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Customs and Culture of

OKI- NAWA

(Revised Edition)



compiled by
Gladys Zabilka

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FOREWORD : REVISED EDITION

The material in this book was originally used as a guide for the hundreds of boys and girls attending the American schools on the military base of Okinawa. Until the Easter Sunday invasion in the year 1945, very little was known of this Pacific island of the Far East. Since then, Americans have played an important part in its reconstruction; and this book was compiled to further their understanding of this island civilization and its people and customs.

Though a number of years have passed since the arrival of Americans on Okinawa, there has always been a dearth of relevant yet easy-to-absorb information for the American visitor in this country. The compiler-author of this little book supplied this need with its first edition. This proved to be extremely popular and was soon sold out. In view of the demand for further copies the author and publishers are pleased to be able to present this revised edition in the belief that it will be of use to all those who wish to make the most of their sojourn in Okinawa and its outlying islands.

The compiler-author wishes to express her sincerest gratitude and appreciation to the following people whose assistance enabled her to produce the original edition: Major James M. Bushnell,

of TI&E, who encouraged its publication and permitted the use of information gathered from the files of the *Ryukyuan Review*; to Major Walter R. Pinkham, of G-2 Section, who was able to give security clearance to certain information contained in the book; and to Captain Badger V. Upton, who released this from the Public Information Office. Also thanks are due to Mr. Hugo Zeiter and Mr. Shimao Nakamura for information, explanations, and interpretations of the customs and culture of the Okinawans; and to Reverend Otis Bell, Reverend Harlan Woodruff, and Fr. Ermin Bantle, OFM Cap., for facts pertaining to Christianity on Okinawa.

CHAPTER I



THE ISLAND

Geographic Position The Ryukyu Archipelago consists of four major island groups comprising approximately 105 islands or islets and countless rocks and reefs.

Geologically, the Ryukyus are the tops of a submerged mountain chain stretching in an arc some six hundred miles long. Okinawa is the principal and central island in the archipelago extending from southern Japan to Formosa. It lies almost equidistant (840 and 785 air-line miles respectively) between Tokyo to the north and Manila to the south and is but 440 miles from Shanghai on the China mainland.

Commercial airlines make scheduled trips, and regularly-run Army transports bridge Okinawa with Japan, the Philippines, Guam, Hawaii, and America. Okinawa is less than six thousand miles or about fourteen days' travel time in a curved sea lane from the ports of Seattle and San Francisco.

Balanced on the twenty-sixth parallel of latitude, Okinawa in its climate compares favorably with Palm Beach, Florida, on the same parallel. While weather generalizations are always risky, Okinawa may be said to have the usual seasons except that in winter the temperature never descends to freezing. Crops are grown the year round, and the foliage is always green.

Autumn and spring are most delightful, characterized by warm middays and cool nights. Summers see daily temperatures around ninety degrees, which, coupled with frequent high humidity, cause some discomfort though no more than that to which most Americans are accustomed. The winter season is punctuated by rainy, cloudy spells during which, due to the penetrating quality of the damp chill, one is uncomfortable without a fire, heavy clothing, or blankets at night. The heavy annual rainfall is well distributed throughout the year except for occasional semitropical downpours. Past records show an average of two hundred rainy days per year, although on the majority of these days the sun shines also.

Okinawa is about sixty-five miles long and from two to twelve miles wide. Its topography ranges from rolling in the south to mountainous in the north. Most sections, except the extreme south, where the battles raged fiercest, have a scattering cover of *matsu*, the native pine, interspersed with other trees, particularly about the villages.

Most occupationnaires consider it an attractive island. There are breath-taking seascapes in bright-blue weather, magnificent sunsets, and always on the horizon the picturesque, thatched

villages of the Okinawans and the patchwork quilt of their tiny fields and rice paddies.

Okinawa does have typhoons and, because they appeal to the dramatic sense and have been over publicized, these periodic tropical hurricanes receive more attention than is their just due.

Typhoons What is a typhoon? In simple language, a typhoon can be called a type of tropical cyclone. How does it start? Actually, a typhoon has its beginning in a low-pressure area disturbance. Unless atmospheric conditions improve, this low-pressure level disturbance grows in intensity and forms what is called a "depression," a tropical storm which develops surface winds to a maximum of thirty-three knots per hour. In its third stage of development, the typhoon is called a "tropical storm." The tropical storm is more intense than the depression; it has minimum surface winds of thirty-four knots or more, and maximum winds of sixty-three knots per hour. When surface winds become greater than sixty-three knots per hour, a typhoon is born. Our "Lady of the Pacific" is then ready for a stroll.

An oft-heard question on Okinawa, asked particularly by members of the fairer sex is, "Why are typhoons named after women?" It has been said that the naming results from the fact that "typhoons, like women, are fickle, flighty, and unpredictable; they fail to show up when expected and they enter and depart with a good deal of hubbub."

Actually, the name "typhoon" is not the only word used to

describe these weather cutups. Along the Atlantic coast of America they are known as "hurricanes," and the Australians refer to them as "willy-willies." Typhoons which originate north of the equator and west of the 180th meridian (Okinawa is included in this area) are christened with female names by the Air Weather Service.

Typhoons travel relatively slowly, usually only eight to ten miles per hour, but the local area may be affected for forty-eight hours or more before a typhoon actually strikes. The low-pressure area in the center of the typhoon is called an "eye," and the eye varies in radius from five to fifty miles.

It is interesting to note that the word "typhoon" is derived from the Chinese *t'ai-feng*, which means "big wind." In the southwestern North Pacific, in which Okinawa lies, more typhoons are experienced than in any other area on the earth. Most of the typhoons which threaten or strike Okinawa originate between the Marshall Islands and the Philippines. These storms usually move northwestward or northward into the region of Hainan and Formosa. These cyclonic ladies do most of their prowling in summer and autumn.

On Okinawa a set of typhoon warnings has been established, and this is made up of three "conditions." The first warning is Condition Three, which means that surface winds of fifty knots or greater are expected within forty-eight hours. The second warning is Condition Two, which means that surface winds of fifty knots or more are expected on the island within twenty-four hours. Condition One is declared when winds of typhoon velocity are expected within twelve hours. Typhoon

information, including the condition of alert, is broadcast as official announcements over the Far East Network, Okinawa.

Its History The Ryukyus became known to both China and Japan in the seventh century. A mission was sent out from China in the year 605 to secure information about these islands, but it failed because of lack of interpreters. The first recorded contact with the Japanese was in the year 617, when some natives from one of the northern islands brought gifts to Japan for the empress. The Japanese repaid this social visit some fifty years later.

From earliest times, the Okinawan people were ruled by kings. Monarchy, though a strong tradition among the Okinawans until eradicated by the Japanese in the late nineteenth century, was not characteristic of the other islands, though every group did have its own local chief. The most famous Okinawan king was Shunten, the legendary son of the fugitive Japanese samurai Tametomo and a local princess. In 1187, Shunten set about unifying the Ryukyus under his kingdom, and by the fifteenth century the entire archipelago had been brought under the rule of this dynasty, with governors established on each principal island.

In spite of this excellent opportunity of being independent, Shunten managed to get politically involved with the Satsuma clan in Japan. Around the year 1200, he agreed to the Lord of Satsuma's "theoretical" jurisdiction over the Ryukyus. This jurisdiction remained theoretical for a long period.

The isolation of Okinawa ended abruptly in 1372, when a

Chinese mission arrived and demanded that the Okinawan king submit to the authority of and pay tribute to the Chinese emperor; the king acquiesced. From this date Chinese trade and culture began to pour into the Ryukyus. Chinese traders settled in Naha, and native youths were sent to China in great numbers for their education. Strangely enough, the hand of Chinese authority was hardly felt; the Okinawan king continued to rule and Chinese officials paid only occasional visits to Okinawa. This was a period of great cultural advancement for the Ryukyus and the only period of genuine prosperity in their entire history until the "free-spending" Americans arrived in 1945.

The Japanese began to come back into the picture. To keep everybody happy, in 1451 the Okinawan king began to pay tribute also to Japan. The king was able to straddle this political fence with ease until around 1600, when Japan went to war against Korea. The Ryukyu state then began to lean toward China politically.

Displeased with this ambiguous allegiance, immediately after the Korean war, in 1609, the Lord of Satsuma, not the central authority in Tokyo, pulled a seventeenth-century Pearl Harbor and overran all the territory down to and including Okinawa. The Okinawan king was taken back to Satsuma as a "guest." He was actually treated as one; however, when he returned to Okinawa a few years later he found that Satsuma agents had "taken over" the Ryukyus.

Here begins the most peculiar period in Ryukyuan history. The Satsuma agents certainly were able to exercise absolute

authority over the Ryukyus, but they deliberately and successfully gave no outward manifestations of this authority. They permitted the Ryukyuans to continue their relations with China, even the paying of tribute. To foster the outward appearance of this relationship, they established Chinese language schools, but when Chinese officials paid their periodic visits to Naha, the Satsuma "bosses" would go into hiding. They were capable of anything to preserve this trade relationship between China and the Ryukyus, for by decree of the shogun, Japan was isolated. Trade with China had come to a complete standstill after the Korean war, but the crafty Lord of Satsuma was able to profit enormously by this indirect trade through the Ryukyus. There were other motives besides that of profit. The seeds of revolution against the shogun were already present in the Satsuma clan, and as subsequent events will show, the Ryukyus offered Satsuma opportunities for strengthening its plans. The Ryukyuans, who were also profiting from their trade, accepted this peculiar political situation.

Toward the middle of the nineteenth century, the Western powers became interested in Okinawa as a base of operations for opening up Japan. In 1844-46, the French visited Naha and, with the help of the Lord of Satsuma, were able to do some trading; the French provided Satsuma with a source of firearms.

The intrigue became complex at this point. To establish themselves, the French warned Satsuma of the British danger to Japan. Satsuma in turn used this to scare the shogun into allowing him to trade with the French, and this trade served

as a means of strengthening Satsuma's revolutionary plan against the shogun.

When the British arrived at Naha in late 1846, Satsuma "played ball" with them also. From America came Commodore Perry, who arrived at Naha in November, 1852, wintered in Okinawa, and proceeded to Japan in July, 1853. He and his men were quartered in a Buddhist temple at Naha close by the site of the present International Cemetery, in which are buried members of the crew who died during Perry's stay on Okinawa and other foreigners who have died on the island. Perry was lavishly entertained in the royal castle at Shuri, and his party explored the island and included in the reports of the Perry Expedition careful and scholarly studies of Okinawa and the other islands. Perry actually acquired a coaling station at Naha, his intention being to adopt the harbor as a port of call for a trans-Pacific steamship line which, he thought, would effectively achieve American control of Oriental trade and politics.

With the secret help of Satsuma, Perry concluded a treaty with the King of Okinawa. The Dutch did the same thing in 1858. During all these maneuvers, the Okinawan king co-operated with Satsuma in deceiving the others, including the Chinese, as to the real power of Satsuma over the Ryukyus.

Japan was ultimately opened to the Western powers by Perry, and all interest was lost in the Ryukyus. The Satsuma clan, with the help of other groups in Japan, overthrew the shogun and re-established the mikado on the throne. As soon as this adjustment was completed in Tokyo, the Japanese, in 1872,

dropped all pretense and took over the Ryukyus. Tribute to China ceased.

In 1879, the Okinawan monarchy was ended, and the local royal family was taken to Tokyo and supported with a handsome pension. Apparently this pleased the king, who by this time had become used to doing what the Japanese wished. Amami and all islands north were incorporated into Kagoshima Prefecture. Okinawa and all islands south were included in Okinawa Prefecture. Thus the Ryukyus became in fact a part of Japan proper, and its people became full citizens of Japan, officially at least, with all the rights of citizenship.

This status continued until the United States ended it in 1945.

**Under
United
States
Occupation** On June 22, 1945, organized resistance by the Japanese ended with the raising of the American flag on Okinawa. The Battle of Okinawa proved to be one of the longest and hardest campaigns of World War II. Total American battle casualties were 49,151, of which 12,520 were killed or missing. 110,000 Japanese lost their lives in the attempt to hold the island. When the campaign ended, 140,000 Okinawan civilians had died and ninety-four per cent of all buildings on Okinawa had been destroyed.

The Tenth Army began its co-ordinated mop-up campaign, which was to last from June 23 until its scheduled completion on June 30, but it was done in far less than the allotted time.

The mop-up troops first cleaned out some strong pockets of organized resistance in the sweep to the first phase line in

the south. Cave positions were systematically sealed up by flame throwers and demolitions, with hundreds of Japanese entombed within. Extensive patrolling ferreted out individual Japanese soldiers hiding out in the cane fields and rice paddies. By the end of the month the mop-up had yielded an estimated total of 8,975 Japanese soldiers killed, 2,902 military prisoners taken, and 906 labor troops rounded up. American battle casualties between June 23 and 30 came to 783, most of which were incurred in the first three days of the mop-up. The Ryukyus Campaign was declared officially ended on July 2.

Naha, the capital city, was leveled in 1945. Today it is a sprawling metropolis. During the battle for Okinawa, the island's industry and agriculture were destroyed. Today, these are on the way toward making this island chain self-sufficient. Where did all the reconstruction resources come from? They came from two sources: the Ryukyuan people, and the United States government.

Rice fields replanted, lacquer-ware plants rebuilt, the fishing industry reconstructed—all this emerged from the rubble of war. Grass-thatched huts as well as wooden houses with tiled roofs sprang up overnight. There was no capital to rebuild the obliterated industry; trained leadership was nowhere to be found; poverty and disease corroded the very spirit of the resourceful people. The United States, of necessity, stepped into the chaos and attempted to create order. Military government units issued food and clothing to the impoverished. Tent cities appeared when germ-infested villages had to be put to the torch.

In 1946, the United States Congress established an appropriation for the Ryukyus entitled GARIOA (Government and Relief in Occupied Areas). GARIOA's function was to eliminate the starvation, disease, and unrest then prevalent in the Ryukyus. Since its initial enactment, over 200 million dollars have been channeled into the islands.

Road networks, a power-generation plant and transmission system, harbor and water-supply improvements, agricultural products, lumber, cement—all arose out of GARIOA funds. Ryukyans, jobless in the war-torn economy, began to take home pay checks from the new boom in building employment.

A second impetus to rehabilitation for the island chain came in 1949: the Secretary of State, Dean Acheson, announced the intention of the United States to retain bases in the Ryukyus. An extensive omnibus appropriation was passed by Congress, integrating military and GARIOA construction projects.

In June, 1950, the conflict in Korea emphasized what the Pentagon already knew: Okinawa was vital in its location to our global strategy. Okinawa-based aircraft were but an hour's ride from the coast of Red China. Congress then approved a master-plan to turn the strategic outpost into an impregnable bastion. Billions were set aside for its conversion.

The face of Okinawa changed overnight. Multimillion-dollar construction programs poured money and material into the island. While Ryukyans benefited economically from the billion-dollar projects, the United States was getting more than its money's worth in the form of complete installations.

Today, Okinawa, already called the "Keystone of the Pacific,"

has a double military mission in the Far East. It is an anchored airfield, a short 350 miles from Red China, whose bombers can easily reach the inner perimeters of Communist defenses. Okinawa is also the potential staging area for troop concentrations, a base from which to launch an immediate sea- or air-borne offensive anywhere in the Pacific.

OKINAWAN FLOWERS

- | | |
|------------------|-------------------------------------------------------------------------------------------------------------|
| Angel's trumpet: | White flowers resembling trumpets. |
| Azalea: | Blooms January through March; brilliant red flowers; found in northern section of island. |
| Canna: | Blooms year round; warm, bright colors; found throughout the island. |
| Tiger's claw: | Blooms in scarlet splendor April and May; these flowers are indigenous to Okinawa. |
| Easter lily: | Blooms March through May throughout the island. |
| Wild gardenia: | Blooms February through May; the white flowers are smaller than the cultivated species. |
| Mock orange: | Used extensively as hedges; blooms seven times a year; small, white flowers; odor is more pungent at night. |

- Hibiscus: Many varieties blooming year round; red, pink, white are the more common colors.
- Japanese Thunberg: Blooms May and June; clusters of small, white flowers.
- Mestestoma candidum: Blooms July and August; has small white and sometimes purple flowers.
- Downy myrtle: Blooms June and July with purple flowering.
- Schoma Ryukiuensis: Native to the Ryukyus; blooms May and June; has white flowers of four or five petals.
- Showy K. Schuman: A type of ginger flower that blooms May and June. The multiple flowers are cuplike with a yellow-red center and pinkish outer coloring. The plant is like the regular ginger flower.
- Tangerine: Blooms in February; the fruit is edible August through October.

OKINAWAN TREES

- Banyan: The "tree of a thousand roots."
- Chinese black pine: Has the hardest and most beautiful wood on Okinawa; used in alcoves of upper-class homes.
- Cycad: Grows bountifully throughout the is-

- land. The long pinnate leaves end in a sharp point. The Okinawans eat both tree and seed and claim it makes fine saké.
- Ellipticas: Grows to about thirty to forty feet in height, has small leaves, sprouting in bunches. It is one of the rare trees that changes the color of its leaves during autumn. One is at Futenma.
- Mulberry: Has been planted extensively to support "back-yard" silkworms.
- Pandanus: Seacoast plant that grows an edible fruit similar to pineapple in flavor. The thorns and long leaves are used to make handbags and mats.
- Ryukyu pine: The picturesque pine growing everywhere.
- Australian pine: Has been imported and is similar to the Ryukyu pine.
- Bischofia javanicum: An impressive, tall hardwood with attractive foliage. These trees, or their remains, appear petrified and may be seen around Shuri.

THE HABU

There are more than eighteen kinds of venomous snakes in the Ryukyu Islands, but the *habu* is the most deadly. It is a

cousin of the adder, but is usually much larger. When a person is bitten, the venom poisons the blood causing muscular contraction of the heart and death.

Reports of the United States Civil Administration of the Ryukyus indicate that during 1951, 246 people in the islands were bitten by the *habu*. Of those bitten, six died and three suffered amputations. The remainder recovered through prompt first aid and the use of serum.

The bite of a *habu* should be lanced, and a tourniquet applied above the wound as soon as possible after the snake has struck. The blood should then be drained from the area of the bite and the wound washed with potassium permanganate or treated with sulphur and heat. After bandaging, the patient should be immobilized and kept warm. The serum must be administered to snake-bite victims as soon as possible.

In order to treat those unlucky enough to be bitten, supplies of serum are sent from Japan to the Ryukyus throughout the year for issue to hospitals. The serum, however, comes originally from the island of Amami Oshima in the form of dehydrated venom.

During the year 1951, 977 live *habus* were brought to the Habu Station on Amami Oshima, one of the northernmost islands of the Ryukyu chain. The station collects *habu* venom which is used to manufacture antidote serum. There is also a special farm at Nago, Okinawa, where a bounty of 100 yen (\$.80) is paid for every *habu* brought in.

The station on Amami Oshima was built with the aid of United States Grant-in-Aid funds and covers 650 square feet and

can accommodate about 1,500 snakes. One small room is set aside for the dehydration of the venom, and the remainder of the building is used for the storage of live snakes, the collection of venom through "milking" procedures, and storage of the bottled dehydrated venom.

All venom is sent to Japan for processing. Afterwards, the bottles of serum are shipped to the Ryukyus for the treatment of persons bitten by the poisonous *habu*.

CHAPTER II



THE PEOPLE

Racial Characteristics The earliest population in the Ryukyus was of primitive Caucasian stock akin to the Ainus of Hokkaido. This hairy stock apparently was driven northward, exterminated and absorbed by still more primitive people of Malayan blood, similar to the aborigines of Formosa. Later, a Mongoloid people who migrated to Japan sent offshoots down to the Ryukyus. Just as in the case of Japan, there were subsequent infiltrations of more advanced Mongoloid peoples.

