grass, to my legs, slipped on my best boots, stuck my favorite sword in my girdle, took my quiver sling in my hand, seized my bow, which was made of yew and ornamented with cherry bark, by the middle, and sallied forth.

The dust upon the road by the river side was flying about. I was taken up by the wind and really seemed to go along upon the clouds. Now, my elder brother and younger sister were coming along behind me.

And as we went along, in truth, we saw that the mighty mountains were covered with great herds of bucks and does; the bucks had a speckled male at their head, even its horns were speckled; there was also a speckled female deer skipping about at the head of the does.

On coming near them I took an arrow out of my quiver and shot into the thickest of the herd, so that the mountains became covered with the multitude of those which had tasted poison (*i. e.*, which had been hit with poisoned arrows). And my elder brother, shooting into the thickest of the herd of does, killed so many that the grass was completely covered with their bodies; within a very short time the whole herd, both of bucks and does, was slain. How was it that that which but a short time since was a deer became a man? That I can not tell.

With angry words he said to me: "Because you are a brave Poiyaumbe and your fame has spread over many lands, you have come hither with a purpose of picking a quarrel with me, but, however brave you may be, I think you will probably find that you are mistaken."

When he had spoken so much, this lordly person drew his sword with a flash and struck at me with powerful strokes; in return I also flashed out my sword, but when I hit at him with mighty blows there was no corresponding clashing sound. It was extremely difficult to come upon him; it was as though the wind caught the point of my sword. Though this was the case, though it was difficult to strike him, and though I did not realize that I was struck, yet much blood spurted out of my body. That abominable bad man was also bleeding profusely.

Whilst things were going on in this way, my elder brother and younger sister met with the speckled doe and both attacked it with drawn swords. With great fear they fought; and when I looked I saw that my elder brother was cut in twain; as he fell he put out his hands and raised himself from the earth. I then drew my sword and cut him twice or thrice, so that he became a living man again. Then riding upon a sound like thunder, he quickly ascended to the skies and again engaged in the fight. I now heard a sound as of another person being slain elsewhere; it was my younger sister who was killed. With a great sound she rode upon the suu (*i. e.*, she died with a groan). Upon this the bad foreign woman boasted, and said that she had slain my younger sister and thrown her to the earth. Then the two, the woman

and man, fell upon me with all their might and main, but I struck the bad woman twice or thrice, so that she rode upon the sun; she went to the sun a living soul. Then the bad, malignant man, being left alone, spoke thus: "Because you are a Poiyaumbe and the fame of your bravery has spread over many countries, and because you have done this, know ye that the place where I live is called Samatnye. The two, my younger brother and sister, are the defenders of my house, and they are exceedingly brave. Thus, then, if I am slain by you, my younger brother will avenge my death and you will live no longer. You must be careful."

Now I made a cut at that bad, malignant man, but he returned the blow, and I swooned. Whether the swoon lasted for long space or a short, I know not; but when I opened my eyes I found my right hand stretched out above me and striking hither and thither with the sword, and with the left I was seizing the grass and tearing it up by the roots.

So I came to myself. And I wondered where Samatnye could be and why it was so called. I thought that name was given to the place to frighten me, and I considered that if I did not pay it a visit I should be laughed at when I returned home, and thus feel humiliated.

Therefore I looked up and discovered the track by which this multitude of persons had come. I ascended to the path and passed very many towns and villages. And I traveled along this path for three days and three nights, in all six days, till I came down upon the seashore; here I saw many towns and villages.

Here there was a very tall mountain, whose top extended even into the skies; upon its summit was a beautiful house, and above this circled a great cloud of fog. I descended by the side of the house, and, stealthily walking along with noiseless steps, peeped in between the cracks of the door and listened. I saw something like a very little man sitting cross-legged at the head of the fireplace staring into the fire, and I saw something like a little woman sitting on the left-hand side of the fireplace.

Here again was a woman who in beauty excelled my younger sister. Now, the little man spoke thus: "Oh, my younger sister, listen to me, for I have a word to say. The weather is clouding over and I am filled with anticipation. You know you have been a prophet from a child. Just prophesy to me, for I desire to hear of the future."

Thus spake the little man. Then the little woman gave two great yawns and said: "My elder brother, my little elder brother, listen to me, for I have a word to say. Wherefore is my brother thus in anticipation? I hear news from a distant land; this is news coming from above the mountain of Tomisanpet. The brave Poiyaumbe have been attacked by my elder brother without cause, but a single man has annihilated my brother and his men. Whilst the battle proceeds a little Kesorap comes flying across the sky from the interior; and, though I earnestly desire to prophesy about it, some how or other it passes out of my sight. When it crosses the sea it darts along upon the surface of the water like a little fish; coming straight towards our town is the clashing of swords, the sword of a Ya nn man and a Rep nn man; blood is squirting forth from two great wounds; the sword of the Rep nn man goes in to the setting sun and is lost; the handle of the sword of the Ya un man shines upon the sun. Although our house was in peace it is now in danger. In speaking thus much my eyes become darkened. Pay attention to what I have said."

As she said this, I pretended that I had but now arrived, and knocking the dirt off my boots upon the hard soil just outside the house I lifted the doors creen over my shoulders and stepped inside. They both turned round and looked at me with one accord; with fear they gazed at me from under their eyebrows. Then I walked along the left-hand side of the fireplace with hasty strides.