Basically, both the Ryukyuan and Japanese appear to be an amalgamation of these racial elements and in about the same proportions. In the Ryukyuan natives, however, the AINU element seems to be more heavily represented than on the Japanese mainland. The admixture of other blood is slight, twelve years of United States administration notwithstanding.

Psychology Psychologists and sociologists marvel at the Okinawans' amiable disposition. Though living under crowded conditions, these people have a remarkably low crime rate, a high birth rate, and suicides are practically unknown in the long history of the island. Blood pressure is generally low, perhaps due to the excessive amounts of rice consumed in their diet, and insanity is rare. The people are not easily frustrated or excited by chimeras, as is so common in our Western world. Most of the babies are breast-fed and constantly tended by the mother or an older brother or sister, which results in a great feeling of security as the child attains maturity.

Because of the training which they receive at home and their religious beliefs, which teach them to respect their elders and venerate their forefathers, the Okinawan children cause their teachers practically no discipline problems. So thoroughly has obedience to one's superiors been inculcated into their lives, it is a common sight to see a group of several hundred children on a field trip or an excursion causing almost no noise or commotion.

The Resettlement Program Crowded conditions and overpopulation, age-old enigmas of the Orient, are the problem children presently confronting the Government of the Ryukyu Islands (GRI) and the United States Civil Administration of the Ryukyus (USCAR).

Approximately 640,000 Ryukyuans live on Okinawa alone. For every square mile of land there are well over 1,280 inhabitants, whereas in the United States there are about fifty persons per square mile.

Excessive population is definitely a stumbling block to Ryukyuan rehabilitation. The solution, both agencies feel, lies in migration, a redistribution of population within the eighty islands of the Ryukyu Archipelago.

Yaeyama Gunto, an undeveloped island group approximately 250 miles southwest of Okinawa, is the logical choice for such pioneering. It offers vast potentials in natural resources, agriculture, fisheries, and industry.

Awaiting exploitation are an estimated four million tons of coal, 200,000 tons of iron sulphide, and fifty thousand tons of manganese, not to mention enormous fields of virgin timber.

Over one thousand Ryukyuan have taken advantage of the resettlement program since 1949. Long-range plans call for the voluntary movement of another 100,000 persons to Ishigaki and Iriomote islands, largest of the Yaeyamas.

The resettlement program offers the emigrant free transportation and a direct stipend of eight thousand Okinawan yen (\$67.00) for tools, equipment, and construction needs. Extensive governmental public works are also planned. The grant in funds will be made by GRI, aided by USCAR.

The head of the emigrant family is the first to enter the new area. He will build a house, clear his land, and prepare for the arrival of his family six months later. He is given three and one-half acres of land for cultivation as well as three hundred *tsubo* (about eleven thousand square feet of land) for his house.

The Government Three political parties, plus a triumvirate of political independents, occupy the twenty-nine

seats of the assembly, which is the only legislative body representing the Ryukyuan people.

The first island-wide elections were held in 1952, seven years after the tenaciously fought Battle of Okinawa came to an end. The second election was held on March 14, 1954, when over a quarter million voters went to the polls to select the twenty-nine legislators.

The *Rippo*, or legislature, is a unique form of democratic government. It is a blend of the United States Congress, the British Parliament, and the Japanese Diet.

As an offspring of the United States Civil Administration, however, it is predominantly representative of American democratic procedure. There is a frequent crossing of party lines in the voting from the floor of the assembly, a characteristic of the United States Congress. This, coupled with a lack of party discipline on many crucial issues, often means that the balloting in the *Rippo* follows sectional or group alignments. The farmers, for example, may band together to oppose the municipal areas on the crucial issues of taxation.

The *Rippo* also draws from features common to both United States and British democracy to make its complex system operate. It can, for example, request members of the executive department (comparable to the British Cabinet) to come before the legislature and answer its pointed questions. This "watch dog" technique not only increases the co-ordination between administration and legislative programs, but also keeps the executive constantly sensitive to the "will of the people." Often, this process serves as a medium of spreading understanding, when the rash cry for

action must be deterred by the wiser and better-informed views of the executive.

The *Rippo*, finally, has elements of the Japanese Diet in its make-up. This embraces "attitude" more than democratic procedure. The Ryukyuan assemblyman is more willing on crucial issues to follow a precedent set by the Japanese Diet than one established by our Congress or the British Parliament.

The *Rippo* has a unique practice of its own: the political parties do not sit to the right or left according to the political affiliations, nor do they seat themselves according to districts or sections of the islands. Instead, each legislator draws a seat by lot at the beginning of the term and is assigned to it for the duration of the session.

A modern \$200,000 Ryukyuan legislative building was dedicated in July 1954. The beautiful structure includes offices and assembly hall, and stands, not only as a symbol of democracy, but as a monument of everlasting friendship between Ryukyuan and Americans.

The Language Standard Japanese has been taught in Ryukyuan schools for sixty years and is widely spoken throughout the archipelago. Even before the advent of modern education, Japanese was spoken by many Ryukyuan.

When the Japanese took over completely, in 1872, there apparently was no resistance to the adoption of Japanese as the standard language. Unlike the Koreans, the Ryukyuan have shown no inclination to drop the language after World War II.

Many Ryukyuan, especially the old, speak the aboriginal Ryukyuan language in private. It resembles Japanese in both grammar and vocabulary much more than does Korean, the third member of the Japanese language group.

Ryukyuan and Japanese are not mutually intelligible. Dialects of Ryukyuan are numerous. Even on the same island two or more are to be found; in some cases these are not mutually intelligible.

A few Japanese terms are listed below, which may come in handy to the English-speaking foreigner in the Ryukyus.

NUMBERS		MONTHS	
one	ichi	January	Ichigatsu
two	ni	February	Nigatsu
three	san	March	Sangatsu
four	shi	April	Shigatsu
five	go	May	Gogatsu
six	roku	June	Rokugatsu
seven	shichi	July	Shichigatsu
eight	hachi	August	Hachigatsu
nine	ku	September	Kugatsu
ten	ju	October	Jugatsu
eleven	juichi	November	Juichigatsu
twelve	juni	December	Junigatsu

SOME PHRASES

Good morning

Ohayo gozaimasu

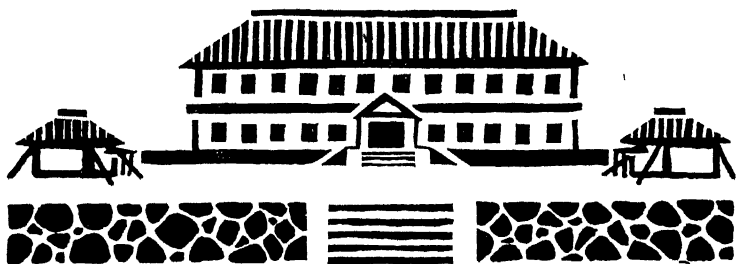
Good Morning, Miss Smith	Ohayo gozaimasu, Smith-san
How are you?	Ikaga desu ka?
Fine, thank you	Genki desu
Listen	Ano ne
Please	Dozo <i>or</i> kudasai
Thank you	Arigato gozaimasu
Thank you very much	Domo arigato gozaimasu
Just a moment please	Chotto matte kudasai
Water	Mizu
Please give me water	Mizu o kudasai
Book	Hon
Please give me a book	Hon o kudasai
This is	Kore wa
This is a book	Kore wa hon desu
Is this a book?	Kore wa hon desu ka?
Yes	Hai
Yes, it is	Hai, so desu
No	Iie
No, it is not	Iie, so de wa arimasen
Good-bye	Sayonara
Good day	Konnichi wa
You are welcome	Do itashi-mashite

SOME WORDS

pencil	empitsu	blue	aoi
room	heya	green	midori
floor	yuka	yellow	kiroi

wall	kabe	Sunday	Nichiyobi
window	mado	Monday	Getsuyobi
door	to	Tuesday	Kayobi
ear	mimi	Wednesday	Suiyobi
nose	hana	Thursday	Mokuyobi
eye	me	Friday	Kinyobi
mouth	kuchi	Saturday	Doyobi
hair	kami	man	otoko
arm	ude	father	otosan
leg	ashi	mother	okasan
white	shiroi	woman	onna
black	kuroi	baby	akachan
red	akai	doll	ningyo

CHAPTER III



EDUCATION

The Native Schools The public education system in the Ryukyus is on the 6-3-3 system, attendance being compulsory through the eighth grade.

The school year usually begins in the first week of April and continues until the last week in February, when tests are given. Graduation exercises are usually held in March. There are three vacation periods during the school year: summer vacation for one month during August; winter vacation of ten days, usually from December 25 to January 4; and spring vacation of two to three weeks after graduation.

Subjects taught in grade school are Japanese, social science, arithmetic, geography, history, music, art, and athletics. Some schools start the teaching of English in the sixth grade, but generally this is begun in junior high school.

Subjects taught in high school are history (Oriental, World,

American), Japanese, English, algebra, geometry, biology, physics, chemistry, bookkeeping, music, art, and athletics. There is sewing for the girls, which is often called "house-keeping," and agriculture for junior and senior high boys.

All students must purchase their own books; when they are finished with them they either keep them or give them to friends.

Children in the Okinawan schools attend five-and-a-half days a week, which include Saturday mornings.

On Okinawa, as of 1953, there were 153 elementary schools with an enrollment of 82,119 students and 2,114 teachers. On the junior high level there were 111 schools with an enrollment of 42,020 students and 1,395 teachers; and on the high school level there were 14 buildings with an enrollment of 8,925 students and 355 teachers.

The approximate teachers' salaries are as follows. An elementary school teacher with a temporary certificate, after a short seven months' training course, receives \$19.20 a month. The highest salary with certification is \$38.50 a month. A temporary certificate is good for five years and may be renewed for five more years. The principal of a primary or junior high school receives a salary of \$45.60 a month. The lowest salary for a high school teacher is \$19.20, and the highest is \$48.90 a month. A high school principal gets about \$50.90 a month. If a teacher is married, he receives \$5.00 extra for his wife, \$3.35 for the first child in his family, and \$1.65 more for each additional child each month.

The average teacher's wages for certain villages during Feb-

ruary, 1954 were as follows: Naha—\$29.35; Kume—\$29.40; Chinen—\$29.00; and Nago—\$28.55.

*Ryukyuan-American
Friendship
in Education*

On May 26, 1853, Commodore Matthew C. Perry began a friendship which has lasted over one hundred years. It was then that Commodore Perry arrived on Okinawa to establish friendly relations between the United States and the Ryukyu Islands.

After World War II, the first step toward rebuilding the friendship Perry had begun was striving for mutual knowledge. As Americans here became acquainted with Ryukyuan life and customs, Ryukyuan were offered the opportunity of seeing how Americans live and work in their home country.

The National Leaders Program permits Ryukyuan businessmen, government officials, and teachers to tour the United States for ninety days. During this time they study American methods of work, especially in their own fields. Besides gaining knowledge, these leaders have returned with firsthand understanding and fondness for Americans and their way of life.

The Ryukyu Archipelago ranks fifth in the number of students on government scholarships to the United States; only France, England, Germany, and Japan have more. The island chain has a higher per-capita ratio of young men in American colleges than any other country. This project which acquaints young Ryukyuan with the American way of life is the Student Program. With a million-dollar investment in the overseas program and

the future leadership of the Ryukyus at stake, the U. S. Civil Administration is deeply concerned with the type of scholar it sends abroad.

To help solve the problem of selection, the Civil Administration founded the English Language Institute at Nago in October, 1953. The school accepts Ryukyuan students with the triple aim of teaching them English, improving their teaching skills, and developing their understanding of Western culture.

The educational methods employed at the school constitute a new path in English-language instruction. There are no beginners' books on English. Instead, university-level texts on United States government, literature, and history form the backbone of their reference work. In addition, conversation in Japanese is discouraged while on campus. Tests, classroom discussions, theme papers, and the like are all conducted in English. Six months after entering Nago, the Ryukyuan student can speak, read, and write English along with the best of them.

The effectiveness of these efforts is manifest in the glowing accounts of the United States which the Ryukyuan students bring home with them, and the constant deepening of true friendship between the two nationalities.

The second step toward friendship is following naturally. Joint women's clubs have sprung up spontaneously as interest and companionship between the nationalities increase. The International Women's Club here on Okinawa boasts the largest membership for a club of its kind. Over one hundred women meet monthly to compare customs and beliefs, and to chat.

Art exhibits, athletic contests, and working together in offices

and at construction sites also combine to forge the links in the chain of friendship.

University of the Ryukyus On a site once reserved for Okinawan royalty, today's Ryukyuan scholars delve into an ever deepening and broadening sea of knowledge.

These students are preparing to enter the competitive life of a democracy on the spot where kings and princes once held court.

Over one thousand Ryukyuan men and women are now studying at the University of the Ryukyus, which was founded on the rubble of historic Shuri Castle hardly ten years ago. Starting on a shoestring, the university has progressed rapidly.

The first graduating class of the University of the Ryukyus completed four years of study in February, 1954. Most of these students first saw the site of their university as the location of Shuri Castle, formerly one of the Orient's priceless treasures.

The original Shuri Castle was built in 1188. Throughout the ages it was improved, demolished, and rebuilt many times. By the fifteenth century it was surrounded by a large park, an artificial lake, and twenty buildings, reflecting the growth of the powerful Shuri Kingdom.

Converted into a museum in 1879, when the Japanese dominated Okinawa, the castle and grounds were considered outstanding examples of the Oriental golden age.

In 1945 the Americans invaded Okinawa. Realizing that this island was the final stepping stone to their homeland, the Japanese defended it desperately. They chose Shuri Castle as

their headquarters, and before the end of the battle, the castle was completely demolished.

This location was chosen for the university because of its close connection with Ryukyuan government and education throughout the ages. United States Civil Administration and Ryukyu Islands officials found a deplorable lack of trained leaders on Okinawa. Apparently during the eighty years of Japanese domination, all key positions were filled by imported personnel. In an effort to rectify this situation, USCAR funds were immediately channeled into an education program.

In 1947 the initial plans for the university were outlined in a three-fold educational program. This program embodied the training of Ryukyuan students and national leaders in the United States; sending Ryukyuan students to Japan for training in such fields as medicine and engineering, which are not covered in local institutions; and financing and organizing a local four-year university course to cover the long-range educational program.

Now standing above the foundations of the castle are many temporary buildings and six permanent structures including a dining hall, two men's dormitories, an administration office, a laboratory, and radio-station buildings.

Through the help and guidance of Michigan State College professors, the university has expanded the number of its courses. Art, social science, home economics, national science, mathematics, business administration, education, agriculture, forestry, and languages are now offered.

One of the biggest changes has been made in the method of teaching. The predominant technique throughout the Orient

was lecturing; medical students did not touch a patient until they became doctors, and science students did not work in a laboratory until they were fourth-year students. Under American leadership, "learning by doing" (time-tested in the U.S.) is being tried.

Tuition, books, room, and board for an entire year add up to \$100 per student. Government grants and individual donations are building up a scholarship fund handled by USCAR to help needy students.

Voice of the Ryukyus "Nestled high in the hills of Shuri," site of one of the hardest fought battles of World War II, radio station KSAR broadcasts daily as "the Voice of the Ryukyus." The only radio station owned and operated solely by the Ryukyuan people, KSAR broadcasts eighteen hours daily on a program schedule comparable to that of any average American station.

Each week, KSAR's programming ranges from classical music to transcribed Japanese quiz shows. Officials at the station have found that listening tastes of the Ryukyuan are quite similar to those of Americans. The Ryukyuan like mystery shows, "soap operas" (Japanese variety, of course), and have their favorite Japanese comedians.

The station has a heavy schedule of musical programs, because the Ryukyuan are fond of all types of music. They enjoy Western and American folk songs along with compositions from American stage shows. They like both the complex orchestration of the symphony and the solo samisen, a native three-stringed

instrument. Station officials believe that their favorite foreign music is the Latin-American rhythms, preferably the tango.

The KSAR record library of over four thousand transcriptions contains the largest collection of Ryukyuan folk songs in the world. Each village in the Ryukyus has its own particular folk songs. KSAR sends out a sound truck to record the various native songs, and all are filed after being played over the station.

Throughout each day, eleven newscasts are presented. Supplementing the newscasts, forty-five minutes of weather reports are spaced through the day. These weather reports are important to the predominantly agricultural Ryukyu Islands, especially during the typhoon months between April and September. Also, this information is of vital importance to the fishermen, whose industry has become increasingly important to the Ryukyuan economy.

Approximately sixty-five per cent of the weekly radio time is devoted to local broadcasts of educational, cultural, and religious significance. Ryukyuan leaders often are invited as guest speakers to familiarize the listeners with some timely topic. About thirty per cent of the station schedule is taken up by transcribed Japanese programs, and it is by means of these recordings that the Ryukyuan hear their favorite comedians and quiz shows.

KSAR has come a long way since its humble beginnings in April, 1948. At that time the military government received authority to initiate radio broadcasting for the Ryukyuan population. It was not until May, 1949, that the station's first test broadcast was made under the call letters, AKAR.

In January, 1950, broadcasting was begun, but in February, 1953, the station was formally dedicated and the call letters changed. However, probably the most significant date in KSAR's growth and development was April 1, 1954, when the operation of the broadcasting facilities was transferred from the United States Civil Administration of the Ryukyus to the University of the Ryukyus Foundation.

The station now operates on a commercial basis for the foundation, and the proceeds collected from advertising are used to promote higher education. The response of Ryukyuan businessmen was overwhelming. Immediately the merchants purchased eight hours of daily radio time. Since then there have been other advertisers and the foundation already can see an annual profit of over \$50,000. KSAR today has a staff of fifty Ryukyuan.

**Ryukyuan-
American
Culture
Centers** There are six Ryukyuan-American Cultural Centers in the Ryukyu Islands, and the three on Okinawa are located at Naha, Nago, and Ishikawa. The centers are one of the several activities of CI & E, a department of the USCAR, in Okinawa.

Each center has one American and one Ryukyuan director. The two main objectives of the centers are first, to help people learn how to govern themselves, support themselves, and raise their standard of living; secondly, to promote group activities in various arts and crafts, both Ryukyuan and American, and to introduce the arts of other countries.

The workers at the centers have translated the captions on

film strips into the native language and go about the villages giving lectures and showing films. They also conduct educational tours for Okinawan businessmen and teachers through the American stores and homes on the island.

One of the functions of the Ishikawa center has been to serve as a temporary health center, where the sick are given advice and treatment every morning.

There is also an auditorium at the Ishikawa Cultural Center, which is open and available to groups of all sorts except religious and political. The directors of social education meet here and plan programs for Okinawan youths and adults, based on American prototypes such as 4H Clubs, Boy Scouts, Girl Scouts, Rotary, and like organizations.

Ryukyuan dancers and musicians are encouraged to use the center not only for rehearsals and performances, but as a clearing house for booking their programs. The auditorium at the Ishikawa center has a capacity of four hundred people, but it has held as many as seven hundred, sitting on the floor.

Over 325 16mm. films in English, on a wide range of subjects, are kept at the Naha Cultural Center and are available free of charge to all organizations, Okinawan or American, at any time.

The centers offer the Ryukyuan in their vicinity explanations, guidance, precepts, and facilities. They operate on the theory that given an impetus, a place, and an opportunity, culture will flourish and expand.

The individual gifts that people of one culture can, and are giving gladly to those of another in the Ryukyus, are understanding, appreciation, and response.

CHAPTER IV



THE ARTS

Music of the Orient The music of the Orient includes most of the music of civilized man outside of Europe. The varied cultures which have spread across Asia and northern Africa during the past five thousand years have all developed rich musical traditions, a great variety of instruments, and more or less elaborate musical systems. By their own standards, the Orientals have ranked their music as high as their other arts. It has received the greatest praise from their poets, philosophers, and historians, and has often been the special concern of emperors.

That this music is still so little known in the West is due to the lack of adequate musical notation, to the decline of musical art in Eastern countries, and to the obvious fact that the music itself cannot be heard unless it is constantly re-created. Had the architect, painter, sculptor, and poet of the past been com-

pelled to work in a medium as ephemeral as tone, we should be as ignorant of their work as we are of the musician's.

In recent years Oriental and European scholars have undertaken anew the exploration of Eastern music. Old forms of notation have been studied. Attempts are being made to revive the cultivation of the classic music of China, Japan, India, and Arabia. European composers also have enriched their music with Oriental idioms and instrumental timbre.

It is now conceded that East and West have developed different aspects of music. The West has evolved a harmonic system unknown in the East; the East has explored subtleties of melody and rhythm unknown to the West. Each has a distinctive contribution to make to the music of world culture.

The cultures of the Orient may be conveniently grouped in four main divisions: 1) The Far East, chiefly China and Japan; 2) Indo-China, Burma, and Polynesia; 3) India; and 4) Persia, Arabia, and the Moslem countries of the eastern Mediterranean and northern Africa.

There are marked contrasts among the music of these groups, and between that of any two countries within these groups. Each country presents within itself a wide range of distinctions between folk music and art music, sacred and secular, old and new, shorter and longer forms, and the special characteristics of different provinces or periods.

The classical music of Japan is derived chiefly from that of China, which reached Japan in the third century, A.D., via Korea. At intervals from the sixth to twelfth centuries, Japanese

students went to China to study its musical system, much of which was adopted at the Japanese court.

The twelve *lu's*, or tones of the Chinese pitchpipe, are found in the classic chromatic scale, *choshi buye*, of Japan. The Chinese *shang*, mouth organ, became the Japanese *sho*. The Chinese *ch'in*, seven-stringed psaltery, influenced the development of the Japanese koto of thirteen strings. The five-tone and seven-tone scales are as common in Japan as in China.

In addition to the koto and *sho*, popular instruments of Japan include the samisen, or three-stringed guitar tuned in a fourth and fifth (or two-fourths or two-fifths); the *koyu*, or four-stringed violin (tuned G sharp, C sharp, F sharp, and F sharp, the two upper strings being played in unison); and the *hichiriki*, a small double reed oboe-like instrument.

Artists at Shuri Ryukyuan artists, like their painting brothers everywhere, cultivate individual idiosyncrasies. Congregating in art colonies, Ryukyuan style, many of the artists sport dashing beards, berets, and individualistic attire, while wielding their paintbrushes.

In one of the most prominent art colonies, located in Shuri, can be found artists who are outstanding in every medium. These artists typify the transitional nature of Okinawan culture today. While many of the present-day painters and sculptors are following the traditional, mystical style of their Oriental ancestors, others are adopting the Western approach to art. On the canvases of the latter can be found outstanding pictures

reflecting the influence of the European masters of the eighteenth and nineteenth centuries. Realism is rampant. Surrealism and abstraction have appealed to other artists, who are turning out products that vie with many of the most recent developments in these fields.

As indicated above, not all of the artists have followed the Western trend in art, not all are painting realistic pictures, or the more modern abstractions. Some Ryukyuan artists are still working in the materials and traditions first used in China hundreds of years before the birth of Christ. Working on silk with delicate brush strokes, these artists strive to depict the creative essence of life. After days of meditation on one scene, the painter will paint the mood into a picture without looking at the scene again. In this way, the artist feels that he is finding the most permanent aspect of the scene, not merely recording a fleeting impression made by light, shade, or varying weather.

The goal of Oriental art, to show basic truths of life, produces a subjective, abstract, and mystical picture. This mystical influence was introduced by the Chinese and Japanese.

Religion, philosophy, and the contemplative way of life have affected the Oriental expression through art. Early records of China indicate that the mystical trend in art was prevalent several centuries before Christ.

Chinese art reached its golden age during the Sung era (980-1126). It was carried through Korea to Japan. During the Ming dynasty (1368-1644) a great deal of Chinese art was brought directly to Okinawa.

remains of ancient Chinese civilization have been unearthed. The museum in Peking prizes a number of specimens from the second century.

Wood coated with lacquer became so durable that it was even used for the decorative motifs on ancient architecture. Many Buddhist temples erected long before Columbus discovered America were adorned with elaborate carvings coated with lacquer and inlaid with jade and precious stones.

The first lacquered objects to come to Okinawa were most probably brought by Japanese explorers who visited the Ryukyus about 714. By this time there had been an exchange of culture between Japan and China and the Japanese had learned the art.

Seven Okinawans, in the year 1437, journeyed to Japan to study the methods of making lacquer ware. They returned to Okinawa a few years later and trained others.

The shiny bowls and trays became so popular among the people that they began experimenting on ways to improve the quality. They succeeded in developing a new process and improving the materials to the point that Okinawan lacquer ware became famous throughout the East and was regarded from Japan to India as the best in the Orient.

The lacquer itself is made from the sap of the Chinese "lacquer" tree, in reality a sumac which grows wild in China but has for many decades been cultivated in northern Japan. Large trays are made from the lightweight *deiko* wood imported from the islands of Miyako and Yaeyama in the southern Ryukyus. Okinawa *deiko* forests were destroyed during the war.

portant, for when the vessels are fired in the ovens, chemical changes take place which alter the color and texture of the clay. Thus, a thorough knowledge of the composition of the material is essential to predetermine the end result.

Many of the most desirable types of pottery clay are available in great quantities on Okinawa; this may account in part, for the development and early perfection of the art on the island.

The creation of a piece of pottery can be oversimplified into three basic steps. Though the work is actually much more intricate and complex, it is from the three stages of shaping, decorating, and firing that the finished piece emerges.

The pottery wheel is usually mounted in a shallow pit. The operator sits on the edge of the pit and rotates the wheel with his foot. From the ball of mixed clay placed on the wheel, the potter gradually shapes the pliant material into the desired object. The artist uses few tools in the process; shaping, for the most part, is done with his sensitive and practiced fingers. By pressing and patting the spinning clay with his hands, he gradually creates his graceful figure.

After shaping, the vessel is usually decorated before it is fired. The decorations may be incised, painted, or raised. The type, amount, and theme of the design is dictated by the shape and usage of the object. A flower vase, for example, would hardly be decorated with fishes. The design would probably take the form of a rural scene or depict wildlife.

Firing is the last step of the process. It is here that the pottery is hardened, and here that it obtains its glazed surface. The clays, so carefully mixed prior to shaping, now subjected

to extremely high temperatures, produce the desired results. The Okinawan craftsman bakes his pottery in earthen ovens as did his predecessor of countless centuries past, and it sometimes takes days to heat these ovens to the required temperatures.

Art of Bingata After eighty years of Japanese domination and four months of intense fighting between the Japanese and Americans, there were only two men left on Okinawa who knew the intricate art of *bिंगata*.

Bingata is one of the most highly developed textile-coloring techniques in the Far East. Years ago, competition among the textile dyers on Okinawa was at a high pitch. Two schools, Chinen and Yokan, competed for superiority in *bिंगata*. Today there are only two *bिंगata* artists left.

Several hundred years ago, when Okinawa was quite active in foreign trade with India, Burma, Malaya, Indonesia, Java, Siam, China, Korea, and Japan, colorful printed cloth was imported from India and Java. It is believed that printing and dyeing techniques from these two countries influenced the development of *bिंगata*.

Prior to that time, Okinawans had discovered methods of dyeing materials only in one color at a time. *Aigata* was dyed indigo, and *katatsuki* involved simple patterns in yellow. Very recently, the University of the Ryukyus took notice of one of the remaining *bिंगata* artists. The staff and students found his cloth brilliantly printed with many-colored, complex patterns.

Through the interest of the university community, *bिंगata* has been introduced to the Americans. Orders have swamped

the remaining artists. The dyers have taught other Ryukyuan to help in specialized steps of the process but have refused to change the basic process and materials; thus they are retaining the true art of *bingata*.

Cotton, banana cloth, silk, and linen may be used for *bingata*. The most popular material is cotton. The piece to be dyed is first pasted or tacked to a wide, flat board. Wet rice starch is spread over the entire cloth through paper stencils, or fancy figure cutouts. After the starch has dried, the stencils are removed and the unstarched areas are ready for outlining or dyeing.

With small, stiff brushes, whose points are blunted, the selected colors are repeatedly painted along the starch lines until the cloth absorbs the dye. When the dyeing is completed, a mixture of tree sap and soybean juice is applied over the entire material to prevent the colors from fading. The last step is washing and stretching the cloth. The starch is washed out leaving clearly defined white areas around the newly dyed designs.

In the past, *bingata* was used only for kimono cloth; now, folding screens, wall hangings, table mats and other typically American uses have been found for this intricate and beautiful Ryukyuan art.

Jofu Cloth Manufacturing *jofu* cloth, made from ramie fiber, which the ancient Egyptians used to make the cloth for wrapping mummies, is an industry which Miyako Island wants to rejuvenate.

Jofu is almost a "dream" cloth. Slick, strong, and beautiful, it resists soiling and launders well. It is light and cool in summer, yet its tensile strength is seven times that of silk. Right now there is a big world demand for fine *jofu*. In fact, the present demand is three to five times the amount of cloth produced.

Yarn for *jofu* is hand-spun. Miyako has perhaps one thousand hand-and-foot operated looms, and both *jofu*-making and cotton-cloth making are "cottage industries." Even today with the *jofu* industry slack, many housewives buy ramie fiber and make skeins of ramie. In Hirari City, one can see the natives stretching the fibers out in their yards or even halfway down the street.

The people of Miyako love elaborate designs; a prewar favorite was in the form of variations of the tortoise-shell theme, the tortoise shell being a symbol of long life.

Elaborate designs, however, take too long to make. Weaving is done on primitive hand looms. Young women run the looms; older women spin the yarn. A skilled worker can make a *tan*, about 12½ yards long and 14 inches wide, of *jofu* in about three days if the design is simple, and a *tan* of cloth brings about twelve hundred to two thousand Okinawan yen (\$10 to \$18).

Designing the fabrics is another art of Miyako the process of which a Westerner finds hard to believe. It is done by tying each strand of yarn at proper intervals with fine wire or thread before it is dipped into a dye bath. The wrapped part remains white and forms the basis for the design.

Jofu-making is a four hundred year old industry in Miyako, brought there from China.

Bashofu *Bashofu* is not a synthetic material such as nylon, dacron, or other miracle fibers, but is actually as natural as a banana. It is new only to Americans. Okinawans have been wearing clothes made from this cool, thin, crisp material for several centuries. The fact that it is new to Americans is not strange, considering that Okinawa is the only place in the world where this unique cloth is made.

At present there are only two villages on the island where *bashofu* is woven. Even though the banana is so abundant on Okinawa, the economical Okinawans use only the male banana plant for fiber. The female is the fruit-bearing plant and is saved year in and year out.

The manufacture of banana cloth is a community enterprise. In one village, Ogimi, over thirty women work together to produce from five to six hundred *tans* of *bashofu* a year. Before the war, this village turned out over one thousand *tans* annually, many for export to Tokyo.

Bashofu, like all materials used by Far Eastern women for kimonos, is measured by the *tan*. One *tan* is about fourteen inches wide and twelve yards long.

The banana stalk is cut in four-foot lengths, just right for the short Ryukyuan women to work. Layer by layer the stalk is peeled; each strip is then shredded into inch-wide ribbons, which are boiled in water several hours.

The softened strips are scraped between two pieces of split

bamboo to remove the pulp. Each fiber is separated. The many four-foot lengths are tied into one long strand. This is spun smooth into a spindle, dried, and dyed.

The dyeing process is similar to that used for *kasuri*. Untreated banana strips are tied on the strands to cover the area which will not be dyed.

Setting up the pattern on the warp threads before putting them onto the loom is a tedious and important step. After each thread is rolled on the wooden cylinder and combed into place, the cylinder is placed on the loom. Each thread must be drawn through the correct slot and tied on the loom. Then the actual weaving begins and the material takes its final form. One individual devoting full time to the process could make one *tan* of *bashofu* material in a month. With many women in the village helping, a *tan* can be finished within a week.

Lacquer Ware Items of shining lacquer ware, until a few years ago found only in museums or the homes of world travelers, are becoming as common in American homes as imitation Dresden dolls.

Archaeologists have established that the process of lacquering wood originated in South China during the Chou dynasty (481-256 B.C.). Indications are that it was not developed as a means of decoration but was used to preserve wooden furniture against rapid deterioration in the hot, moist climate of south-eastern Asia.

Archaeological expeditions into the vast reaches of Outer Mongolia have discovered lacquer ware objects wherever the

remains of ancient Chinese civilization have been unearthed. The museum in Peking prizes a number of specimens from the second century.

Wood coated with lacquer became so durable that it was even used for the decorative motifs on ancient architecture. Many Buddhist temples erected long before Columbus discovered America were adorned with elaborate carvings coated with lacquer and inlaid with jade and precious stones.

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Seven Okinawans, in the year 1437, journeyed to Japan to study the methods of making lacquer ware. They returned to Okinawa a few years later and trained others.

The shiny bowls and trays became so popular among the people that they began experimenting on ways to improve the quality. They succeeded in developing a new process and improving the materials to the point that Okinawan lacquer ware became famous throughout the East and was regarded from Japan to India as the best in the Orient.

The lacquer itself is made from the sap of the Chinese "lacquer" tree, in reality a sumac which grows wild in China but has for many decades been cultivated in northern Japan. Large trays are made from the lightweight *deiko* wood imported from the islands of Miyako and Yaeyama in the southern Ryukyus. Okinawa *deiko* forests were destroyed during the war.

Furniture is made from plywood. Small objects are hand-carved from the slim, hard trunk of the *shitamagi*, a tree native to northern Okinawa. Both *deiko* and *shitamagi* are cut and then seasoned in the elements. Seven months in the extremes of week-long deluges followed by periods of parched drought and searing sun assure purchasers that their prized objects are not made of green wood, which would warp as soon as it is removed from the island's humid climate.

At the Bembo lacquer-ware factory one may see the complete manufacturing process through the many steps from chunks of wood to the finished article.

After the wood is hand shaped, two primer coats (blue clay lacquer and pig's blood) are applied, allowed to dry, and then sanded. Five coats of red, white, or black lacquer are then added; each coat is allowed to dry for four or five days and is thoroughly sanded with fine sandpaper and pumice. The final coat is not sanded.

The brush used in applying the lacquer is quite unique. It is a rectangular-shaped brush, which resembles an ordinary lead pencil, with compressed hair of young, unmarried girls taking the place of graphite.

Three types of decorations are used: inlay, in which mother-of-pearl is set in prior to the final coating; appliqué, in which colored pigments in the shapes of flowers, bamboo, or lettering are added after the final coat of lacquer has dried; and hand-painted designs.

Judo Since it was against their religion to carry weapons,

the monks in Tibet invented jujitsu as a means of defense five thousand years ago. It quickly spread through China, and about 2,600 years ago the Japanese, impressed by its effectiveness, adopted jujitsu.

Originally practiced solely by the nobility and guarded as a secret art, today judo has spread throughout the world to become known as a clean, wholesome sport enjoyed by top-notch sportsmen of all countries.

When in the sixteenth century a great change occurred in the methods of fighting, the old martial arts fell into rapid disuse, and interest diminished accordingly so that the jujitsu masters lost their official positions and were forced to seek other employment. Jigoro Kano, a student of many of the old masters, realizing that the arts were disappearing, set out to revive, organize, and systematize a course of instruction in them. In 1882 he established the Kodokan in Tokyo, and today's sport of judo is that system developed by Professor Kano.

The belt system identifies at a glance how a man stands in judo. Within the beginners' group there are five classes; those in the first two wear a white, and those in the upper three a brown belt. Then a student is graded and wears a black belt. There are ten grades, and special types of belts are worn by high-grade practitioners, such as the red-and-white belt from sixth to eighth grades and the red belt for ninth and tenth.

Grading in judo is based on ability, which is usually measured by proficiency in contests, but also by special examinations and by the student's general conduct as well as knowledge of judo.

It is interesting to note that the award of belts is acknowledged

only at Kodokan. Certificates are given, never to be taken away from a man except in extreme cases where judo is misused or practiced illegitimately. On file at the Kodokan are kept the permanent records of every judo man in the world.

Judo is taught in all schools here on Okinawa. After joining the force, Okinawan policemen become judo experts through intensive training which the police department sponsors. These are the men who are currently teaching judo on the island.

The experts from the Naha Police Department assemble their students on specially padded floors and show them that judo is not a brutal sport. It must be pointed out that one cannot get hurt if proper falls are perfected. Practice is very necessary and important. Strength or weight is unimportant in becoming expert in judo. Great emphasis is placed on leverage, foot action, and body movement to overcome the superior weight of an adversary.

Judo experts strive for perfection. Brutality is eliminated, leaving only the sport. In the United States, Teddy Roosevelt was the first American brown belt. Judo spread through the states at the turn of the century and is currently very popular on the West Coast.

The We derive our English word from the Greek, *abax*,
Abacus while the Japanese, *soroban*, came, sometime in the seventeenth century, from the Chinese, *suan-p'an*.

The origin of the abacus is a matter for conjecture. That it is here, and apparently here to stay, is a fact. The scarcity of writing materials in ancient times probably gave rise to

primitive, mechanical calculation devices. The abacus is one of these which survived the centuries.

Before the abacus, a sand- or dust-covered table was used. It was easy to write figures on this with the aid of a stylus, or even a finger. Hence, etymologically speaking, the word *abax* is Semitic, meaning "reckoning table," which the Greeks promptly took over. As dust rags manned by finicky housewives appeared on the scene, the dirty type of calculating device gave way to the ruled-table and disk system. In the seventeenth century many forms of this line-type abacus were in use throughout Europe.

There was also another strange abacus about that time. This one had movable counters which slid up and down in grooves in the table.

All these types have been found in ancient Roman ruins, but the last, the one with the sliding counters, survived and developed. It developed into a device with beads sliding up and down on a rod, and is still in use in China and Japan.

The Oriental counting-rod abacus, called *ch'eu* in China and *sangi* in Japan, has been used since ancient times as a rapid means of calculation. The *ch'eu* of China seems to have originated in Central Asia. In the sixth century, references were made to an abacus operated by a system of counters which were rolled in grooves.

It is quite possible that the abacus mentioned in the sixth century was suggested to China by the Romans, as there was known East-West intercourse at that time. In support of this theory for the origin of the Oriental abacus, there is the fact

that the Chinese write downward in vertical columns. If a Chinese is compelled to write horizontally, he invariably will write from right to left. The abacus, however, must be operated from left to right. This tends to indicate that the abacus is not native to China.

Whether indigenous to the Orient or Europe, the Japanese and Chinese have become experts in the manipulation of the beads. It should be noted that the Japanese *soroban* is actually a more streamlined version of the Chinese *suan-p'an*, which is somewhat of a "king-sized" version, the beads of which are larger than marbles.

The American visitor to the Orient is attracted strongly to the *soroban*, which all shop owners, clerks, and bankers use instead of the modern adding machine. The abacus is simple, rapid, and seldom if ever makes a mistake.

The Use of the Abacus The abacus is based on the decimal system. There is a horizontal beam which separates one bead from the other five on each rod. The beam has a dot on every third rod. On each rod, the one bead above the beam has five times the value of each bead under it.