I swept the little man to the right-hand side of the fireplace with my foot, and, sitting myself cross-legged at the head thereof, spake thus: "Look here, little Samatnye man, I have a word to say; attend well to me. Why has your elder brother, the Samatnye man, attacked us without reason? Has he not done so? As you have

stirred up this war without reason, you will be punished by the gods; you will be annihilated. Listen to what I have to say. Besides, although I am a wounded man, I will overthrow your town. Listen to what I say." And when I had said so much, I drew my sword and flashed it about. I struck at him with such blows that the wind whistled. We ascended to the ceiling fighting, and here I chased him from one end of the house to the other. Whilst this was going on, a very great multitude of men congregated upon the threshold. They were as thick as swarms of flies; so I cut them down like men mow grass.

Whilst this was going on the little woman said: "Oh, my brothers, why did ye commit such a fault as to attack the Poiyaumbe without cause? Was it that ye desired to slay those who had no desire to die that ye fell upon them? Henceforth I shall cast in my lot with the Poiyaumbe. Listen to my words."

When the little woman had thus spoken, she drew a dagger from her bosom and cut down the men at the door like grass; we fought side by side. Fighting so, we drove them out of the house, and when we looked at them, there were but a few left, but behind them stood the little Samatuye man; yes, he was there. In a very short time those few persons were all killed. After this I went after the Samatuye man with hasty strides, and drew my sword above him. I struck at him with heavy blows. The Samatuye woman also stood by my side and hit at her brother with her dagger.

In a short time he received two or three cuts and was slain. After this the little woman wept very much, and spake, saying: "As for me, I am undone. I did not desire to draw my dagger against a man without friends. As the little hawks flock together where there is food, so have I an earnest desire to be with thee, oh Poiyaumbe. Listen to what I say."

AN AINO RIP VAN WINKLE.

In conclusion comes the story of Rip Van Winkle, told in so many forms by so many peoples. It should be compared with the legend of the fisher-boy Urashima and his Pandora's box, which Professor Chamberlain has so well rendered in verse from the Japanese. The translation of this Aino version is also by the same pen.

A certain Aino went out in a boat to catch fish in the sea. While he was there a great wind arose, so that he drifted about for six nights. Just as he was like to die, land came in sight. Being borne on to the beach by the waves, he quietly stepped ashore, where he found a pleasant rivulet. Having walked up the bank of this rivulet for some distance, he descried a populous town, in whose neighborhood were crowds of people, both men and women. Proceeding to the town itself, he found an old man of divine aspect, who said to him: "Stay with us a night and we will send you home to your own country to-morrow. Do you consent?"

So the Aino spent the night with the old chief, who next morning addressed him as follows: "Some of my people, both men and women, are going to your country for purpose of trade. So, if you will put yourself under their guidance, you will be able to go home. When they take you with them in the boat you must lie down and not look about you, but completely hide your head. That is the condition of your return. If you look, my people will be angry. Mind you, do not look." Thus spoke the old chief. Well, there was a whole fleet of boats, inside which crowds of people, both men and women, took passage. There were as many as five score boats, which all started off together. The Aino lay down inside one of them and hid his head, while the others made the boats go to the music of a pretty song, which he much enjoyed. After a while they reached the land. When they had done so the Aino, peeping a little, saw that there was a river, and that they were drawing water with dippers from the mouth of the river and sipping it. They said

to each other, "How good this water is." Half the fleet went up the river. But the boat in which the Aino was, continued its voyage, and at last arrived at the shore of his native place, whereupon the sailors threw the Aino into the water. He thought he had been dreaming, and then he came to himself. The boat and its sailors had disappeared; whither he could not tell. But he went to his house, and, falling asleep, dreamt a dream. He dreamt that the same old chief appeared to him and said: "I am no human being; I am the chief of the Salmon, the divine fish. As you seemed in danger of perishing in the waves, I drew you to me and saved your life. You thought you only staid with me a single night. But in reality that night was a whole year, at the conclusion of which I sent you back to your native place. So I shall be truly grateful if henceforth you will offer liquor to me, set up the divine symbols in my honor, and worship me with the words, 'I make a libation to the chief of the salmon, the divine fish.' If you do not worship me, you will become a poor man. Remember this well." Such were the words which the divine old man spoke to him in his dream.

LIST OF SPECIMENS FROM THE AINOS IN YEZO, COLLECTED DURING
THE SUMMER OF 1888.

By ROMYN HITCHCOCK.

[The numbers refer to the entries in the register of the U. S. National Museum.]

- Mat.*—Made of the rush *Scirpus maritimus*, the *suge* of the Japanese, with black or brown colored squares of dyed bark of *Tilia cordata*. The elm bark is also used for the colored parts. The brown color is obtained from the bark of *Aesculus turbinata*, the black from *Alnus maritima*. Ainos of Yezo, 1888. 150632.
- Mat.*—Same as 150632. Ainos of Yezo, 1888. 150633.
- Mat.*—Same as 150632, different pattern. Ainos of Yezo, 1888. 150634.
- Mat.*—Same as 150632, different pattern. Ainos of Yezo, 1888. 150635.
- Mat.*—Same as 150632, different pattern. Ainos of Yezo, 1888. 150636.
- Shoes made of fish skin.*—Worn with snow-shoes in winter. (See Pl. xcvi.) Ainos of Yezo, 1888. 150637.
- Quiver and poisoned arrows.*—Arrows with iron heads, poisoned with a preparation of aconite root; used to kill bears. Ainos of Yezo, 1888. 150638.
- Quiver and poisoned arrows.*—Arrows with bamboo heads, poisoned with a preparation of aconite root. The shafts made in sections of reed and wood, with feathered ends. Ainos of Yezo, 1888. 150639.
- | | Inches. |
|------------------------------------|-----------|
| Length of bamboo head..... | 1½ to 2 |
| Length of upper shaft of wood..... | 5½ to 6 |
| Length of lower shaft of reed..... | 12½ to 13 |
- Stone arrow heads were probably in use by the Ainos within the historic period. They are found buried on the soil near the surface in many places.
- Bow.*—Made of the wood of *Taxus cuspidata*, which is preferred for the purpose. The specimen is 49 inches in length. The string is twisted bark cord. (See Fig. 84.) Ainos of Shari, Yezo, 1888. 150640.
- Bow.*—Similar to 150640, but 52 inches long. Ainos of Yezo, 1888. 150641.
- Bow.*—Small bow of wood wrapped with strips of bark to strengthen it. The string is secured at one end to a piece of hard wood fitting over the end of the bow like a cap, held in place by a wooden pin. Ainos of Yezo, 1888. (See Fig. 84.) 150642.
- Snowshoes.*—Made of wood with thongs of bear skin. These are worn with the shoes of fish-skin [No. 150637] or with much more comfortable boots made of hide and fur. (See Pl. xcvi.) Ainos of Bekkai, Yezo, 1888. 150643.
- Sandals.*—Shutukeri. Very rudely made of walnut bark, secured to the foot with cords of bark. (See Pl. xcvi.) Ainos of Piratori, Yezo, 1888. 150644.

- Leggins*.—"Hos." Made of Japanese blue cotton cloth, embroidered with cotton yarn. Lined with white cotton cloth. Ainos of Yezo, 1888. 150645
- Leggins*.—"Hos." Made of Japanese white striped cotton cloth bound with blue-black and embroidered on the latter with light-blue yarn. Ainos of Piratori, Yezo, 1888. 150646
- Leggins*.—"Hos." Made of ohioyo, elm-bark cloth, bound with Japanese black cotton cloth. Ainos of Piratori, Yezo, 1888. 150647
- Leggins*.—"Hos." Made of ohioyo, elm-bark cloth, embroidered with cotton. Ainos of Piratori, Yezo, 1888. 150648
- Leggins*.—"Hos." Made of Japanese cotton cloth, embroidered. Ainos of Yezo, 1888. 150649
- Ball of Ohioyo thread*.—Made by splitting the bark of the elm tree, *Ulmus montana*, and tying the ends of the filaments together. Used for weaving cloth for coats, leggins, belts, etc. Ainos of Piratori, Yezo, 1888. 150650
- Braided cord*.—Made of the bark of shina-no-ki, *Tilia cordata*. Ainos of Piratori, Yezo, 1888. 150651
- Bark*.—Called tamnuki-no-kawa. Apparently it is the common ohioyo bark. Ainos of Abashiri, Yezo, 1888. 150652
- Dyed bark*.—Bark of *Tilia cordata* (Jap. shina-no-ki). Much used for the colored parts of mats, carrying bags, etc. The brown color is produced by soaking the bark in water with bark of *Esculus turbinata*, the black in the same manner with *Alnus maritima*. Ainos of Urugawa, Yezo, 1888. 150653
- Linden bark*.—Bark of *Tilia cordata*. Much used for cords, fish nets, etc., and for the colored parts of mats. Ainos of Urugawa, Yezo, 1888. 150654
- Branches of the Linden*.—The wood from which the bark is stripped for making cords, etc. Ainos of Yezo, 1888. 150655
- Straw bag*.—A small bag, about 12 inches by 9, very rudely made. Used for gathering roots and other articles for food. Ainos of Urugawa, Yezo, 1888. 150656
- Small bag*.—Made of the rush *Scirpus maritimus*, the top bound with blue and white cotton cloth, of which the handle is also made. About 6 inches square. Ainos of Urugawa, Yezo, 1888. 150657
- Ohioyo branches*.—Small branches of the ohioyo tree, *Ulmus montana*, the bark of which is used for making the native cloth. Ainos of Piratori, Yezo, 1888. 150658
- Ohioyo coat*.—The usual form of garment, patterned after the Japanese. Made of ohioyo, elm-bark cloth, bound all around with blue-black Japanese cotton cloth. Not embroidered. Ainos of Yezo, 1888. 150659
- Ohioyo coat*.—Similar to 150659. The cloth has narrow longitudinal stripes of white cotton yarn. Not embroidered. Ainos of Yezo, 1888. 150660
- Ohioyo coat*.—The usual form of garment, elaborately embroidered in characteristic patterns. The body of the garment is made of elm-bark cloth, over which Japanese blue-black cotton is stitched in parts, and on this the pattern is embroidered. Such coats are only worn on special occasions. Ainos of Yezo, 1888. 150661
- Fish spear*.—A small spear with the shaft cut short. A curved, hook-like piece of iron fits loosely in the side of the shaft, attached to a cord which passes through the shaft, near the end. When a fish is struck the iron turns over, hooks into the flesh, and hangs by the rope. Ainos of Piratori, 1888. (See Fig. 85.) 150662
- Saké cup, stand, and stick*.—Made of lacquered wood by the Japanese. A form in universal use among the Ainos for drinking Japanese saké, of which they drink great quantities whenever they can get it. The stick resting on top of the cup (150664) is used to throw drops of the liquor as offerings to the gods, and to raise the moustache while drinking. Ainos of Yezo, 1888. (See Fig. 77.) 150663
- Moustache stick*.—Used to make libations of saké to the gods, and also to raise the moustache while drinking saké. Ainos of Yezo, 1888. (See Fig. 77.) 150664