Before any calculation is begun, all beads must be in a position representing zero. That is, all 5-unit beads (the ones above the beam) must be moved up, and all 1-unit beads (the ones under the beam) must be moved down, thus leaving a space on each rod on both sides of the beam.

Choose a rod under a dot, about the middle of the abacus or a little further right, and call it the unit rod. On this rod,

each of the five beads under the beam has the value of 1. Therefore, the one above the beam has the value of 5. To represent 1, you move the top of the lower beads up to the beam. If you bring up another one, you have 2. If, in addition, you bring the bead above the beam down, you have 7.

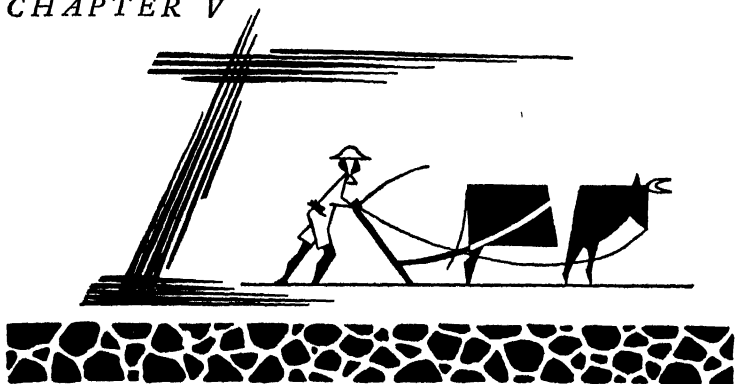
The first rod left of the unit rod is the tens' rod. Hence, each of the five beads under the beam has the value of 10, and the one above the beam has the value of 50. Every 1-unit bead on this rod is then equal to the addition of all the beads on the unit rod.

The second rod left of the unit rod, the one next to the tens' rod, is the hundreds' rod. The one next to that, marked with another dot, is the thousands' rod, and so on. Therefore, every 1-unit bead on any rod is equal to the sum of all the beads of the rod on its left.

When one rod is full and no more can be added, you move back up the 5-unit bead and down the 1-unit beads, and move up one of the 1-unit beads on the next rod to the left. In order to add 4 to 8, for example, you move up one bead on the tens' rod and then on the unit rod take away 6 from the 8, and you have 12. In order to subtract 4 from 12, you move down one bead on the tens' rod and add 6 on the unit rod, and you have 8.

Note: For a detailed and comprehensive explanation, read *THE JAPANESE ABACUS: its Use and Theory* by Takashi Kojima, published by the Charles E. Tuttle Company, Tokyo, Japan.

CHAPTER V



INDUSTRIES

Cattle Raising In 1952 there were from forty to fifty thousand head of beef stock on Okinawa, with less than one-fourth of the Ryukyuan cattle being raised on Okinawa.

One of the Orient's top authorities on American methods of meat production estimates that it is possible beef-processing could be a five-million-dollar industry on Okinawa.

The Ryukyu Kono Slaughterhouse, which was established in 1952, butchered an average of thirteen hundred pounds of beef a day, all of which went to places catering to occupationnaires. The meat produced by Ryukyu Kono is low priced according to stateside prices, but there is nothing "cheap" about the manner in which it is prepared for market, except the salaries of the employees and the company's margin of profit.

The slaughterhouse, located just south of the Madambashi

bridge a few miles east of Naha on route forty-four, is modern in every respect. Entirely enclosed in fly-tight screens, the floor space is all smoothly finished concrete. There is a built-in scale at the entrance where animals are checked in. One section is especially equipped for handling hogs, with steam-powered lifts in the scalding vat. The entire slaughterhouse is given a thorough steam bath several times a week.

The beef, when ready for market, is definitely "prime." Before the war, Ryukyuan beef was considered the finest available in Japan, rating above American, Australian, or Argentine beef.

The superiority of Ryukyuan beef is partially due to the breed, but more to the method of preparing stock for market.

Most of the animals handled are the small, black breed known as *wajiu*. Some Hereford breeding stock was brought to Okinawa by the American military government, in 1946, and is mostly centered in the central part of the Itoman district. The Ryukyuan agricultural experimental station there still retains ownership of the breeding bulls.

Most beef slaughtered on Okinawa is four, five, or six years old, instead of three as in America. Shortly before being taken to slaughter, the animal is deliberately thinned, then penned and supplied constantly with food. Sweet potatoes, soybeans, and sometimes rice, are used for fattening.

Most of the beef stock on Okinawa is bred on Amami Oshima and brought to Okinawa when four to six months old, but the local breeding stock has been increasing constantly since the war.

The men who bring the herds from Amami and sell them locally—the Ryukyuan “cowboys”—are known as *gyuba-sho*. The term indicates that they are merchants as well as cattle-handlers.

Silkworm Industry The first shipment of silkworm eggs to Japan after the war was sent in June, 1951, from Okinawa.

The procurement of silkworm eggs is the first step in the complicated and highly skilled industry of making silk cloth. Before the war, Okinawa shipped 25,000,000 grams of eggs to Japan annually. They were then worth twenty-two *sen* a gram.

Eggs are now worth ten Okinawan yen (\$.08) a gram, but the Okinawan industry is only beginning to get on its feet again. There is a five-year plan to bring the egg-raising industry back to prewar level.

Okinawa has one big advantage over Japan: it grows better mulberry trees the whole year round. Japan can grow them only on an average of six months a year. The rich, green mulberry leaves are food for the worms.

Where does the silk come from? The process first starts with the cocoon, which contains the pupa. It develops into a moth; the moth lays eggs; the eggs develop into caterpillars known as silkworms; and the silkworms spin the cocoons. And round again the cycle goes.

To get silk thread, the cocoons are dipped into hot water so that the pupa inside is killed, and then the cocoons are unraveled by machines operated by skilled women-workers.

About six threads together make a strand of silk. The average cocoon produces a thread eleven hundred meters long. Top-notch cocoons produce up to thirteen hundred meters of thread.

Oddly enough, crossing Chinese- and Japanese-type moths results eventually in cocoons that have a stronger and longer thread.

Though Okinawa normally furnishes only the eggs, the *gunto* does have a small silk industry. Women use silk wadding to make colorful garments which, though they seem slight, are long wearing.

The Sugar Industry Sugar is again becoming the important industry of the Ryukyus and is playing a significant role in the economic recovery of these strategic islands.

Completely wiped out during World War II, the sugar industry now has about nineteen thousand acres of planted sugar cane, and produced about twelve thousand tons of black sugar during the 1950-51 season.

During the prewar 1930-40 seasons there were 47,000 acres in cane, twenty-four per cent of the total arable land in the islands. Some 94,000 tons of black sugar and 34,000 tons of centrifugal (raw) sugar were produced in the three thousand small mills and five large centrifugal plants during prewar times. Before the war, sugar accounted for sixty-five per cent of all Ryukyuan industrial production and exports.

The sugar industry is again coming into its own due to the abnormally high prices that black sugar (a crude product made by simply boiling out most of the water content of the raw

cane juice) has been and still is selling well in the Japanese market. The reason for this is that the Japanese government, while limiting the import of sugar from other areas below the true import demand, is permitting the import of Ryukyuan black sugar without restriction or import tax. Then, many Japanese, curiously enough, prefer black to granulated sugar and are willing to pay the higher prices.

Normally the black-sugar price runs from about sixty-five to seventy per cent of that for granulated, but now it sells for about twelve cents a pound, which is thirty per cent above the price of the refined product.

When more and more farmers began to plant their land in this lucrative crop, the civil administration provided GARIOA assistance in the form of new equipment for the existing small mills, an increase of fertilizer supplies, and the introduction of many varieties of cane to be tested by Ryukyuan agricultural experimental stations.

Many Ryukyuan government and business leaders began to seek a firmer foundation for the industry, knowing full well that the high black-sugar prices in the Japanese market were purely artificial and could not be expected to last long.

Should the price break come, they pointed out, the small, relatively inefficient black-sugar mills would no longer be able to operate at a profit.

Therefore, in 1950, Major General Robert S. Beightler authorized the use of GARIOA funds and loans from the Ryukyu Reconstruction Finance Fund (RRFF) for the establishment of large centrifugal plants. Approximately ninety million

yen from the RRF were made available as loans to assist the sugar company in financing the construction of these plants.

Moving from a position of economic insecurity to one of relative prosperity, all within a two-year period, the farmers of Minami Daito Island, some 183 miles east of Okinawa, have demonstrated the earning power of the sugar industry.

Farm income of this isolated island only twenty kilometers (one kilometer is five-eighths of a mile) in circumference is now declared to be the highest of any section of the Ryukyus by virtue of the re-establishment of the island's sugar industry. This is in spite of the fact that prices paid for sugar cane on this island are considerably below that paid in other areas, a little more than one-half the price paid on Okinawa.

In a report paying tribute to the energy and far-sightedness of the Minami Daito farmers in returning to the sugar industry as their principal means of livelihood, the Daito Sugar Company said that before the war the remote island, of three thousand *chobu's* in total area, had ninety per cent of the seventeen-hundred *chobu's* under cultivation given to the raising of sugar cane.

Since many Japanese soldiers were stationed on the island during the war, sugar-cane fields were converted to sweet-potatoes, tapioca, and cereals. Results were poor, and many islanders eventually moved away. The sugar mills suffered severe bomb damage.

By 1950 the situation had deteriorated to the point where only sixteen hundred persons lived on the island. The food situation was so poor that early in 1951 the mayor petitioned the Okinawa Gunto government for free distribution of foods.

In 1951 the Daito Sugar Manufacturing Company received a loan from the RRF and built the present two-hundred-ton capacity centrifugal plant. The firm thanked USCAR for technical advice during the restoration of the industry.

Bricks and Tile Okinawan manufacturing plants are turning out brick and tile by the kiln-full for Okinawa's building programs. GARIOA-purchased equipment installed in some plants is helping the industry's comeback. Before the war, production hit one million pieces of tile and 150,000 of brick a month.

The industry is one of Okinawa's oldest. It can be traced back to a Chinese immigrant, Wang Ying-teh of Kobuka, who started tile-making 379 years ago. Pioneer Wang's descendants tile-roofed Shuri Castle and many temples, then won grants of land for their work.

Typical of the plants is the Tsuboya tile and brick works of Kamakichi Oshiro, the biggest single producer. In 1951 he had seventy workers. In his yards are stacked 250,000 pieces of tile, including the big S-type tile which he pioneered on Okinawa. It has three small hook-shaped projections to lock the tile snugly in place.

At Oshiro's plant are clay-mixers, presses, and power engines. Clay goes into a mixer and is processed; then it goes into a shaper and comes out as a piece of soft tile.

The soft tile is dropped on a wooden form and then squeezed dry in a friction press. The tile is then laid on the ground to dry for two or three days till it is ready for the baking kiln.

These kilns are long, round-roofed, wood-stoked burners. At the Oshiro plant fifteen thousand tiles can be packed into a kiln at one "setting." Women workers crawl into the cold kiln; the tiles are passed to them, a piece at a time; and they pack them carefully.

Tile is baked five days and nights. S-type tiles, which no doubt eventually will replace the old type, are worth about 16 yen (\$1.2) apiece.

Pearl Farm The pearl oyster is raised on "pearl farms" in the southern islands of the Ryukyu Retto. After three years of scientific pampering in an atmosphere of almost bucolic serenity, the oyster yields its lustrous treasure.

The International Pearl Culture Station located on beautiful Shichiko Bay on the island of Miyako is now harvesting pearls. Because of the type of mollusks peculiar to those waters, every one of the pearls is the rare and lovely smoke gray, which is the true color of so-called "black" pearls.

The Pearl Culture Station is a private company whose president and chief technician, Mr. Yoshimitsu Hori, was a prewar manager for Mikimoto, the "pearl king" of Japan. When crops begin maturing semiannually, Mr. Hori will employ approximately one hundred Miyako people, many of whom are pearl-culture technicians he himself has trained.

Physically, the most hazardous job in pearl culture is the gathering of the pearl oysters. That is, it seems hazardous to everyone but the Ryukyuan pearl-diver. Dressed only in the clothes God gave them, these small bronze-skinned Orientals

dive to great depths to fill their hand-woven bamboo baskets with pearl oysters, which grow very large in the warm waters around Miyako and Yaeyama.

Once in the laboratory, these bivalve mollusks with their rough-fluted shells must undergo a delicate operation which unless expertly performed will kill them. Skilled technicians pry open the shell just far enough to insert a small, round nucleus. These nuclei come from fresh-water mussels which grow only in the Mississippi River.

After the operation, the oyster now in a wire basket goes to a shallow, ocean-water "hospital pool" for a period of three weeks. If at the end of that time it is still alive, it is taken from the basket and carefully submerged in a second pool for a two-month "recuperation" period. Surviving this and having regained its strength to a considerable extent, the oyster has by now begun to produce a pearl.

Next, the solitary pearl factory is placed in a third pool for three years, if it stays alive. There the oyster will deposit around the nucleus layer after layer of nacre, a substance similar to the mother-of-pearl lining its shell, in a patient attempt to rid itself of the irritation caused by the foreign object. In so doing it usually produces a gem of such fragile iridescence and symmetry as to make it of considerable value. The size of the nucleus determines the size of the finished pearl. However, cultured pearls are not valued according to size but according to color and symmetry.

Regardless of how gently the shell is opened to insert the nucleus, or "seed," the mortality among pearl oysters is very

high. Twenty per cent are lost the first year, and ten per cent during each of the two succeeding years. During these three years, the oyster is disturbed only semiannually when it is taken from the pool and cleaned.

Pearl farms are springing up all along the shores of the southern Ryukyu Islands, bringing a new industry to the archipelago. Six are already established. Cultured pearls compare favorably with natural pearls in everything, but especially in price, being considerably more reasonable.

Pearl Buttons Decorative and utilitarian, the pearl button, whose origin is unknown to many of its users, is a product of the sea. Daring divers plunge daily into the clear waters that surround the pearl islands in the southern Ryukyus in search of Takase, Hirose, Tamogai, and Kuroki shells. Their iridescent beauty cannot be matched anywhere in the world.

The island of Ikema is one of seven in the Miyako Gunto, which lies approximately two hundred miles south of Okinawa. The entire population of Ikema is engaged in the fishing industry, either fishing for shell or bonito. The latter, a game fish, is the source of the Oriental condiment, *katsuo-bushi*.

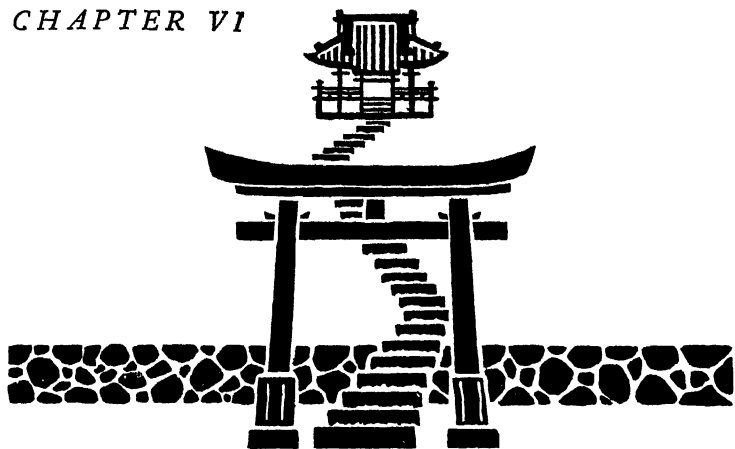
Katsuo-bushi is the strange, woodlike product of the bonito, which is actually so hard that it requires the use of a carpenter's plane to shave it into the soup or cooking pot. There is hardly an Oriental kitchen that is without its block of *katsuo-bushi*.

Although pearl shell abounds in the waters around the Miyako Gunto, modern diving equipment is practically unknown to the people of Ikema, who prefer to "skin dive" for shells.

To the observer, these human porpoises appear to be more at home in the sea than on land. Burned to a deep mahogany shade, the divers make a spectacular picture as they descend many fathoms to the coral beds in search of these shells.

After the shells are gathered, they are sorted, dried, and prepared for the punch presses where the women of Ikema process them for shipment to the finishing plant in Naha. Prior to the polishing of these shells, they barely resemble the objects of beauty seen on garments turned out by the fashion houses throughout the world.

CHAPTER VI



RELIGION

Native Beliefs The average Okinawan's religion is based on animism—a form of nature and ancestor worship in which the believer regards impersonal objects as having life or a soul. People pay homage to the natural objects surrounding them and endow these with spirits. Native animism has been tempered considerably by the influence of Shintoism, Buddhism, Confucianism, and Christianity.

Shintoism teaches the innate goodness of the human heart. "Follow the genuine impulses of your heart" is the essence of its ethical teachings. It declares that the spirit lives after death. Its greatest faith is in Taoism, which places emphasis on ancestor worship.

Taoism teaches that after seven generations ancestors become divine, and that therefore the ancestor must be honored and humored. This accounts in part for the innumerable pretentious

tombs which are built for the repose of the spirits who return to the world and their former abode once each year during the O-bon festival season.

The natives attend no regular religious services except the celebration of certain important festivals. These festivals are called *O-matsuri* and are marked by obeisance to the gods, by singing and dancing, by the recital of prayer formulae, and by sacrificial offerings, which usually consist of branches of *sakaki* along with vegetables or fruits of the season, placed in front of the shrine altar. These festivals are arranged according to ceremonial calendars, which vary in the different localities. Most of the celebrations deal with planting and harvesting, and the dates are determined by the lunar calendar, which begins its new year approximately thirty days after our solar New Year's Day.

During the third month of the lunar calendar, the planting of sweet potatoes is observed. Rice-planting comes during the fifth month, and the great festival of O-bon is observed during the sixth month. Prayers are offered to the gods of the sea during the seventh month. The ninth celebrates the harvest while the tenth is devoted to a fire-worshipping ceremony, and the eleventh pays homage once more to the fruits of the soil.

The Torii Literally, "torii" means "bird's nest"; *tori* being "bird," and *i*, "nest". This is interpreted the "nest of one's soul."

The *torii* is the gateway to Shinto temples. Before passing under a *torii*, the Okinawan bows, then walks under and a few

feet past, where he rinses his hands in a bowl of water on a pedestal. He walks to the shrine and stops in front of it, bowing twice, then clapping twice, then bowing once more. This rite of worship is part of the Shinto religion, whose chief deity is the sun goddess. It came to Okinawa from Japan, where it was also the emperor's religion.

Shintoism is the worship of many gods; in fact, it is said that there are eight million, the main one being the goddess of the sun.

Before the war, every classroom in the schools on Okinawa had a small Shinto shrine (similar in importance to the United States flag in the American schools), and the students would bow to it before beginning classes. Also, every home had a small shrine.

The Shishi Everyone has seen and admired the terrifying yet attractive *shishi* on Okinawa. They are as popular in the Ryukyus as Confederate memorial statues in the South of the United States.

The *shishi* are both feared and revered in the Far East. This pair of "lion-dogs" is reproduced in every medium from primitive red clay to priceless porcelain, and even ivory. The *Kara-shishi* ("Chinese lion") and the *Koma-inu* ("Korean dog") are very similar; they are often combined.

Both types of *shishi* are connected with the Shinto religion. They were originally to be placed at entrances to residences, graves, shrines, and singly on roof tops. The *Kara-shishi* and *koma-inu* used to face each other, the lion on the left and the

dog on the right side of the shrine, but now they are placed with their backs toward the shrine, facing those that approach the place of worship. They constantly guard the final resting place of family loved ones.

Sometimes weird-looking figures of the *Koma-inu* are used as family altar pieces. Some *Kara-shishi* are seen poised with a golden sphere under one paw. The latter is a symbol of prosperity.