- Ohio cloth*.—Woven of the bark of the ohio or mountain elm, *Ulmus montana*, with stripes of blue and bright colored cotton. A very strong durable cloth which has been in universal use by the Ainos, but which is now being replaced by the more comfortable Japanese cotton fabrics. Width, 13 inches. Ainos of Yezo, 1888. 150665
- Loom*.—With warp of elm bark and a small piece of cloth woven, showing the reed, shuttle, beater, etc. Weaving is usually done by the women, who sit on the floor and stretch the warp from the beams of the house. (See Fig. 82.) A similar loom arranged for use is shown in the section of textiles. Ainos of Yezo, 1888. 150666
- Ohio belt*.—Belt woven of elm bark on a small loom made for the purpose. Used as a belt outside the coat. Length, 8 feet; width, 1 inch. Ainos of Shari, Yezo, 1888. 150667
- Bark water bucket and dipper*.—Made of birch bark. Used for holding water. (See Fig. 73.) Ainos of Yezo, 1888. 150668
- Bark basket*.—Made of ohio bark with handle of the same bark twisted. Ainos of Piratori, Yezo, 1888. 150669
- Wooden ladle*.—"Kasup." A large ladle used for dipping food from the kettle. Ainos of Piratori, Yezo, 1888. 150670
- Ohio belt*.—Made of the ohio or elm bark, with stripes of colored cotton. Ainos of Yezo, 1888. 150671
- Conical bark bag*.—Made of the bark of the linden tree. Ainos of Piratori, Yezo, 1888. 150672
- Bark dish for fish*.—Very rudely made by binding the bark into the form of a deep dish and tying the ends with bark rope between short sticks to preserve the shape. Ainos of Piratori, Yezo, 1888. 150673
- Bark dipper*.—Made of birch bark, with a wooden handle. Ainos of Piratori, Yezo, 1888. 150674
- Spear*.—A two-pronged spear used for spearing seals or large fish, salmon, etc. The two points of sheet iron, sharpened, are set in barb-shaped pieces of hard wood, which fit loosely over the ends of the prongs of the shaft, and are held in place by the tension of the bark rope, to which they are securely attached. When the weapon strikes the barbs enter the flesh and become detached from the shaft, but they are securely held by the line until the animal is killed or exhausted. The points are sometimes poisoned. (See Fig. 85.) Ainos of Abashira, Yezo, 1888. Length of shaft 15 feet. 150675
- Small bag*.—Made of the rush *Scirpus*, with a cord to swing over the shoulder. Ainos of Yezo, 1888. 150676
- Ohio bark*.—The bark of the mountain elm, *Ulmus montana*, used principally for making cloth for clothing. The specimens show how the bark readily splits into numerous thin, broad bands or layers, from which long, narrow threads for weaving are drawn, tied end to end, and wound into balls like 150650. Ainos of Yezo, 1888. 150677
- Dried salmon*.—Fish cut into long strips and dried over the smoky fire in the house. Ainos of Shari, Yezo, 1888. 150678
- Carrying band*.—A braided band of ohio, used for carrying children and loads on the back. The broad middle part is placed on the forehead, and the ends tied under the burden on the back. Three specimens. (See also 150757.) Ainos of Yezo, 1888. 150679, 150680, 150683
- This system of carrying children and loads is universal. The women carry large wooden tubs of water on their backs in this manner. (See Plate cv.)
- Tobacco pipe*.—A pipe 3 feet in length, the usual form, but of very unusual size. Ainos of Yezo, 1888. 150681
- Hoe*.—Fashioned from a branch of a tree, the blade being formed by sharpening the stub of the main branch. An extremely rude instrument. Ainos of Yezo, 1888. 150682

- Carrying bag*.—Similar to 150676, but larger, made of the rush *Scirpus*, with brown parts of dyed bark, the ends of ohio cloth. Ainos of Yezo, 1888. 150684
- Wooden dish*.—Octagonal in shape, about 12 inches wide by 2½ inches deep inside, cut out of a single block of wood. Ainos of Yezo, 1888. 150685
- Wooden bowl*.—Circular, excavated from a block of wood, about 10 inches in diameter by 3 inches deep. Ainos of Yezo, 1888. 150686
- Cloth mitts*.—Mittens made of Japanese cotton cloth. They cover the wrist and back of the hands only. Ainos of Yezo, 1888. 150688
- Ceremonial head dress*.—A band of dyed bark, braided, about 2 inches wide, to put on the head. Around the outside a band of white, curled shavings pass, with the free ends behind. In front a rude wooden figure, perhaps representing the head of a bear. Squares of purple cloth hang down all around the lower edge. Used by the men when dancing. (See Fig. 87.) Ainos of Piratori, Yezo, 1888. 150687
- Apron*.—Made of ohio cloth and Japanese blue cotton cloth, embroidered with light-blue cotton yarn. Worn by the women. Ainos of Abashiri, Yezo, 1888. 150689
- Inao*.—A whittled stick made of willow wood with long, curled shavings hanging down from near the upper end. The lower end sharpened to stick in the ashes of the fire-place or in the ground. Rather more than half way up a few shavings curling upwards on one side. Length, 39 inches. Inao represents the gods, to which prayers are offered. They are found in every house in the corner sacred to the house god, and in the fire-place where the fire god is worshipped. (See Fig. 86.) Ainos of Yezo, 1888. 150690
- Inao*.—A whittled willow stick with pendant shavings, like 150690, but smaller, and stick plain below with short, curled shavings at the top. Length, 17 inches. Ainos of Yezo, 1888. 150691
- Inao*.—A willow stick with pendant shavings, similar to 150690 and 150691, and used for the same purposes. Length, 30 inches. Ainos of Yezo, 1888. 150692
- Broiling sticks*.—Stuck in the ashes of the fire-place with fish spitted upon them for broiling. Ainos of Yezo, 1888. 150693
- Tobacco box and stick*.—The box has a lid held in place by the cord which passes through holes down both sides and across the bottom, ending above in a knot at the back of the stick. The stick is thrust in the girdle when traveling. Box and stick carved in native designs. Ainos of Yezo, 1888. 150694
- Moustache sticks*.—Carved flat sticks of wood, plain or lacquered, used to raise the moustache when drinking saké, and for throwing drops of saké as libations to the gods. The lacquered sticks are undoubtedly old. They are covered with Aino designs, but the lacquering is probably Japanese work. Length, about 13 inches. (See Fig. 77.) Ainos of Shari, Yezo, 1888. 150695–150699
- Parts of an Aino loom*.—The essential parts of a loom used for weaving ohio-bark cloth. Ainos of Yezo, 1888. 150700
- Shell for lamp*.—A shell of the *Pecten* used to hold oil and a small wick, to serve as a lamp. The shell is supported on the end of a three-forked stick set up in the fire-place. The wick is the pith of a plant, sometimes a bit of twisted bark fiber. Ainos of Yezo, 1888. 150701
- Tobacco box and stick*.—Similar to 150694, but much larger. Probably quite an old box. Wires for cleaning the pipe attached to the cord. (See Fig. 79.) Ainos of Yezo, 1888. 150702
- Tobacco box and stick*.—Similar to 150694. Ainos of Yeterof, 1888. 150703
- Red lacquer cup*.—Used for saké. Made by the Japanese. Ainos of Yezo, 1888. 150704
- Large knife and case*.—The knife was obtained from the Japanese. The wooden case is of native workmanship, made in two pieces, bound together with bark, the outside elaborately carved. (See Fig. 76.) Ainos of Yeterof, 1888. 150705
- Bead necklace and copper ornament*.—Worn by women. The beads are of glass, blue and white, strung on a cord. The thin copper plate bears a stamped or hammered figure of a person seated on some mythic animal, with leaves of palms

- about. The beads are of Japanese manufacture, the plate of unknown origin. Ainos of Yezo, 1888. 150706
- The women are unwilling to part with their beads, which they seem to value either as heirlooms or as sacred treasures. Six dollars was once refused for a string smaller than this, although the people are extremely poor. All such ornaments have been obtained by trade with the Japanese, and many of them seem to be quite old. (A similar necklace shown in Pl. xc.)
- Earrings*.—Made of silver, with blue glass beads. Worn by the women. Specimens are of medium size, $3\frac{3}{4}$ inches in diameter, of Japanese manufacture. (Similar earrings shown in Plates xciii and civ.) Ainos of Yezo, 1888. 150707
- Earrings*.—Made of white metal. Worn by women; $2\frac{1}{4}$ inches in diameter. Ainos of Yezo, 1888. 150708
- Wooden plate*.—A round plate with carved pattern inside. Diameter, 7 inches. Ainos of Yeterof, 1888. 150708
- Wooden plate*.—A round plate with carved pattern inside. Diameter, 7 inches. (See Fig 74.) Ainos of Yeterof, 1888. 150709
- Wooden plate*.—A square plate with rounded corners; inside carved; 12 inches square. Ainos of Yeterof, 1888. 150710
- Wooden plates*.—Two square plates, with insides carved. Respectively $9\frac{1}{2}$ and 8 inches square. (See Fig. 74.) Ainos of Piratori, Yezo, 1888. 150711
- Winders for thread*.—Flat pieces of carved wood of various shapes, used for winding thread. Ainos of Yezo, 1888. 150712
- Teacup holders*.—Patterned after similar articles used by the Japanese. Made of wood, carved. Ainos of Yezo, 1888. 150713
- Cloth neck band and ornament*.—A simple band of blue-black Japanese cotton three-quarters of an inch wide, with button and button-hole to secure it around the neck. In front a nearly square flap hangs down about $1\frac{1}{4}$ inches, on which a small silver ornament is displayed. Worn mostly by children. Ainos of Yezo, 1888. 150714
- Tattooing knives*.—Ordinary Japanese knives with blades 3 to $3\frac{1}{2}$ inches in length in plain wooden handles. One of the blades bent near the end. Ainos of Yezo, 1888. 150715
- Kaba bark*.—Birch bark used to make the soot used in tattooing. The bark is burned and the soot condensed on a dish held over the flame. The soot is rubbed into the cuts on the face and arms, giving them a permanent somewhat bluish color. Ainos of Yezo, 1888. 150716
- Wooden dish*.—Oblong, with rounded ends. Length, 6 inches; width, $3\frac{1}{2}$ inches. Ainos of Yezo, 1888. 150717
- Chopsticks*.—Made by the Ainos, who doubtless learned to use them from the Japanese. Ainos of Yezo, 1888. 150718
- Needle*.—Used for making fish nets. Made of wood. (See Fig. 85.) Ainos of Yezo, 1888. 150719
- Mokuri*.—A musical instrument played like a jew's-harp, except that the reed is made to vibrate by jerking the string with the right hand while the instrument is held in front of the mouth, not against the teeth, between the thumb and finger of the left hand, the cord pressing around the little finger. (See Fig. 80.) Ainos of Yezo, 1888. 150720
- Bark dishes*.—Made of birch bark, the edges bound with bark fiber over strips of wood. Ainos of Yezo, 1888. 150721
- Wooden spoons*.—Various shapes and sizes, with long handles often curiously shaped to represent small branches sharply bent at the joints. Used for cooking and for eating. (See Fig. 75.) Ainos of Yezo, 1888. 150722
- Wooden flat spoons*.—Shaped like small spatulas; upper surfaces carved. Used for eating. Length, about 7 inches. (See Fig. 75.) Ainos of Piratori, Yezo, 1888. 150724