It is often asked why the *shishi* are unmatched pairs. One explanation is that the figure on the left with a gaping mouth is saying "Ah!" which is ancient Sanskrit, and when properly uttered invites all that is good to favor the worshippers; whereas the *shishi* with the closed mouth is saying "Oon!" This, when properly "hummed," shuts out all evil.

Futenma Shrine At the ancient cave-shrine of Futenma, Shinto practices may conveniently be compared with those of the Buddhist temple nearby.

The Futenma Shrine is one of Okinawa's "infamous shrines," which dates from 1453. Two torii stand at the entrance. Okinawans of Shinto belief refer to the part of the shrine inside the torii as the "realm of sunshine," and the Buddhist priest from the Singon-shu Mission does not consider it strange to use the Shinto altar for Buddhist services.

It is said that people worship the guardian god in the cave at this shrine to help them on a safe journey, particularly men about to enter military service overseas.

There are two interesting versions of the story concerning the origin of this shrine. The first is that there once was a good farmer who lived at the village of Adaniya, whose wife and he worked exceedingly hard but could never get enough money to pay their taxes. Finally, the wife made up her mind to sell herself into slavery at Shuri, and then be able to borrow money to pay the taxes. However, after a while, she became very homesick and began to visit the cave at Futenma every night and pray to Futenma Gongen, a deity of the sea, for mercy. The god appeared a few years later and gave her some lumps of gold, which made it possible for her to pay off her debt and return to her husband. When people heard about this experience they too began to go to the cave for prayer.

A second version has it that many years ago an extraordinarily beautiful girl lived in Shuri. She was admired by many men, yet not one was permitted to come and see or court her. One day after her sister's husband had come into her room, she became so ashamed of the occurrence that she left her home and disappeared into the cave at Futenma. Later, people built a shrine in memory of her.

***Kannon-do
Temple***

About four hundred years ago, Prince Shotoyo of Okinawa was taken hostage by Satsuma, one of the Japanese feudal clans, whose domain was the present Kagoshima in southern Kyushu.

King Shohisa, father of the prince, prayed to the god Kannon-do for the release of his son, and within a year his prayer was answered.

Ever since this incident the people of Okinawa, especially travelers, have had a deeper feeling for Kannon-do and come to him with a prayer for safety before beginning a journey.

The Kannon-do Temple in Shuri was completely burned down during World War II, but in 1952 the local priest had it rebuilt, and a prayer of dedication was offered for the prosperity of Okinawa and for eternal peace in the world.

The Seven Lucky Gods **DAIKOKU-TEN** is the god of food, the kitchen, and wealth. He sits on two bales of rice, holding a magic mallet and carrying a large sack of treasures on his shoulder in typical Santa Claus style.

EBISU is the god of merchants and fishermen. He holds a fishing tackle in one hand and carries a big fish under his other arm and is said to bring good luck and fortune to those who earn their living by honest labor.

FUKUROKU-JIN is a god of Chinese origin, who is a prophet-philosopher and able to perform miracles. He is worshipped as the god of happiness, fortune, and long life.

JUROJIN is the god of long life, who is depicted as an old man with a snow-white beard, holding a holy stick to which a scroll of wisdom is tied. He is always accompanied by a deer, a crane, or a tortoise.

HOREI is the god of generosity, which is shown by his big, bulging stomach. He is believed to have been a wealthy Buddhist priest in China and extremely popular with small children, who followed him wherever he went.

BISHAMON-TEN is the god who is known as a guard of honor

of Buddha and a guard of the North. He is seen holding a miniature pagoda in one hand and a long spear in the other and is said to be the guardian of treasures.

BENTEN is the goddess of beauty, art, music, and eloquence and is always pictured playing a lute. She is said to be an Indian goddess and the sister of Bishamon.

CHAPTER VII



CHRISTIANITY

The Protestant Church Christianity was introduced to Okinawa as early as 1844 but secured only a minor foothold. At the beginning of the war there were about a dozen church buildings with approximately eight hundred members. When the war ended, only two church buildings remained, and those were badly damaged. At least one-half of all the Christians had died as a result of the war.

Immediately following the war, the Methodist, Baptist, Presbyterian, Japanese Holiness churches, and the Salvation Army formed an association which subsequently became the United Church of Christ of Okinawa. In 1950 the Methodist Church sent out missionaries from the United States to work with the new church. Missionaries from the Episcopal and Seventh Day Adventist churches arrived in 1951 and began work under the auspices of their respective churches.

In the fall of 1950, the Protestant chaplains of the United States Army and Air Force began a concerted effort to aid the indigenous churches in reconstructing their buildings.

Since the modern missionary program seeks to get the maximum of leadership from the indigenous churches themselves, three ministerial students were sent to Japan for theological training in 1951 through aid granted by the Foreign Missions Conference of North America; in 1952 the number was increased to seven, and their support was assumed by the Protestant congregations of the Army and Air Force chapels.

In January, 1953, the Army and Air Force Protestant chapels assumed the responsibility of supplying literature for the Sunday schools of the United Church of Christ of Okinawa. Five thousand pieces of literature for pupils and helps for teachers are required each quarter, and this is a continuing project of far-reaching significance.

THE CHRISTIAN MISSION AT NAGO began in July, 1945, when Chaplain Woodruff was sent to the city of Nago, Okinawa, for his first overseas assignment as a chaplain in the Army Field Hospital. He took a great interest in the natives and wanted to help them, so that after he was released from the Army in September, 1948, the Reverend Woodruff returned to Okinawa with his wife as a missionary under the Disciples of Christ Church.

Work at that time consisted of organizing Bible classes in various villages. The first church building was dedicated in Nago on May 28, 1950. Later, two more churches were dedicated:

one on Easter Sunday, 1952, in the village of Yabu, and the other on Easter Sunday, 1954, in the village of Motobu.

Other missionaries connected with this mission have been Mr. and Mrs. Mel Huckins, who joined the Nago mission in September, 1950, and began to open new classes in neighboring villages; Mr. and Mrs. Carl Fish, who came in 1952 and worked in the Nago area until 1954, when they opened up work in the Koza district; and Mr. and Mrs. Lloyd Christman, who arrived on Okinawa in November, 1953, and worked in the Nakajin area.

Since the beginning of the Nago mission in 1948, a small Bible college has been opened, providing two years of college teaching in the Bible. Eighteen students were enrolled in 1954. Three students were sent to study at the Tokyo Bible Seminary, and two others enrolled in the San Jose Bible College in San Jose, California; average support for these students has been \$15 per month. Full-time workers among the natives receive a salary of \$25 a month. Native pastors lead the work in Yabu, Motobu, and Ie-shima.

Also, summer camps have been held at Imbu Camp Grounds where five acres of coast property were leased for this purpose. Registrations for the 1954 camp included ninety adults, forty-five students of junior high age, and seventeen workers.

THE EPISCOPAL CHURCH on Okinawa began its work in 1897, when Reverend Satoru Ushijima from Japan established a mission in Naha. In 1920 work was begun in the Airaku-en leper colony.

In 1950 missionaries from the United States came to Okinawa

and re-established a mission in Naha. Four other congregations have been formed.

On November 21, 1954, Reverend Luke Kimoto was ordained a priest in the Episcopal Church on Yagagi Island, the home of the Airaku-en leper colony. The HOUSE OF PRAYER at Airaku-en is located just off the west coast of the northern part of Okinawa on a small island which is the home of almost one thousand lepers. Airaku-en, meaning "garden of love and comfort," was founded in 1920 by Mr. Aoki from Japan, a lay reader of the Anglican Church. Prior to the outbreak of World War II, the Japanese government had taken it over and expanded it to a colony of fifty modern buildings.

Mistaking it for a military installation, the Allies bombed it severely and destroyed most of the buildings. Following the war, through the efforts of USCAR, several other organizations, and many individuals, the colony was rebuilt.

The construction of a chapel known as the House of Prayer was begun in July, 1953. \$3,600 were contributed by the Army and Air Force Protestant chapels, \$400 by the Church of Christ of Okinawa, and the remaining \$4,750 of the total cost by the Episcopal Church of Hawaii. This project was inspired by Dr. Rolfe Von Scorebrand, a member of the staff of the leper colony, who later traveled widely in Europe and America raising funds for the colony.

THE ISHIKAWA CHURCH. In June, 1952, the United Protestant Fellowship of Kadena Air Base, under the leadership of Chaplain John F. Smeltzer and with the cooperation and support of all

the Protestant chaplains on the base, launched a campaign to replace the old and run-down church building at Ishikawa with a new and modern building adequate for the needs of the community. The campaign quickly gained momentum and on March 15, 1953, the new building, erected at a total cost of \$6,300, was dedicated.

THE ITOMAN CHURCH. This church came into being as the result of a Sunday School class organized at Christmas time, 1945, by Mr. Isamu Yonashiro, formerly a prosperous dentist of northern China but now repatriated to Okinawa. Mr. Yonashiro gave up his dental work and became an evangelist in 1946; in 1947, he secured an army quonset hut and provided Itoman with its first postwar Christian church. Three years later the building was destroyed by a typhoon. The growing congregation rebuilt it, but soon it was no longer adequate. In December, 1950, the Naha Air Base Chapel, under the leadership of Chaplain Ellis R. Veatch, began the project of helping the people build a new and modern church and parsonage. Gifts to the project totaled \$6,000, with members of the church giving sacrificially of their time and meager earnings. The church was dedicated in April, 1951.

THE MAWASHI CHURCH. Through the efforts of Chaplain Ernst W. Karsten, a quonset hut was secured from the army and erected as a church building. The chapel at Chinen contributed \$100 for the rehabilitation of the quonset, which replaced a thatched-roof building. It was interesting to note that the Mawashi church was built on the site of an old Buddhist temple

which was made available by the city government. It has a vigorous, young congregation which offers great opportunity for the future.

THE NAHA CHURCH. Stone Chapel Church, formerly the Methodist Church of Naha, and one of the two churches left standing at the end of the war, was without a full-time pastor because it had no parsonage. Chaplain Ernst W. Karsten took the lead in helping the people provide a home for their pastor. Contributions received from the chapels at Chinen, Kue, and Kadena provided \$350 of the total cost of \$1,600, which the congregation was then able to finance over a period of years. This inspired the Naha Port Chapel to take over the project of repairing and replacing the doors and windows of the Stone Chapel Church at a cost of approximately \$700. Youth for Christ, which was then using the church for island-wide Saturday-evening meetings of military personnel, began the general rehabilitation of the church. During the year 1952, Youth for Christ spent \$2,200 on the building, and the Kadena Air Base Chapel contributed \$500.

SASHIKI CHURCH serves one of the younger congregations; situated on the Chinen Peninsula, it was built on land given by one of the members of the congregation. Chaplain C. M. Crouch led his chapel congregations in giving \$1,900. The Ryukyus Army Hospital Chapel congregation contributed \$600, and the Okinawan people of the church and the community contributed \$250. The Church serves a community of five thousand people, and the annex to the church provides a home for the pastor.

THE SHURI CHURCH The town of Shuri, as the capital of ancient Okinawa and the home of kings, has long been the cultural center of the Ryukyu Islands. During the Battle of Okinawa in World War II, it became the center of one of the strongest Japanese defense positions. When the smoke of battle had disappeared, Shuri Church, though badly damaged, still stood. The shell-marked cross atop the church became a symbol of hope to both Christians and non-Christians as daily prayer meetings were held in the shattered remains of the church at five o'clock each morning. The job of reconstructing the church was begun in the spring of 1951; through the leadership of Chaplain James Griffen the Kadena Air Base contributed \$2,800. A contribution of \$2,500 from the Hennepin Avenue Methodist Church, Minneapolis, Minnesota, made possible the completion of the church and its dedication in May, 1952.

THE TAKAHARA CHURCH. In December, 1951, under the leadership of Chaplain Albert R. Moss, the Protestants of the 29th Infantry were responsible for the church built for the villagers of Takahara, near the Awase dependents' housing area. The church, designed by Corporal Charles Link, occupies a five-and-a-half acre site overlooking the Awase, Maehara, and Buckner Bay area. It seats three hundred people and was built at a cost of approximately \$2,400. The grounds on which the new church was erected were donated by several prominent residents of Takahara, who were not Christians but were interested in having a church in their community. The church began its services with a congregation of seventy baptized adults and two hundred Bible-school children.

TAMASHIRO CHURCH. Importance cannot always be measured by size or expenditure of money; such is the case of Tamashiro. Through the efforts of Chaplain Ernst W. Karsten, a quonset hut was secured from the army, and a church building was erected to replace a thatched-roof building of a very temporary design, erected soon after the war. Contributions from the chapel at Chinen helped rehabilitate the building.

THE YABU CHURCH OF CHRIST, situated along the shore of the East China Sea near the mouth of the Yabu river, was dedicated on Easter Sunday, 1952. The concrete-block structure was built at an estimated cost of \$3,000, and a lot of volunteer help. By using straw mats on the floor to sit on, five hundred people can be seated; when seats are installed it seats two hundred. Modern electric lighting was installed in the church by Sergeant 1st Class Richardson, who donated his time. In addition to the lights there are several outlets for plugging in movie and slide projectors.

YAKENA CHURCH. From atop a low hill on the White Beach Peninsula one looks out across a village of five thousand people, named Yakena. The community has a pastor, and the congregation is made up of a group which meets in the homes of members and in school buildings. Land for a church building in this area has already been donated, and the church will be constructed as soon as funds are provided.

THE YOMITAN CHURCH. The cornerstone of the new Yomitan church was laid in September, 1951. Men of the 529th Aircraft Control and Warning Group and the 1962nd Airways Communication Squadron worked in close co-operation with Chaplain

Earl F. Johns and raised \$1,900, also contributing many hours of labor. Under the leadership of Chaplain Spencer D. McQueen, who succeeded Chaplain Johns, an additional \$1,100 was raised and the building completed. Many monetary gifts came from home churches and friends of service personnel who were interested in the project. One of the oldest congregations on Okinawa held the first service in their new building in November, 1951.

THE YONABARU CHRISTIAN CHURCH for Okinawans was dedicated on a Sunday afternoon, April 8, 1951, with four hundred occupationnaires and church members on hand for the services. The church building, which was the first on the island to be rebuilt, is of stucco construction and has a bell tower topped with a large cross. It is about one-quarter of a mile south of the village of Yonabaru and was constructed with funds donated by military personnel of Chinen and the Lutheran congregation of Rycom. The project was initiated in December, 1950, by Chaplain Ernst W. Karsten, and together, the congregations contributed a total of \$3,200. The Women's Chapel Guild of Kadena Air Base acts as a sponsor for the church, which serves the children of the Airin-en Orphanage.

The Catholic Church In 1924, French-Canadian Franciscans came to Okinawa from southern Japan, but the Japanese expelled all Catholic priests from the Ryukyu Islands in 1935. Shortly after World War II, the Capuchin friars began their work among the Catholics who had survived the persecution of the preceding decade.

In 1947, the Most Reverend Appollinaris Baumgartner, Vicar Apostolic of Guam, was appointed Apostolic Administrator to the Ryukyus, but he visited the islands only once. In 1949, Rev. Felix Ley, Cap., was appointed Apostolic Administrator with the title of monsignor.

Father Felix and Rev. Alban Bartoldus, O.F.M. Cap., the first postwar missionaries on Okinawa, went to Amami Oshima eight days after their arrival in September, 1947, and found two thousand Catholics left of the three thousand that had been there in 1936.

By April, 1948, most of the prewar Church property had been actually as well as legally returned to the Amami Oshima Catholic Church. The beautiful, large, brick church in Naze was destroyed in the war together with all other prewar mission buildings in that city. A new church and central priests' residence in Naze were completed in August, 1949, but the structures were wooden and once more destroyed in a fire in December, 1955.

The rectory, church, and kindergarten at Akakina needed rebuilding and remodeling. Most of this work of rehabilitation was done under the direction of Rev. Lucian Pulvermacher, O.F.M. Cap., who arrived on Amami Oshima in December, 1948. Rev. Agnellus Proppe, O.F.M. Cap., was assigned to Sedome where he immediately set about rehabilitating and rebuilding the church, kindergarten, and rectory. Rev. Earnest Rearden, O.F.M. Cap., was assigned to Naze to share parochial duties with Father Alban because Monsignor Felix was about to leave Amami Oshima to establish a mission on Okinawa.

Already in 1948, the Catholics of Daikuma, supplying their

own materials, worked together and built their church, which was dedicated to St. Michael. The original building was replaced by a large, concrete church in 1953. Catholics of Kasari, led by Mr. Kingoro Yamada, likewise built their own chapel. This chapel, completely straw covered, was burned down by an arsonist in 1949. Another church was built, and in 1951 was supplanted by a large wooden church built under the direction of Father Lucian. Under his able direction churches were built in Ankyaba, Kado, Nishinakagachi, Tatsugo-mura's Agina, Urakami, Ashikebu, Tatsuge, Taira, Chinaze, Wako-en Leper Colony, Tekebu, and Akaogi.

The newly converted Catholics of Yani constructed a temporary building in which Mass could be said. Later, property was purchased for the people of Sane, and a concrete-block church was built in 1954.

In Naha, property was leased near the prison where in late fall, 1949, a warehouse, rectory, and combination chapel-and-catechetical center were completed. In March, 1950, a laundry building was completed, and within several months a tailor shop and laundry for the benefit of needy war widows were ready for service. Part of the catechetical hall was used for a sewing school in conjunction with the tailor-shop. In December, 1951, a large cement-built structure, housing a chapel and a catechetical center with a library, was completed and in use at the Naha mission.

In September, 1950, Rev. Ermin Bantle, O.F.M. Cap., was assigned to teach social science at the newly established University of the Ryukyus in Shuri, while holding the pastorate for Shuri

and Yonabaru. The mission buildings at Shuri consist of a dormitory for university boys, a large concrete church, a language school for priests, and a house of studies for the fifth-year theology students.

In fall, 1952, three priests on Okinawa were ministering to the Catholics of Naha, Shuri, Awase, Yonabaru, and Ishikawa. During the summer of 1951, a combination church, rectory, and kindergarten was built in Awase. A separate concrete structure was added in 1953 to take care of the kindergarten work, and a recreation building, in 1956.

In Ishigaki, the largest city in Yaeyama Gunto, property was purchased in February, 1953, and a catechist house built in June. Seventy-two people were baptized by the end of 1954. Since the congregation grew, a new building was built.

At present, the Catholic Church is concentrating its efforts upon overcoming prejudices by approaching the populace through social projects such as the following:

DRESSMAKERS' SCHOOL. A Catholic couple owned and managed the Dressmakers' School of Our Lady in Naze on Amami Oshima, which operated from June, 1948, to September, 1951. Graduates of the school are now using their knowledge of sewing to improve social conditions in their respective villages.

Another Dressmakers' School of Our Lady was opened in Naha, where sewing is done for the needy. Sixteen Singer sewing machines were obtained as gifts from sympathetic Catholics of Guam; a large quantity of cloth remnants was purchased on the same island, and thread was provided by

both Catholic and non-Catholic friends in Guam, Okinawa, and the United States.

WIDOWS' ASSOCIATION. At Naha, a widows' association was organized, and it took up two kinds of work. A tailor-shop and a laundry were equipped for them. From their labors, fifty women are able to keep their families together. Much of the laundry is obtained from a number of army bases in the vicinity.

LIBRARIES. On December 1, 1949, the church on Oshima opened the Naze Catholic Library, a building with bookshelves, reading room, and office. The library books, magazines, and newspapers are of a religious nature only. All literature is obtained from Tokyo. This library provides a place at which to spend free time, and also introduces the Church to many people of Amami Oshima for the first time. The library is under the directorship of Toyomitsu Izumi, who resigned from a position with the Provisional Government Postal Service in order to become head librarian and general catechist of the church in Oshima.