- Fish skins*.—Two pieces, used for making shoes. Ainos of Yezo, 1888. 150725
- Wooden spoons*.—Shaped like spatulas, carved on the upper surface. Like 150723, but smaller. Used by women. Length, 6 inches. Ainos of Piratori, Yezo, 1888. 150726
- Large wooden spatula*.—Used as a spoon or ladle to dish out food. Length, 17 inches; width of blade, 3 inches. Ainos of Piratori, Yezo, 1888. 150727
- Wooden pipe*.—A short pipe with stem carved. Length, 9 inches. Ainos of Yezo, 1888. (See Fig. 78.) 150728
- Knife and case*.—The blade of Japanese manufacture. The carved case made by the Ainos. (See Fig. 76.) Ainos of Yezo, 1888. 150729
- Two knife cases*.—Well carved in peculiar designs. Ainos of Yezo, 1888. (See Fig. 76.) 150731
- Wooden mallet*.—Formed of a branch and a portion of the main stem, which together make a naturally shaped hammer. Ainos of Yezo, 1888. 150732
- Wooden pipes*.—Usual form. Ainos of Yezo, 1888. (See Fig. 78) 150733, 150734
- Bead necklace*.—Made of colored glass beads and five larger hollow metal beads in the middle. Made by Japanese. Ainos of Yezo, 1888. 150736
- Small loom*.—Used for weaving the narrow belts of ohiyo bark. Ainos of Yezo, 1888. 150737
- Bark for mats*.—Elm bark, ohiyo, colored brown and black for weaving the square patterns of mats, bags, etc. Ainos of Yezo, 1888. 150738
- Shikeribikina*.—Leaves of a plant dried and preserved for food. Botanical name unknown. Used in stews. Ainos of Yezo, 1888. 150739
- Salmon roe*.—Dried fish roe, as preserved for winter food. Ainos of Yezo, 1888. 150740
- Dried cakes of lily root*.—Two cakes about $9\frac{1}{4}$ inches in diameter by $\frac{1}{4}$ of an inch thick with a hole through the middle, tied together with strips of bark. The lily is probably the *uba-yuri* of the Japanese. Such cakes of various sizes are to be seen hanging in every house throughout Yezo, becoming thoroughly dried and seasoned by the smoke and hardened. (See also 150789.) Ainos of Yezo, 1888. 150741
- Cakes of lily root*.—Similar to 150741, but smaller. Ainos of Yezo, 1888. 150742
- String of lily root*.—Dried bulbs of the lily on strings. A very common article of food to be seen suspended in the houses throughout Yezo. Ainos of Yezo, 1888. 150744
- Nuts*.—The fruits of *Trapa bicornis*. Used for food. Ainos of Shari, Yezo, 1888. 150743
- String of fruits*.—Not identified, bulbs of inflorescence from some monocotyledonous plant. Used for food. Ainos of Abashiri, Yezo, 1888. 150746
- Flour*.—Prepared from some starch-bearing root. Ainos of Abashiri, Yezo, 1888. 150745
- Dried herrings*.—The fish are roughly cleaned and suspended from the beams of the houses until dried and smoked. Used for winter food. Ainos of Shari, Yezo, 1888. 150748
- Slices of pumpkin, dried*.—Not a common food among the Ainos. The pumpkin is now cultivated in the valley of Saru. Ainos of Piratori, Yezo, 1888. 150749
- Pukusa*.—A kind of food; apparently the stalks of a plant, cut in small pieces. Ainos of Piratori, Yezo, 1888. 150751
- Pukusakina*.—The leaves and stems of a plant belonging to the Ranunculaceae. Used for food. Ainos of Piratori, Yezo, 1888. 150752
- Beans*.—Not common in Yezo. Varieties grown in the Saru Valley. Ainos of Piratori, Yezo, 1888. 150753
- Strips of bark*.—Used for making the colored parts of mats. Probably from the *Tilia cordata*. (See No. 150632.) Ainos of Yezo, 1888. 150754
- Stalks of the rush*.—Stalks of *Scirpus maritimus*; used for weaving mats. (See No. 150632.) Ainos of Yezo, 1888. 150756