A similar library was built on Okinawa and provides the same service for that island, and for those to the south.

DISPENSARY. In February, 1949, the Catholic dispensary was erected by the people of the Kominato-Nishinakagachi area on village property, and the Church supplies the services of a registered nurse, a midwife, and an elderly woman caretaker. In 1953 a new dispensary building was erected, and later a home for lepers' children was added. Once a week a Catholic

from Naze, Dr. Kiyonari Nagata, visits the dispensary for free diagnosis and treatment of the more seriously ill patients.

A similar dispensary was opened in the village of Akaogi. Dr. Koriyama, a Catholic from the neighboring village of Sedome, directs its activities. The calls on the dispensaries average about 2,200 a month.

KINDERGARTENS have been established on Oshima in Sedome, Akakina, and Kasari; on Okinawa in Naha and Awase; and in Yaeyama at Ishigaki. These are similar to the parochial schools in the States.

NATIVE SISTERS. Permission from Rome was granted for a new congregation in the Ryukyus, which was formally established as the Franciscan Sisters of the Immaculate Heart of Mary in August, 1955, when the first sisters made their profession. The first girls were sent to Tokyo to make their novitiate under the Franciscan Sisters of the Annunciation. The community now has eight professed sisters and plans to open its own novitiate at Yonabaru. Their work is education and care of the sick.

AMERICAN SISTERS. In September, 1953, three American medical sisters arrived on Okinawa. In the beginning they had a small dispensary at their house, but in February, 1956, they opened a new clinic. A Filipino doctor, two sisters, two nurses, and a registrar are on duty eight hours daily. Since many of the sick remain at home rather than go to the hospital, the sisters also render what help they can by visiting the sick in their homes.

UNIVERSITY SCHOLARSHIPS. In order to produce leaders among

the laity, scholarships are granted to outstanding students. In recent years more than twenty students were sent to universities in Japan. A dozen or more have returned, many of whom are working for the Church in one capacity or other. There are at least ten students in Japan now. Five young men are in the major seminary at Fukuoka, and one is in the minor seminary at Nagasaki. There is one native priest on Okinawa.

Okinawa belonged to the Prefecture Apostolic of Kagoshima since 1927, and prior to that to the Nagasaki Diocese. In May, 1955, Kagoshima and Amami Oshima became a diocese, leaving Okinawa and the southern islands an independent apostolic prefecture.

The mission work of Amami Oshima is entrusted to the Order of Friars Minor Conventual, and that of Okinawa and the southern islands to the Order of Friars Minor Capuchin.

CHAPTER VIII



FESTIVALS

New Year's Customs New Year's Day is the happiest holiday for adults as well as children on Okinawa. The people work hard all during the year in order to have a happy New Year's.

People believe that everything will be and must be renewed and started afresh on this day. So, all preparations are made at the end of December, such as the making of *mochi* (rice cakes), paying one's debts, replacing old floor mats, repapering the *shoji* (an inside panelled door of white paper), and buying new *geta* (wooden shoes) and kimonos.

On New Year's Eve all members of the family sit around the *hibachi* (brazier) placed in the middle of the room, and while enjoying their dinner they talk about the things that were done during the past year. If a member of a family is living in a foreign country at this time, he is always anxious

to return home to "greet" the new year with his loved ones. If this cannot be done, he sends New Year's cards, *nenga-jo*, which will be delivered in the early morning of the first day of the year.

On the first day, it is the custom for people to get up early, draw fresh water, *waka-mizu*, from the well, and wash their hands and faces, which makes one young and healthy. After praying at the family shrines, the people have formal meals which are very different from the everyday food usually consumed. After breakfast most families go to the temple to pray for good health and safety; this customary visit is called *hatsu mode*.

On Okinawa New Year's is celebrated twice: once with the solar calendar, and again with the lunar. The latter calendar is used by the farmers and fishermen.

The New Year's celebration lasts for three days. Most of the men have drinking parties to welcome in the new year and exchange greetings with one another, while the boys fly kites and spin tops, and the girls play ball games.

Children receive presents, *otoshi-dama*, from their parents and relatives. Parents receive presents from their neighbors, relatives, and friends on New Year's Eve, and these presents are called *oseibo* and placed on the altar in the home to respect one's ancestors.

On some special days, such as January 7, 15, and 20, many people have another New Year's ceremony for which special food is prepared and presented to the family shrines.

Juriuma On the twentieth day of January of the lunar calendar a celebration takes place, and is called *juriuma*, meaning geisha girls. These girls live in the Tsujimachi district, an area on the fringe of Naha which for several centuries up to World War II enclosed all the old geisha and entertainment houses catering to the tired and bored businessmen of old Naha.

Legend embraces a daughter of royal blood with the beginning of the ancient profession of the geisha some 280 years ago on the island of Okinawa. The enterprising royal maiden became the first lady of the samisen after her failure to find a suitable mate. She gave up her ruling-class heritage and became a self-acclaimed geisha.

The fact that the first entertainer came from the upper social strata placed her immediate family in an embarrassing position. The parents could not communicate with their daughter for fear of losing face. Protocol worked both ways, and the sing-song girl was not able to visit or see her loved ones.

The family wanted very much to communicate with the daughter without losing face. An opportunity presented itself on the twentieth day of January of the lunar calendar, when the people of Naha paraded to honor their departed ancestors. With the pretext of witnessing the event in Naha, the royal family rode on horseback from their palace in Shuri to Tsujimachi, where they found their entertainer-daughter in the street near her business establishment, singing and dancing in observance of the religious holiday. No greetings could be

exchanged; no indication of recognition was permissible under the strict code of manners or ethics. The unhappy situation was solved in part by the daughter when she sang a message to acknowledge her family's presence. The parents sang a greeting in return. The meeting was a success.

However, many citizens that crowded the area had taken note that the nobleman and his entourage seemed interested in the geisha. With the observance of this, much of the taboo surrounding the professional entertainer fell away. Soon many highbred parents were sending their daughters into the geisha houses.

In the years following, the twentieth day of the lunar year lost its religious significance and became *juriuma*, a day belonging to the geisha girl. From that single, almost clandestine, meeting of the first geisha and her family, the annual celebration brings hundreds of Okinawan families on island-wide treks to see their daughters laugh and dance and gaily sing messages of their good health.

Some years after the death of the first geisha, a shrine was built at her tomb situated near the present site of the Tea House August Moon, a new, elaborate, tile-roofed, two-story building which is also dedicated, as of old, to the arts of the modern geisha.

During the Battle of Okinawa in 1945, the Tsuji-machi district was completely demolished. With the success of the newly rebuilt "Tea House" and the rehabilitation of the Nami-no-Ue Shinto shrine in the same vicinity, this area may again revert

to its former grandeur of being the mecca and ultimate goal of every geisha on Okinawa.

Roundup of the Porpoises At the village of Nago, a very unique roundup is held annually when schools of porpoises get trapped in the bay. By some coincidence or natural cause this happens sometime during the month of February.

The exact time cannot be predicted and, sometimes, if word of the water stampede does not get into the village quickly enough, the porpoises return to the open sea. However, since the local fisherman know that it is likely to happen during February, they keep a sharp lookout for the strange visit.

In February, 1953, a total of thirty-seven were bagged, each weighing from five hundred to a thousand pounds. The fishermen rush out in their canoes, surround the school, and drive them in toward the beach where they are finally butchered and their meat sold on the spot to those who did not get one of their own.

In the 1953 roundup, the fish were sighted at eight-thirty in the morning and by ten-thirty they were close enough for the slaughter to begin. In less than four hours the roundup was completed, and the survivors that escaped the "holding party" returned to the high seas.

This unpredictable aquatic roundup may also happen more often than just once during the month of February, as it has in some years.

The meat is used in a manner very much like beef, usually in *sukiyaki*. Garlic and ginger help to eliminate the slightly fishy taste.

Doll Festival The Doll (or sometimes Peach) Festival is held in honor of the girls of Japan on the third of March.

Nearly all families blessed with a daughter have a doll arrangement set up in a conspicuous part of the house. Most of the dolls used in this display are dressed in exact replicas of the costumes of the imperial family.

The dolls and miniature toylike paraphernalia are properly arranged on five tiers or shelves according to custom. These display dolls are not like ordinary toy dolls because they are not used as playthings by the girls. They are used for display about one week, then packed into a box until the next doll festival.

The imperial court display of dolls always includes the *dairi-bina*, representing the emperor and empress. At school the girls sometimes perform dances and ceremonies in front of these elaborate displays. In addition to the emperor and empress, who are placed on the highest tier with two lanterns, the fourth tier holds three *kanjo*, court ladies, or better known as *sayo-daijnn*, left and right ministers. Candy is also placed on this tier. The third tier displays five *hayashi*, musicians; the second tier, diamond-shaped rice cakes and two court-guards, *uishin*; and the first tier, the *shicho*, imperial servants, and the three jesters named "Angry," "Merry," and "Gloomy."

On the floor are placed miniature household articles and various kinds of foods: diamond-shaped rice cakes, *shiro-zake* (white wine), and *momo-no-hana* (peach blossoms) which symbolize happiness in marriage. Being full and round, the peach blossom signifies the feminine characteristics of softness, mildness, and peacefulness. To frame this entire display it is appropriate to have on the left side a miniature citrus tree and on the right a small cherry-blossom tree.

Originally, this custom was not intended to be an artistic display of dolls, but was connected with a superstition in the Fujiwara period (866-1160), when wood and paper dolls were displayed on children's birthdays as charms against evil spirits.

At first all dolls were of the *tachi-bina*, or standing type. After more than six hundred years the *suwari-bina*, or sitting dolls, were designed, and in the 1700's they evolved into their present stage of standing or sitting.

About 340 years ago, during the Momoyama period, the dolls were made more artistically. During the Tokugawa period in Kyoto the dolls were made to represent the emperor and court officials. The ladies-in-waiting bought these dolls and arranged them on a stand so as to amuse the children of the shogun. Since then, the practice of using dolls modeled after the court of the Tokugawa period has continued, and Kyoto is still ranked one of the best doll-making centers of Japan.

On Okinawa most people know about the Japanese Doll Festival, but the tradition of the Okinawans is somewhat different. They call this the Third of March Festival, at which

time it is the custom among the people of various villages to prepare good meals for lunch, pack them in a lunch box, and gather together for eating and drinking and enjoying an impromptu program in which the girls, often dressed in their native kimonos, dance for their parents and village friends. This program is often held outdoors where all villagers sat in a square; all people over seventy years of age sit together at one side and are especially respected at this program.

The Japanese always hold their Doll Festival on the third of March, but since most of the Okinawans are rural people, they still abide by the lunar calendar so that the Third of March Festival often falls in April.

Boys' What is that paper fish doing flying high atop the
Day bamboo pole? That is a carp, believe it or not!

These strange effigies are seen throughout Japan and the Ryukyus on Boys' Day or, *Tango-no-Sekkū*, which is celebrated on the fifth day of the fifth month of the lunar calendar to honor all boys.

Tango means First Day of the Horse, and the display of horses in this festival symbolizes the attributes of manliness, bravery, and strength desired in boys.

The festival is also known as *Shobu-no-Sekkū*, or Iris Festival, and many leaves of *shobu*, a variety of iris, are used. Its long, narrow leaf is shaped like a sword's blade.

The boys bathe in the *shobu-yu*, an iris bath, on this day to instill in them the spirit of the warrior. The wooden sword is called *shobu-katana*, or "iris sword."

On Boys' Day heirlooms of a warrior-ancestor are brought out and displayed in the *tokonoma* (alcove) of the best room in the house, and before these precious relics the boys of the family bow in reverent homage. On a tier of shelves here are displayed small images of famous feudal generals and warriors with miniatures of their paraphernalia such as swords, armor, helmets, banners, and other equipage. Also displayed are doll groups depicting scenes and characters in the well-known hero stories of Japan.

Every family that has a son sets up in the garden a long bamboo pole from which flies a fish-flag (form of a carp) for each son. The carp is chosen as a symbol of bravery and strength, as it is said to be able to leap up waterfalls and not to quiver when touched with a knife.

The origin of Boys' Day can be traced to China, where many years ago a young man named Ch'u Yuan, troubled by the terrible conditions of the time, made the greatest sacrifice possible for his country by throwing himself into a river and drowning, in the belief that from another world he would be better able to assist his fellow-countrymen. In appreciation of his loyal and fearless act, which occurred on the fifth of May, this day was designated as his memorial. Eventually it became known as Boys' Day and was consecrated by the parents of Japanese boys in the hope that all boys will be animated by the same spirit of devotion and unselfishness.

Another story from China concerning the origin of this festival describes a Chinese boy by the name of Koshin who drowned in a river on the fifth of May. Since the boy had a

bad reputation, the villagers did not mourn his death. As a result of this, it was believed that the corpse of the boy was turned into a wicked goblin which terrified travelers and villagers crossing the river. In order to appease the spirit of the dead boy and stop the annoyances caused by the goblin, the villagers decided to dedicate the anniversary of his death to his memory.

Dragon-Boat Races A traditional water festival, known as *Haryu-sen* in Japan and *Harı* on Okinawa, is celebrated by the fishing villages along the shores of Okinawa with colorful and famous dragon-boat races on the fourth of May of the lunar calendar, which usually falls in June. These annual races, held for centuries, have emerged from a practice of common law, which states that any fisherman who has disappeared within the past year and fails to return to his home village by that day is pronounced legally dead. A marker to the memory of each missing fisherman is placed in a shrine, and his wife legally becomes a widow. If she remarries and the missing husband should then return at some later date, the woman may choose between the two.

Thirty-foot fishing boats, gaudily painted in bright colors to represent dragons for this occasion, are manned by ten or more oarsmen, one helmsman, and a coxswain who beats vigorously on his drum. Extra crewmen stand in the middle of the boat shouting and waving and generally lending moral support to those who paddle onward toward the designated marker and back to the starting point. The marker, usually in the form

of a buoy or boat, is set at some specified distance from the shore, the point of the exercise being to reach the marker, circle about, and return to the starting point. The first to return is declared the winner and rewarded by loud cheers from the crowd. At times some canoes are overturned in the enthusiasm and excitement displayed by the oarsmen, but all of this is part of the celebration.

Crowds of spectators line the shores to watch these boat races and other festivities at the village of Itoman, the largest fishing village on Okinawa, where in keeping with tradition, the most elaborate and well-known celebration is held. Boat races are also held in Nago, Tomari Port, and Naha.

The festival is in celebration of the prosperity of the fishermen and in thanksgiving to the god of the sea who protects them. *Haryu-sen* means "dragon boat," and is descriptive of the painted decorations.

Itoman as the largest fishing village on the island has its principal shrine, Nakijin-jinja, dedicated to the sea-god. Near the shrine to the missing fishermen is a marker commemorating one of Itoman's ancient kings. According to tradition a king's young wife went to this place daily to pray for a son, and her prayers were answered. Today it is the custom for newly wed women to go to this marker and pray for sons.

Itoman is noted for its three types of places of worship: the mountains, the ocean, and the natural caves near the beaches. The *eganyo*, or prayer sites, may be seen scattered in "sacred" groves, on mountain peaks, hills, or dedicated spots along the roads. All are marked by three sacred stones. It is the belief

of the natives that these small shrines built to guardian spirits will protect their city from harm.

On one of the hills in this sacred area is a bronze bell, presented to the city of Itoman by the king of Korea early in the seventeenth century. Here the wives of fishermen go to pray for the safe return of their men when they are out to sea. They bring lunches of cakes and tea as tokens, and pray at four "serving places," facing north, south, east, and west respectively.

In Itoman the women enjoy equal rights with men, and like nowhere else in the Far East, in former times polyandry (marriage to two or more husbands) was practiced. Itoman women are known as the shrewdest traders in the Ryukyus, and they control the finances of the family. The per-capita wealth of the people of Itoman is and always has been higher than anywhere else in the Ryukyus.

The burial customs here are also different from those of the rest of Okinawa; there are separate tombs for urns and for coffins. Here, tombs are used as common property of the community, whereas in other parts of the island each family has one tomb.

O-bon Festival The age-old O-bon Festival comes on July 15 of the lunar calendar, and is celebrated as a reunion of the living with the spirits of the dead. Its purpose is to perpetuate the memory of ancestors and to stimulate ancestor worship and filial piety, and it is based on the belief that spirits of dead ancestors return to the world

of the living to be entertained by those still alive. O-bon is a Japanese word perverted from the Indian *Ullam-bana* (ullam, head down; bana, stand). Known as the Feast of the Dead, or Festival of Souls; it was originally celebrated in India, introduced from there to China, and brought to Japan shortly after the introduction of Buddhism. It was introduced to the Ryukyus during the thirteenth century.

Although in Japan O-bon is celebrated for eight days, ending on July 15 of the lunar calendar, in Okinawa there are special functions for three days, from July 13 to 15.

On the first day, incense is burned at the gate to welcome the spirits. The family gathers for a banquet before the shrine where food also is placed for the spirits of departed relatives. Special foods are prepared and served at this banquet, among which are watermelons; pineapples, which to the Ryukyans suggest teeth; sugar cane, which with gnarled, jointed stalks symbolize arms and legs; and litchi nuts, which resemble eyes. Fish, meat, or fowl is never offered the spirits, and, instead, an eggplant in the semblance of a bull or horse is indispensable to the occasion, for it is believed that on this imaginary animal the spirits make their return journey at the end of the third day. This invitation to a dead family member is called *o-shoro* and the welcoming fire of incense, is known as *omukae-bi*.

On the second day family reunions are held and special o-bon gifts exchanged. However, one should not confuse this with our Christmas giving, since there is no resemblance and the significance is entirely different.

On the third day a grand feast is held, dramatic shows presented, and *bon-odori*, a primitive community dance, is performed in the village square. It supposedly satisfies the spirits to see how happy everyone is, and gives them a good send-off. It is believed that at midnight of the third day the spirits, return to *meido*, the celestial world of darkness, for another year.

The Ryukyuan ceremonial dances are very strange, according to Western choreographic standards. Instead of the striding grace of the waltz or the syncopated rhythm of the fox trot, the Ryukyuan dances appear to be studies in slow motion. The arms and legs move ever so slowly to the rhythm of the drum and the three-stringed *samisen*. Accompanied by instruments and the high-pitched voices of women singers, the dancers perform graceful motions with their arms and legs. One of the best-known dances is the *bon-odori*, in which large fans lend grace and beauty.

Young Okinawan men and women combine their terpsichorean talents to present a unique dance exhibition in which the brilliantly hued fans are featured. Americans are particularly impressed with the exotic coloring of the kimonos worn by the female dancers and the severity of drab-blue or gray *konji*, which is the traditional clothing for the male dancers.

Midnight of July 15 ends the celebration. Two sugar-cane stalks are cut into appropriate lengths and "given" to the spirit of each deceased family member to be used as walking sticks on their long journey back to the nether world of darkness.

The August Moon Festival There is a full moon on the fifteenth day of every month of the lunar calendar, but in August it seems more beautiful than at other times of the year. Before the war, the people of Okinawa used to build a castle-like place of worship, and on August 15 everyone would gather there in the evening and observe the August Moon Festival.

The observance of this festival is a Buddhist custom. Buddhism was brought from India to China, to Korea, to Japan, and from there to Okinawa. Many people continue to gather on a hilltop, or in their homes with the doors open to the full moon. At this time music is played on the samisens and drums, and everyone dances. This, being the ideal season of the year, is a time to train one's mind to think only good.

Tsunahiki Matsuri One of the harvest ceremonies, the *Tsunahiki Matsuri*, is held at Yonabaru village during the ninth month of the lunar calendar and takes the form of a giant tug of war between members of two villages. The rope used for this celebration is made from the freshly harvested rice straw, which is braided together until it forms a mass of straw three to five feet in diameter and three hundred yards in length.

Two such ropes are made, one by each of the participating villages. Smaller side strands are attached to the main, central rope so as to allow more people to participate in the tug-of-war game which takes place after the two ropes have been

carried through the main streets of the village to the seashore.

The two ropes are representative of male and female. Once the procession reaches the shores of the sea, they are joined together by means of a wooden pole, which is wedged through both ropes. This takes nearly a hundred boys and young men who use long poles to hoist the rope into the air. As soon as they are connected, several hundred men, women, and children from the crowd grab the side strands and begin to pull and heave in earnest to show their gratitude to the gods for a bountiful crop of grain.

Field Days The one big festival or celebration which is not connected with religion is the *undo-kai*, or field day devoted to music, dances, and athletics practiced as mass drills and exercises in the elementary and high schools. On every Sunday in October and the first half of November, playgrounds of different schools are decorated with pennants and take on a circus-like atmosphere. A temporary grandstand is made up of chairs which are ordinarily used in the classroom but brought outdoors for the occasion.

The all-day program usually begins at ten o'clock in the morning and lasts until six o'clock in the afternoon. Nearly all the participants and members of the audience bring their own lunches, which they eat at noon. The students, both boys and girls, are identically dressed. The program is one of mass drills, games, Oriental and square dancing, athletic contests, judo matches, tumbling demonstrations, and gymnastics. Many prizes

are given so that every participant receives something of use, such as a pencil or tablet, in the course of the day.

The children scream with delight when they see their parents or teachers participating in simple games which involve the skills of balance or co-ordination, while the adults are thrilled with displays of youthful dances, which are enacted with grace and rhythm simultaneously by several hundred girls spaced in groups of artistic formations.

Other demonstrations include imitations of *karate*, a form of self-defense which features vicious kicks and jabs. *Karate* was introduced from China to the Ryukyus and hence to Japan. Because it reached its present development in the Ryukyus, it is now often considered native to the islands. In Japanese, *karate* used to be written in two characters meaning "foreign" or "Chinese" (*kara*), and "hand" (*te*). Now a character meaning "empty" is used for *kara*, showing that *karate* is an unarmed form of self-defense.

When participating in running races the boys wear *hachimaki*, a towel tied around the head. The girls wear blouses and shorts in athletic events, and for dances they remove their slippers to dance in bare feet on the sandy playground.

The village is often divided into several groups, each having its own cheering section and flags and hoping to win the day's championship. If a group wins a race for three years in succession, it is entitled to keep the championship flag.

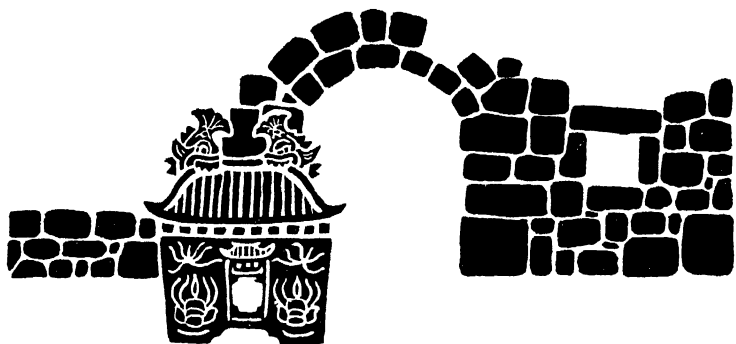
At the end of the day-long exercises the entire school body assembles for the singing of their national anthem, the school

song, and to listen to a closing address by the school principal.

Another school event to which parents and villagers gather is the exhibit of work, which is similar to the American schools' "open house." In the Okinawan schools this takes place at the end of the second or third term (December or March).

Programs are presented on a stage, each classroom being represented in plays, dances, singing, or demonstrations of chemical experiments. Senior high school students hold their programs at a theater, to get money for the support of their school activities and to enable a larger and more varied audience to see what is going on in their schools.

CHAPTER IX



CUSTOMS

The Kimono Although almost all Japanese men wear foreign clothes to work and the majority of the women in Japan and the Ryukyus have fallen for the styles of Paris and New York, these affectations are inevitably hung on a hanger when the workday is done. On goes the kimono! The one garment that feels comfortable.

The parts of a kimono are the *eri* (collarband), *sode* (sleeves), *tamoto* (lower part of the sleeves), and *suso* (lower part of the skirt). The subdued hues used for a man's kimono, usually dark blues or blacks with stripes or checks, have a conservative look. These dark patterns by no means cause the wearer to appear drab. When properly worn, the man's kimono is quite attractive in a foreign sort of way, even dashing when the waist is wound with an appropriate man's obi.

The *kasuri*, or splash pattern, and the *shima*, or stripes, are

two very popular kimono-cloth patterns. The kasuri pattern is dyed onto the material, but the stripes are often woven in. Most country people wear these patterns.

Different types of kimonos are worn in the four seasons. When the cherry blossoms are in full bloom, the *haori*, a short coat, is discarded in favor of the *awase*, a lined kimono and obi. The color schemes become brighter, and the obi is more spectacular.

In summer it is the *yukata*, a cool, unlined kimono made of bold-patterned, indigo-dyed cotton, worn with a matching obi. The *yukata* is very informal, and is worn strictly around the home.

Next comes the *awase* season. The *awase* is worn in the fall and is usually lined in silk of a brilliant red. The *juban* is customarily worn under the *awase*; this, too, is generally of red silk. It is interesting to note that although the older Japanese women wear somber-hued kimonos, they are usually lined in bright silk and the undergarments are of the same hue.

After autumn is well advanced, the *haori* is worn over the kimono. This overgarment is about as long as a Western top-coat. The *haori* will usually match the kimono or blend with it, but is worn differently. The lapels do not meet in the center; they are held together with strings.

The obi is about ten feet long and one foot wide. It is padded with a thick cloth to give it body. There are more than twenty different ways to tie an obi.

One strange thing can be said of the kimono: the seams are

never stitched; they are invariably basted. This is due to the custom of ripping the garment apart for washing.

The Fan Fans, used in all Oriental countries, are no longer a luxury but a necessity. They range from the stiff fan of the palm-leaf type, *uchiwa*, to the elaborate, exquisitely decorated folding fan called *sensu* or *ogi*.

Expensive fans, often handed down from generation to generation, are prized as heirlooms by Okinawan families.

The *uchiwa* was introduced into Japan from China in the sixth century and into Okinawa in the seventh, by Chinese who brought the fans for their own comfort while securing information about the islands in hope of starting trade with them.

It was not until during the reign of King Satto, in the latter half of the fourteenth century, that fans came into popular use outside the royal palace. The king, wishing to have peaceful contacts with China for trade purposes, in 1374 sent his brother to Nanking with voluntary gifts of sulphur and horses for the Ming emperor. The prince returned to King Satto's court richly rewarded with handsome gifts of silk, pottery, porcelain, lacquer, and fans. Students from Okinawa studying in the Chinese capital, Peking, later returned to the island with new ideas, new customs, and new articles of convenience—among them, the fan.

Of the two types of fans, the *uchiwa* is the lowly one. This inexpensive, stiff fan is used only in the home, and is never carried beyond.

The folding type, *sensu* or *ogi*, can be used outside of one's home, but it is considered impolite to use it while visiting unless the host or hostess first uses one. By using it first one would suggest that the friend's house is uncomfortable.

Wherever there is incense burning it is strictly taboo to fan oneself, since it would disturb the lazy, upward curl of the smoke, which, to an Okinawan, is a symbol of the earthly spirit wafting up toward a higher realm. These smoke rings are also symbolic of perfect relaxation and repose, so that to disturb them by a wave of a fan is considered detrimental to the peace of the home.

Many utilitarian uses for the fan developed on the island during King Satto's reign. The iron or leather fan was carried by samurai as a weapon of defense like the shield. It became the camp insignia, sometimes made of brilliant feathers, to be carried aloft on tall standards.

Umpires at *sumo* (Japanese wrestling) matches began to use fans to indicate decisions. Before newspapers came out on the island, fans were used as a means of disseminating information.

Later, political messages appeared on fans, anti-foreign propaganda of the nineteenth century having been spread through specially decorated ones. Maps and advertisements for business houses appeared later.

In the home the *uchiwa* is used for cooling and for chasing away insects. Charcoal fires are fanned to greater heat by cheap, stiff paper *uchiwa*, and farmers use a double *uchiwa*, manipulated by two handles, to winnow their rice and other grain.

The *sensu* is the elite-class fan, ranging from simple, unadorned types to those of rare beauty with elaborate designs done in lacquer, or powdered gold, silver, or other metals, or with water colors and dyes for decorating the sheerest silk or thinnest paper.

To be an expert fan-painter is to rank with other artists. In former times entire villages were fanmakers, some families turning out the frames, others the designed silk, and still others attaching the silk to the frames, all working on a community basis.

Folding fans of stiff gold-and-silver paper, decorated with detailed scenes, were the favorites of geisha dancers.

Elaborate court fans made up another class of the treasured art pieces. Those used by the actors of the traditional court dramas were rich in material but unadorned, as a bright-colored design might detract from the movements of the actor and break the line of thought his movements evoked.

Fans were used cautiously and properly at ceremonial teas so that no quick movement or violent action would mar the serenity of the ceremony. Poems often appeared on these ceremonial fans to suggest a thought for deep contemplation as the person relaxed over his tea.

Love poems are commonly found on wedding fans, making them prized family possessions.

When given as a gift for a new born infant or to a friend on New Year's Day, the fan is considered a symbol of good luck, an emblem of life's widening out into a number of paths.

The Tea Ceremony The intricate Okinawan-Japanese tea-drinking ceremony, a rigidly prescribed ritual is practiced monthly by many in the Far East. The ceremony, which follows an unchanging pattern developed through the centuries, is usually held about the twentieth of the month so that the businessman who has been successful can relax and be happy, and he who has not done so well can relax and prepare for a new start.

Special utensils are used in the ceremony, and each is placed exactly in the proper spot. The cloths for cleaning the dishes, the scoops and ladles, and the dishes themselves are handled in an unchanging, highly ritualistic manner.

Only one person drinks at a time, a new preparation of tea being made for each. Even the drinking must follow an exact pattern. The beautiful portion of the tea bowl is first examined by the drinker and then turned around slowly so that all others may enjoy its beauty. The sipping of the tea (made from specially ground leaves beaten into a froth by use of a utensil somewhat resembling a shaving brush) is also governed by ritual. The lone drinker must take two sips and then noisily suck in the third to show he has finished.

The Wedding Men usually marry at the age of twenty-four or -five, while most women marry at the age of twenty-two or -three.

When a boy wants to get married, he asks permission of his parents, and, if they approve, they will make all the preparations for the wedding. First the boy's parents will ask some relatives

or a good friend to consult the girl's parents. This accomplished, his parents will make a visit to the home of the girl's parents with three *go* of saké (one *go* is about .38 pints) and some special foods as gifts. At this meeting arrangements are made as to where, when, and how the wedding will be held. A day of good omen is chosen under the lunar calendar.

The time of the bride's coming into the groom's home depends on the tides. For this event she dresses up in a beautiful kimono and wears the special headdress, *taka-shimada*, entering the house when the tide is rising. Before the tide begins to fall, the formal celebration is finished.

Two pretty girls sit in front of the bride and groom and pour saké from special bottles decorated with male and female butterflies. The bride and groom take three sips three times. This custom is called *sansan-kudo*, literally "three (times) three, nine times," meaning "forever." After this the celebration is concluded with a drinking party for all.

The Okinawan Tomb In the olden days on Okinawa, families went to their ancestral tombs to commune with the spirits of the dead. The girls were directed to cleanse the bones in the tombs and make the burial places ready for the return of the spirits.

Today there are an estimated 32,000 tombs of the turtleback variety on Okinawa, and they are visited once a year during the O-bon festival, but the practice of having maidens clean the bones is no longer strictly adhered to in every family. Since the modern girls have a profound distaste for the task of clean-

ing and scraping bones, it is good that cremation has become more common in recent years.

Following the old custom, after having been in the tomb for one to three years, a casket was opened and the bones washed and scraped by the young, unmarried girls of the family and then placed in a burial urn. Plain pottery urns were used for ordinary persons, and colorfully glazed, ornamented ones for the head of a family and his wife. After many years, the dust may be emptied out of the urns behind the altar inside the tomb and room made for new tenants

People are very proud of their large stone tombs, and the average Okinawan spends more money on his sacred tomb than on his home.

There are two main types of tombs. The *hafu* was the ancient tomb for the nobility but has in time become more popular and is now built even by the poorer classes, since this is the simpler and cheaper of the two. It has a stone roof and door, which resemble those of a storehouse, and is dug into the hillsides. The typical *hafu* is still a kingly tomb, and some good examples can be seen in Shuri.

The *kame-no-ko* is also dug into the hillsides, but its roof is quite different. It resembles the shell of a tortoise, which requires much mechanical skill in building. It is said that the art of making these tombs came from China.

Inside the *hafu* and *kame-no-ko* is a small, square room. In the rear of this room is an altar with steps leading up to it, and on these steps are the urns which contain the cleansed bones of the dead.

The entrance of the *kame-no-ko*, which is not ornamented but sometimes covered with a white cloth, is almost the same size as that of the coffin. The coffin, made of wood, is placed in front of the altar steps. Urns are sometimes very beautifully decorated, and the name of the deceased, and his dates of birth and death are shown on it.

At the close of a funeral there is always a big party, similar to that of a birthday, and this is repeated every seven days for a period of time after the death.

Bullfights The history of bullfighting, Okinawan style, is lost in antiquity. Originally developed in Japan, the sport spread to the Ryukyus centuries ago, where it flourished in much the same fashion as boxing did in Western Europe and America, capturing the minds and imagination of the people.

Unlike the traditional bullfight of Spain and Latin America, the Oriental kind is a battle between two specially trained Brahman-type bulls. There are neither daring matadors, nor flower-throwing señoritas, but the Far Eastern bullfight has more to recommend it in other respects than does the Occidental. The outcome of the Okinawan bullfight is more in doubt than that of a contest between an animal's brawn and a man's cunning, and is apt to be much less bloody than a similar spectacle in Spain.

Fighting bulls are sometimes injured but rarely killed. Bullfighting contributes much to the stimulation of interest in cattle-raising and aids the development of healthy strains of animals.

The rules governing a bullfight are as rigid as those of any

other sport. All animals are registered and classified members of a local society which, in turn, holds membership in the national organization. The scheduling of tournaments and matching of animals is now done from the top by the over-all association president, who acts as regards bullfighting in much the same way as "Happy" Chandler (the Czar) did in regard to American big-league baseball. Not a move can be made in the sport without his permission. In matching bulls, he takes into consideration strength, weight, and fighting techniques.

Ceremony plays a large part in the actual conduct of a match. The fights themselves are colorful affairs, usually accompanied by a great deal of noise, color, and boasting on the part of the animal's owner and backers.

Before the fight the bull is put on a special diet of fodder mixed with chicken soup and bits of meat. On the day of the fight he is carefully groomed and then placed in a darkened stall until time for performance.

The fights, always deadly serious affairs, last from ten to thirty minutes. The two bulls pound and butt each other until one "turns tail" and attempts to escape. This brings a host of natives, those who backed the winner, onto the field with shouts of success followed by a ceremonial dance.

Two bulls that have fought each other are never again scheduled together. If a bull loses a number of fights, his "market price" drops rapidly, and if he continues a losing streak, he is relegated to breeding or eating purposes.

The bullfight season begins in early spring and lasts until early fall. One village will often challenge another to a tournament,

the best going into the national competitions. Bull-trainers are usually Okinawans who developed an interest in the sport as a hobby. Special handlers accompany the bull into the ring, guiding and maneuvering him. The owners are forbidden by rules to take any part in the conduct of the match.

CHAPTER X



HEALTH AND WELFARE

Koza Hospital The Okinawa Central Hospital, located in Goekusan, Center-ku (Koza Business Center), was constructed and equipped at the cost of 36,000,000 yen from the American Grant-in-Aid funds, and was dedicated on October 30, 1952. It functions as the medical center of Okinawa, together with its adjoining establishment, the Koza Health Center.

The hospital was built along modern lines with facilities for Western medical practices. It has 183 beds, a nursing school with a capacity to graduate ninety nurses a year for service in the Ryukyus, and a twenty-five bed tuberculosis wing. The medical staff consists of thirty-seven resident nurses, three resident physicians, and a director.

The institution is equipped for ailments ranging from minor illnesses to major operations. It is also ready to treat encephalitis

(Jap. B) and malaria two illnesses which have been more prevalent in the East than in the West.

Tuberculosis Sanitarium The new Ryukyus Tuberculosis Scientific Center, which was opened on August 14, 1952, at Itoman, consists of a number of renovated quonsets and a house for the director of the sanitarium. It has a sixty-bed capacity and handles cases less serious than those taken care of at the Kin sanitarium. The improved facilities are expected to do much to arrest the progress of tuberculosis.

The Rycom Women's Club furnished most of the bed linens for the Itoman hospital.

Koza Girls' Home Recognizing the need for a home for girls, two Ryukyuan social workers, Mr. and Mrs. Shima, in July, 1953, acquired quonset huts which formerly housed the Koza Central Hospital. With these the Koza Home for Girls was established.

The purpose of the institution is to furnish a home life for girls under sixteen years of age who are neglected or unwanted by their parents, and to train them so that they will find their place in society.

The girls do their own cooking, shopping, and gardening. Volunteer instructors from some of the best Okinawan schools teach them English, sewing, hygiene, flower arrangement, plastic-weaving, and other handicrafts.

Though the idea is new in the East, the home for girls has

taken root and now has the sanction of the Ryukyuan government and the interest of many welfare groups.

A new arts-and-crafts wing was dedicated on November 18, 1954, at the Koza Home for Girls. The addition was a gift of the Rycom Women's Club, which contributed \$750.00 to the project. The Rycom Quartermaster Officers' Wives Club helped Mr. and Mrs. Shima found the home in 1953. This home is for delinquent Okinawan girls as well as for those who are unwanted. By November, 1954, there were fifteen girls of the ages ten to sixteen at the home. Sewing machines and looms form an important part of the equipment. Okinawan volunteer workers teach the girls sewing, embroidery, weaving, and homemaking.

Institutions As one travels inland from Naha, the Okinawan
Near countryside around Shuri appears as an undulat-
Shuri ing mass of green hills with tiny, neatly terraced
 fields cupped in the palms of the valleys. On a
hillside overlooking this scenery is the Ryukyuan Home for the
Aged and Kosei-en Orphanage. There, too, is the University of
the Ryukyus.

The orphanage is under the supervision of GRI Welfare Division. Buildings of Ryukyuan design, providing a homelike atmosphere, are gradually replacing quonset-type structures. About 110 children are cared for here.

The old people help themselves, in that they undertake projects such as raising poultry and making rope from weeds

gathered on the hillsides. The small cash income from these projects is put into a central fund and used to buy goods for all the inhabitants of the home. Such endeavors are laudable when it is considered that about eighty-five per cent of the old people living there are either blind, deaf, mute, or in some other way physically disabled.

Shuri is indeed a place of extreme contrasts. The most promising of the island's youth go there for education; the homeless waifs of a war's aftermath go there to await adoption; and the destitute old folks of Okinawa sit out the final days of their lives amid the peace and quiet of the Shuri countryside.

Airin-en Orphanage The Airin-en Orphanage, overlooking Yonabaru village and scenic Buckner Bay, was dedicated on November 21, 1953, and at that time had fifty-three children in its care. Literally "airin-en" means "love-your-neighbor garden."