- Carrying band with stick.*—The band passes over the forehead in the same manner as 150679, but the load is supported on a stick about 15 inches in length which is held horizontally across the back. Ainos of Yezo, 1888. 150757
- Arrow with bone head.*—This form not very much used, bamboo heads being most common. Ainos of Yezo, 1888. 150758
- Arrow and small holder.*—The arrow of the usual form with bamboo head, poisoned for shooting bears. The holder made of leaves of scrub bamboo bound together with bark. Ainos of Yezo, 1888. 150759
- Stone arrowheads.*—From various parts of Yezo, found in the ground near the surface. Made of obsidian and chert. From three-quarters of an inch to over 2 inches in length. Probably made by the Ainos and used by them within the historic period. Ainos of Yezo, 1888. 150760
- Arrow poison.*—Prepared from the root of the aconite plant. Used to kill bears. The poison acts very quickly, and a wounded animal drops dead a few yards from where he is struck. Ainos of Yezo, 1888. 150761, 150762
- Rat trap.*—A kind of bow-trap in which the animal is caught between the arrow head and the frame of the trap. Ainos of Piratori, Yezo, 1888. 150764
- Hooked stick.*—Used to hold the stew-pot over the fire. The stick is suspended from the beams overhead by means of a slender rod or a bark rope. Ainos of Yezo, 1888. 150767
- Baby carrier.*—The band is placed around the breast instead of on the forehead, as with the Ainos. The child is carried in the sling on the back. Kurile Island natives on the Island of Shikotan, Japan, 1888. 150768
- Aconite plant.*—The leaves and flowers of the *Aconitum Japonicum* Thunb'g, from the roots of which the Ainos make the arrow poison. Island of Yezo, 1888. 150769
- The following articles are the gift of the Sapporo Agricultural College:
- Dried fish.*—Salmon dried and salted. Tsuishikari Ainos, Yezo, 1888. 150770
- Wooden spoon.*—Rudely carved handle. Tsuishikari Ainos, Yezo, 1888. 150773
- Wooden dish with handle.*—This form not observed among the Yezo Ainos. Length, including handle, 15 inches; width, 9 inches. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150774
- Bark fish tray.*—A large flat tray of bark, with the sides turned up slightly, strengthened with bamboo strips and bound with bark filaments. Length, 18 inches; width, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150775
- Oblong deep dish.*—Dug out of a piece of wood, with a flat projection at one end for a handle. Used as a rice bowl. Length, 12 inches. Tsuishikari Ainos, Yezo, 1888. 150776
- Wooden dish.*—Wooden dish of peculiar shape; one end deeply excavated, the other end more shallow, resting on two legs. (See Fig. 69.) Tsuishikari Ainos, Yezo, 1888. 150777
- Japanese short sword.*—An old sword, regarded as a precious treasure by the people; doubtless a family heirloom. Tsuishikari Ainos, Yezo, 1888. 150778
- Man's coat.*—Made of the ohiyo or elm-bark cloth; embroidered with cotton yarn on a blue-black cotton ground. Tsuishikari Ainos, Yezo, 1888. 150779
- Woman's coat.*—Made of the ohiyo or elm-bark cloth; precisely like a man's coat but embroidered directly on the bark cloth with blue, red, and yellow cotton yarn. Tsuishikari Ainos, Yezo, 1888. 150780
- Belt.*—Made of ohiyo; rather wider than the belts of the Yezo Ainos. Length 86 inches; width 2 inches. Tsuishikari Ainos, Yezo, 1888. 150781
- Apron.*—Made of ohiyo, with cotton embroidery. Tsuishikari Ainos, Yezo, 1888. 150782
- Leggins.*—Made of ohiyo cloth, embroidered with cotton. Tsuishikari Ainos, Yezo, 1888. 150783
- Bow.*—A plain bow of the form common throughout Yezo. Tsuishikari Ainos, Yezo, 1888. 150784

- Quiver and arrows.*—Quiver made of wood bound with bark, having carved projected pieces along the sides. The form is common to all the Ainos. Arrows with bone or bamboo heads (see Fig. 84). Tsuishikari Aiuos, Yezo, 1888. 150785, 150786
- Loom.*—Four pieces, constituting the essential parts of a native loom for weaving ohio-bark cloth. Tsuishikari Ainos, Yezo, 1888. 150787
- Harpoon.*—A barbed iron head, with lateral barbs on the shank, loosely fitted on the end of a wooden shaft and secured by thongs to a line. When a fish is struck the head leaves the shaft and the fish is pulled in with the line. Used for shallow-river fishing. Tsuishikari Ainos, Yezo, 1888. 150788
- Fish spear.*—A spear identical with 150662, but smaller. Tsuishikari Aiuos, 1888. 150788
- Cake of dried lily root.*—Similar to Nos. 150741, 150742, and 150744, but of slightly different form. Tsuishikari Ainos, Yezo, 1888. 150789
- Wooden plates.*—Square and rectangular, carved on the inside. Ainos of Yezo, 1875
Collected by Gen. H. Caprou. 19416
- Wooden plate.*—Ainos of Yezo, 1876. Collected by Benj. Smith Lyman. 22256

LIST OF YEZO, AINO AND SHIKOTAN PHOTOGRAPHS OBTAINED BY
ROMYN HITCHCOCK.

- Backs of houses, Shikotan.*—Showing the mounds of earth over the pits, connected with the main or thatched houses. Negative by R. Hitchcock, August, 1888. 56
- Villagers, Shikotan.*—The Kurile Islanders now occupying the dwellings on Shikotan. Negative by R. Hitchcock, August, 1888. 57
- View of Nemuro, Yezo.*—Looking over the town toward the harbor, showing Beuteujima, on which are numerous pits and a shell-heap. Negative by R. Hitchcock, August, 1888. 58
- Pottery.*—Specimens of so-called "Aino" pottery, from the collection of M. l'Abbé Furet, Hakodate. Negative by R. Hitchcock, August, 1888. 59
- View of Hakodate.*—From back of the town, overlooking the harbor. Negative by R. Hitchcock, August, 1888. 61
- House on Shikotan.*—The front or thatched house and back passage of the Kurile Islanders. Negative by R. Hitchcock, August, 1888. 65
- Earth houses on Shikotan.*—Two detached earth or pit dwellings. Negative by R. Hitchcock, August, 1888. 66
- Aino house, Bekkai, Yezo.*—From the southeast. Showing a small, conical tent covered with mats on the south side of the house, in which an aged woman and a dog were found sleeping. (See page 451.) Negative by R. Hitchcock. August, 1888. 740
- Aino house and storehouse, Bekkai, Yezo.*—Another view of the house shown in No. 740, from the northeast, showing a storehouse in the foreground and a second house on the left. Negative by R. Hitchcock, August, 1888. 741
- Group of five Ainos, Shari, Yezo.*—Four women and one man standing at the entrance to a house, a Japanese on the right. Negative by R. Hitchcock, August, 1888. 742
- Aino man and woman, Shari, Yezo.*—Standing before the side door of a house. Negative by R. Hitchcock, August, 1888. 743
- Aino house and storehouse, Shari, Yezo.*—A large and well-built dwelling thatched with reeds (*arundinaria*). Fish nets drying on a frame raised on poles. Negative by R. Hitchcock, August, 1888. 744
- Aino house, Shari, Yezo.*—The house has a small aperture just beneath the ridge for the escape of smoke, and a hole in the roof, closed with a sliding shutter; also a lateral projection forming a side room for storage. There is a sliding front door, outside of which a mat may be dropped down in cold weather. Negative by R. Hitchcock, August, 1888. 745

- Aino house and storehouse, Shari, Yezo.*—This house has a thatched chimney in front of the smoke-hole under the ridge, but no opening in the roof. The smoke-hole is larger in houses of this kind than in those like 745. The entrance is through a passage way in front of the door, which affords protection from cold winds. Negative by R. Hitchcock, August, 1888. 746
- Two Aino men, Abashiri, Yezo.*—Showing the characteristic strong growth of hair on the legs. Negative by R. Hitchcock, August, 1888. 749
- Aino house, Tokoro, Yezo.*—Showing the method of construction. Negative by R. Hitchcock, August, 1888. 750
- Two Aino girls, Tokoro, Yezo.*—Showing the ordinary dress and the rough sandals. Negative by R. Hitchcock, August, 1888. 751
- Aged Aino man, Tokoro, Yezo.*—Leaning on his staff at the door of his hut. Negative by R. Hitchcock, August, 1888. 752
- Aged Aino woman, Tokoro, Yezo.*—The wife of the man shown in 752. Showing the tattoo marks on lips and arm. Negative by R. Hitchcock, August, 1888. 753
- Aged Aino man, Tokoro, Yezo.*—Nude figure, showing growth of hair on body and limbs. The hair about the breast and shoulders is very long, but the color is not dark enough to show distinctly in the photograph. Negative by R. Hitchcock, August, 1888. 754
- Aged Aino man, Tokoro, Yezo.*—Back view of the man shown in 754. Negative by R. Hitchcock, August, 1888. 755
- Aino canoes, Tokoro, Yezo.*—Boats used in river fishing, rudely dug out of a single log. The form varies in different parts of the island. Negative by R. Hitchcock, August, 1888. 756
- Two Aino women, Abashiri, Yezo.*—One holding a child. Good faces, long unkempt hair. Negative by R. Hitchcock, August, 1888. 757
- Two Aino men, Abashiri, Yezo.*—Good types of Yezo Ainos in ordinary dress. Negative by R. Hitchcock, August, 1888. 758
- Two Aino men, Abashiri, Yezo.*—One an old, patriarchal Aino, such as may often be found in Yezo. Dressed in good clothes, he would appear a dignified and wise old gentleman. The hairiness of the lower limbs well shown. Negative by R. Hitchcock, August, 1888. 759
- Two Aino women, Abashiri, Yezo.*—Excellent types. They are both tattooed, but the blue marking does not show distinctly in photographs. Negative by R. Hitchcock, August, 1888. 760
- Aino man, Abashiri, Yezo.*—A large and powerful man, chief of the Aino village. A sleeping dog on the ground. Negative by R. Hitchcock, August, 1888. 761
- Main street, Abashiri, Yezo.*—A Japanese town on the northeast coast. The low houses, with roofs weighted down with stones, being characteristic of the whole island. Negative by R. Hitchcock, August, 1888. 763
- Aino man carrying a water tub, Abashiri, Yezo.*—The usual manner of carrying a load on the back. Negative by R. Hitchcock, August, 1888. 767
- Aino Village, Yezo.*—The village adjoining the Japanese town Abashiri. View along the beach, the houses all facing the sea, only far enough back to be beyond the reach of the waves in stormy weather. Negative by R. Hitchcock, August, 1888. 768
- Beach, and fishing boats, Abashiri, Yezo.*—View of the beach within the bar and boats, from behind the houses shown in No. 763. Negative by R. Hitchcock, August, 1888. 769
- House on Shikotan.*—Occupied by Kurile islanders. Negative by R. Hitchcock, August, 1888. 770
- Shikotan village.*—General view of village from the hill-side on the west. Negative by R. Hitchcock, August, 1888. 771
- Street scene, Shikotan.*—General view of the street from the south. Negative by R. Hitchcock, August, 1888. 772

- Aino girl, Urap, Yezo.*—Seated in Japanese fashion. Lips tattooed. Wearing large silver earrings. Embroidered garment. Print from a Japanese negative. 782
- Aino man, Hakodate, Japan.*—Back view, showing embroidered pattern on coat. Print from a Japanese negative. 788
- Aino in canoe, Urap, Yezo.*—Showing the form of canoe used in the locality. A bridge ferry, common on rapid streams. Print from a Japanese negative. 789
- Aino bear cage and hedge.*—A view at Urap, showing the square cage built of logs and the sacred hedge with bear skulls on the tops of the poles. Print from a Japanese negative. 790

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