Early in 1952 the Christian Children's Fund, an interdenominational organization with headquarters in Richmond, Virginia, which operates 150 orphanages in twenty-five countries of the world, allocated \$24,000 for building an orphanage on Okinawa.

It was soon realized that with increased prices, adequate buildings would cost \$34,000. The army and air force chaplains on Okinawa raised \$10,000 through their chapel congregations, and scores of Christian welfare agencies and interested persons on the island and in America also contributed.

The Reverend Otis W. Bell, overseas missionary for the Church of Christ of Okinawa, made the arrangements for the

foundation of the orphanage, which is supervised by Miss Mary Higa, the director. Helping her with the home is a staff of five persons: two nurses, two cooks, and a building custodian.

All children entering the home must be Christian. The boys and girls, ranging in age from eight months to fourteen years, attend school in Yonabaru village, but plans are being made for an addition of a vocational training-and-guidance building to the home. A child must be under fourteen years of age to enter.

The buildings' facilities will be expanded in the future to accommodate at least 125 children. At present, the orphanage has a long waiting list.

The majority of Yonabaru orphans lost one or both of their parents in the Battle of Okinawa in 1945. Others have been tossed about on the sea of life in various ways, finally ending up homeless. Entering the orphanage and receiving proper care and schooling gives them the opportunity to become leading citizens of tomorrow's Okinawa.

Airaku-en "Airaku-en" means "garden of love and comfort"
Leper and is situated on the western end of Yagaji
Colony Island, north of Motobu Peninsula. This secluded
area is set aside by the Okinawan government
for a leprosarium, where patients live in a small village governed
by their own mayor and city officers.

Most of the nine-hundred-odd patients are able to be active and work around the farm, fish, take care of animals, or do some other productive work in the colony. Those unable to work because of the progress of the disease are cared for in the forty-

bed hospital reserved for advanced cases, or in the tuberculosis wing, or ward for the crippled.

The Okinawan government provides food, shelter, and treatment for the lepers, and also gives them a small monthly spending allowance. Patients are encouraged to do whatever work they can about the colony, and receive pay for this.

Airaku-en was established by the Japanese government in 1938, but was severely damaged during the war. It has more than recovered now. A recreation building for the patients was dedicated in July, 1954. The structure, which cost \$5,500, was a project of the 29th RCT. This unit contributed \$4,200 toward its construction. It will serve as a movie-house, theater, and general recreation hall.

Wako-en Wako-en, which means "garden of peace," has
Leper a population of about three hundred lepers, who
Colony are cared for by two Japanese doctors, four nurses,
and an administrator. The quiet little valley is
a model of cleanliness and efficiency.

The lepers work their own fields and care for those unable to do manual labor. Most striking is the happy, cheerful attitude of these afflicted people. Some have even manufactured their own limbs from scrap metal, and all are leading, as much as possible, normal, useful lives.

Although the island of Amami Oshima was returned to the government of Japan on Christmas Day, 1953, Americans continue to give aid to the Wako-en leprosarium.

Leprosy, also known as Hansen's Disease, is a chronic, in-

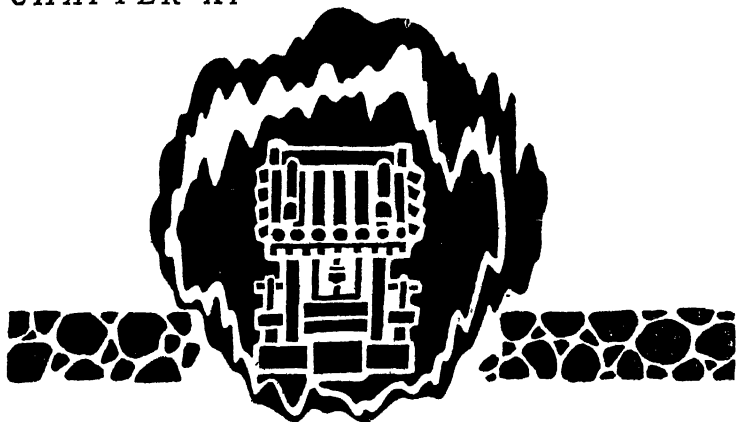
fectious, but nonhereditary disease. The lepra bacillus, discovered in 1873 by the Norwegian doctor, Hansen, is similar in appearance to the tubercle bacillus. Unlike tuberculosis, however, leprosy is not transmitted by air. Nor is it a hereditary disease, though individual susceptibility is probably requisite to its development. It is communicable only by direct contact of the bacilli in the wound of a patient with the soft tissues of another. How others, who have had no such contact, are infected by the disease, is yet unknown.

Through the ages there has been no cure for leprosy. The disease has been dreaded and patients condemned. Even today people have an undue horror of it, partly because of mere ignorance. The sight of the physical deformities of the afflicted is, of course, a shock at first. At Airaku-en and many other colonies visitors are allowed only in certain sections, for the physical and psychological protection of both visitors and patients.

Since some years there is a new drug by which patients who are in the first stages can often be cured. The treatment is severe and prolonged however, including one thousand intravenous injections a day at fixed periods over five years.

Because of the phobia built up against leprosy, many of the cured patients prefer to live in the colony rather than return to the world and be despised. There is work they can do there, and no one is ever forced to leave.

CHAPTER XI



PLACES OF INTEREST

Northern Okinawa A scenic part of Okinawa can be enjoyed by driving up the panorama-like coast highway past the Hagushi beaches, initial landing site of the American forces invading Okinawa, over the Geisha Bridge along the China Sea coast to Nakadomari Beach. Here the natives sell their colorful and unusually polished sea shells and coral fauna collected from the reefs and beaches around the island. As one drives northward, the somewhat bloody history of Okinawa manifests itself with a view of the *Manza-no*, "the field of ten thousand soldiers." This is the area in which the ancient feudal kings fought for supremacy and control of the northern provinces.

Driving along amid the impressive mountain scenery on Motobu Peninsula with its pineapple farms, one can see the ruins of the North Castle, which dates back over six hundred

years, to a period when Okinawa was divided into three independent kingdoms.

Along the ancient pine lined road traversed by Satsuma's invasion force in 1609, the farms and villages differ noticeably from those of central and southern Okinawa. Long after the North Kingdom was absorbed by the more powerful and progressive Central Kingdom, a simple and virile spirit remained among the isolated northern people, so that today, even after six centuries, the appearance of the North Kingdom differs from the rest of Okinawa.

The legend of North Castle, like the history connected with Nakagusuku, reveals the sort of ideals which Okinawan and Japanese rulers fostered in their people. The romantic story tells of a beautiful spy sent by the King of Shuri to report on the defenses of the North Castle. She fell in love with the northern king and bore him a son. But remaining a loyal subject, she delivered her report and then returned to North Castle to die with her lover in the forthcoming attack.

Unten-ko is the bay and channel between Okinawa and Yagaji Island (where the leper colony is located). It has a martial history dating back to the mid twelfth century, when Minamoto no Tametomo, a famous Japanese samurai, landed at Unten. A great bowman, Tametomo had been captured in a Japanese feudal war and the tendons of his bow arm cut.

Centuries after Tametomo, in 1609, other Japanese militarists from Satsuma, Kyushu, landed at Unten with a force of three thousand men in one hundred ships. In a battle which marked

an epoch of Okinawan history, the waning of Chinese and ascendancy of Japanese influence, Satsuma defeated the Okinawan army and sent the king to Japan in exile.

Another three centuries passed and the calm waters of Untenko were again disturbed by the militarism of Japan. This time the cove was the site of a Japanese submarine base.

Just north of Nago, on an eighty-eight-acre former Japanese cocaine farm, is located the largest rice plantation in Okinawa. This land, under the control of GRI, is leased to rice farmers. The village of Oma, near Nago, is the gateway to the rich farming area.

Driving on, one next comes to Naki-jin, the largest fishing village on the tip of Okinawa, where one can also see the tiny island of Miyagi, located in the center of the Shuya-wan, a beautiful bay with its mirror-like surface reflecting the greenery of the surrounding hills.

As one returns toward Nago from Toguchi, the mountain road once again leads through pineapple farms, where the harvest season is in July and August.

Village of Kin Despite the ravages of the past world conflict and centuries of wars before it, Okinawa still retains some of the ancient beauty of the premodern Orient.

The spot which manifests such survival to the greatest extent probably is Kin Village, north of Yaka Beach.

Visitors to Kin will be impressed by a number of structures, monuments, and temples, which have stood for ages. They

will see a group of beautifully arranged wells, surrounded by flowers and shrubs, which are said to be the envy of every other village on Okinawa.

The man who designed the wells, Kyuzo Toyama, was one of Okinawa's greatest historical figures. He led his people to Hawaii to escape the oppression of the Japanese, and a monument was erected to his memory, which may now be seen near the Kin religious schools.

Another of the impressive sights at Kin Village is the large Shinto temple, to which natives go to worship their gods in the tradition of their ancestors. Shintoism was introduced to Okinawa by the Japanese. It is a cult embracing nature and ancestor worship, honoring the gods and goddesses of the sea, river, wind, fire, and mountains.

This religion teaches that the spirit lives after death. On January 1, 8, and 15, festivals are held during which, in ancestor worship, the people beseech the spirits to return from the nether world. On January 16 the natives visit the tombs and swing lit lanterns in front of the entrances to light the way for the spirits' return to the tomb, so that they need not wander over the earth.

Other points of interest at Kin Village include the native primary school, perhaps the largest and most impressive on Okinawa, and a cave which joins a series of underground caverns that wind along their way from Kin to Futenma.

The village of Kin was formerly the residence of a prominent Okinawan family by that name, which for centuries pursued a pro-Japanese policy. During the long reign of King Sho-shin

(1477-1527), the Buddhist temple at Kin was built. After the 1609 invasion of Okinawa by Satsuma, Okinawa's affairs were brought under Japanese control, and the fortunes of the Kin family increased.

At this time a new Buddhist sect was introduced from Japan and the Kin Temple became connected with Kannon-do in Shuri, then the national church of Okinawa. In order that his policies might be carried out, Satsuma arranged things in such a way that after the death of King Sho-nei, in 1623, the succession of the throne was passed to the Kin family. The Kin statesmen increased tribute to China and thus gave Satsuma the benefit of a greater scope of trade with the rich Ming dynasty.

King Shojoken, in particular, took the lead in encouraging Japanese culture. His primary aim was the rebuilding of his countrymen's morals, which had deteriorated after the calamity of the Satsuma invasion. Regarding Chinese learning the basic cause of Okinawa's troubles, Shojoken suppressed this and encouraged Japanese arts and practices, such as the tea ceremony, flower arrangement, horseback-riding, archery, and the Noh drama, which had a profound influence on today's Okinawan *kumi-odori*.

This ambitious king also wrote the first history of Okinawa, in which he developed at length the half-legendary, half-historical accounts of Minamoto no Tametomo and maintained that the Okinawans and their culture originated in Japan, implying that dependence on China was by no means warranted. Thus did the house of Kin play an important role in Okinawa's acceptance of annexation by Japan.

Ie-jima On Wednesday morning, April 18, 1945, a jeep was moving in convoy across the embattled island known as Ie-jima. When the jeep reached a junction of the road, it was suddenly halted by enemy machine-gun fire. The occupants quickly scattered into ditches along the roadside. Concealed high on a coral ridge a Japanese machine-gunner controlled the entire area with his fire. One of the men crouched in the ditch, a spare, scholarly appearing man, raised his head to check on the safety of his companions. When he looked up he was struck by a bullet in the left temple and killed instantly. This man was Ernie Pyle.

It is significant that Ernie Pyle, who wrote so brilliantly the saga of the World War II doughboy, was killed in the final battle of that war, the Okinawan campaign. Ernie had accompanied the infantrymen through Africa, Sicily, Italy, and France, and although he dreaded war as only a man who knows war can dread it, he still consented to follow the Pacific conflict.

Ernie had a premonition of disaster. Before "Operation Iceberg," the code designation for the Battle of Okinawa, he told a fellow correspondent, "I am not coming back from this one." Despite his doubts and fears, Ernie Pyle did go along on Iceberg. The amphibious landing on the Okinawan mainland met with light resistance from the enemy. However, Ernie learned of the plans for another invasion. The 77th Infantry Division was to seize the small island of Ie-jima off the north-west coast of Okinawa.

Bitter resistance was expected from the defending garrison,

and the reports on probable opposition proved to be correct. Japanese troops fought fiercely to protect their vital airstrip. They infiltrated American lines and carried on harassing action in rear areas.

Ernie went ashore on Ie-jima a day after the initial landing. He had intended to spend only one night on the island and then return to the ship. However, on the next day he decided to accompany the commander of the 305th Regiment on a trip to find a site for a command post. It was on this journey, just outside the village of Ie, that, between an infantry private and an engineer, Ernie met his death. Later, his body was moved to a cemetery on Okinawa and then to the National Memorial Cemetery on Hawaii.

Each year hundreds of Americans journey forty miles overland from the southern end of Okinawa to Hamasaki Beach on the northwest. From there they take a boat over the five-mile strip of water to Ie-shima.

A monument erected at the place where this distinguished journalist met his death bears this inscription: "At this spot the 77th Infantry Division lost a buddy, Ernie Pyle, 18 April 1945."

This memorial has been preserved since the day of its erection. Several organizations have made contributions for its repair and upkeep. After typhoons tore down an enclosing white fence and a part of the stone marker, Ryukyuan masons were contracted to build a small coral wall around the site. Both civilian and military personnel have voluntarily devoted their off-duty hours

to planting flowers around the marker and improving the general appearance.

On Ie-jima one can also visit the Pinnacle, Bloody Ridge, and Government House Hill. It was at the last that Japanese troops, veterans of Manchuria, fought side by side with Okinawan civilians in a last ditch stand. In many cases women fought along with them, using spears and grenades, from a network of caves and pillboxes.

Nakagusuku Castle This castle dates back to 1454, when ten thousand Okinawans labored for ten years to build it for their lord Gosa-maru to help protect the kingdom at Shuri. Back-breaking labor went into the building of this castle, whose every stone had to be carried to the summit of the cliff and fitted by hand.

The story of Nakagusuku is one of the most dramatic episodes of Okinawan history. Gosa-maru had the castle built in defense of his king, Shotaiku, when it was rumored that a rebel, Amawari of Katsuren Castle, was raising an army to march against the king at Shuri. Gosa-maru knew the strategic value of his fortress, and hastened to complete its walls so that he might defend his king.

Amawari, resorting to trickery, charged that Gosa-maru was raising an army to attack Shuri. Coveting Nakagusuku for himself, he marched against the castle, carrying the king's banner. Although forewarned of the attack, loyal Gosa-maru refused to defend himself against an army bearing the standard of his king; instead, there on the stone steps leading to the

altar built in honor of the king's gods, Gosa-maru and all his warriors committed hara-kiri on the moonlight night of August 15, 1460.

According to the legend, Gosa-maru placed a message for the king in his mouth so that when Amawari took his head to the king, the intrigue was discovered.

But history reveals that Amawari's wife, daughter of the king, fled to Shuri and herself betrayed the treachery of her husband. A force was dispatched against the traitor, his army scattered, and Amawari executed.

Gosa-maru's tomb, on a hillside near the castle, is believed to have been the first of the so-called "turtleback" tombs, a combination of the Okinawan cave-type variety and the mound-type grave used by the Chinese families of the Kume Village settlement in Naha.

Other families, honoring Gosa-maru, copied his tomb. In 1871 the Japanese erected a monument within the castle walls, dedicated to soldiers who had died for their emperor. Subsequently, Japanese propaganda glorified Gosa-maru as a brave and loyal patriot, which added impetus to the people's imitating his tomb.

Thus the turtleback tomb, which today dots Okinawan hillsides, is a comparatively modern vogue, having really caught on since 1871, not dating back at the very most beyond Gosa-maru's death in 1460.

Today at Nakagusuku Castle one may see the remnants of baths and various foundations which were destroyed shortly after completion and never have been rebuilt.

Sogenji Gate For more than four hundred years the Sogenji in Naha, burial place of Okinawa's kings of the Sho dynasty, was one of the most revered temples in the Ryukyus, both for its sacred aspects and for its beauty, and the most sacred and beautiful portion of the temple was its renowned stone gate.

During the period when the Sho's were at their greatest, it was the rule for persons passing the gate in a vehicle to dismount and go by on foot to show respect. When an ambassador from China came to Okinawa, he went to Sogenji Temple before making his state visit.

Dr. Chuta Ito, honorary professor at the University of Japan and one of the leading authorities on architecture in the Orient, wrote of this gate in glowing terms. He called the gate "simple but graceful," and described the main portion of the gate, which was already twenty-two years old when Columbus discovered America, as having "original, artistic design" and as emanating "fresh and lively sensations."

The temple and most of the wall were completely destroyed by the war, and only the partially destroyed main gate remained. After the war, the Ryukyuan-American Cultural Center was built on the temple grounds in the Asato section of Naha, on the main thoroughfare from Naha to Shuri.

In 1950 a movement was started to reconstruct the destroyed portion of the wall, including the sacred gate. A committee of Okinawan leaders was chosen, donations were accepted, and the project was begun.

The first difficulty was the propriety of a public subscription

for the improvement of private property. Title to the temple grounds was held by members of the Sho family, some on Okinawa and others in Japan. When contacted, members of the Sho family gave written assurance that the land would be held for use of the people of Okinawa as a national shrine where all persons would be welcome.

Then the contributions began to come in: seventy-five per cent of the total amount collected came from Okinawans living on Okinawa, two and a half per cent from Americans living on Okinawa, and the rest from Okinawans living in Canada, New York, Brazil, Peru, and Japan.

On September 1, 1951, Brigadier General James M. Lewis, Civil Administrator, USCAR, laid the cornerstone, and the work began.

Southern Okinawa Driving south from the Awase housing area, past the Kubasaki American High School to Bucknerville, one can stop on Chinen Hill from which a beautiful panoramic view of Buckner Bay may be enjoyed. Renamed "Buckner Bay" by the invading American forces in 1945, the geographical name of the entire bay, that shown on maps, is Nakagusuku-wan, but one southern section of it is also called Yonabaru-wan. From this vantage point can also be seen the island, Kuda-shima, on which, according to the *Omorō*, the Okinawan bible, the creation of the world took place.

According to the Okinawan book of genesis, the *Tedo-ko*, the goddesses of wind and sea, *Shinireku* and *Mamkio*, joined forces to perform monumental labors. They carried stone and earth,

hewed rocks, and planted trees and grasses; they stopped the floods that regularly inundated Kudaka-shima; then they wrested fire from the jealous fire-breathing Sea Dragon; and finally, after meditation with the winds, they decided to produce mortal man as their offspring to enjoy the fruits of the land they had created and the blessings of fire they had won. After a time, the descendants of these mortal children of the gods emigrated to Okinawa in order that they might enjoy the fruits of their own labors and multiply.

About a mile and a half from the fishing town of Itoman there is a snub-nosed monument nestled on the top of a high hill. The weather has worn the granite surface so that it looks rough and beaten. Its four-cornered shape is the only indication that it might be man made. There is a story behind this slab of stone. On June 18, 1945, an American soldier fell beside it in the Battle of Okinawa. Today a bay and a village are named after him.

The soldier, Simon B. Buckner, Jr., was watching the progress of the battle from a little knoll on the southwestern tip of the island. A Japanese dual-purpose gun spotted his movement across the valley and zeroed in on the area. In a few moments a hail of projectiles whistled down on the slope, hurling steel and debris in every direction. Buckner, a balding, worn man who showed the signs of eighty-eight days of fighting, was struck in the chest by a jagged, razor-sharp piece of coral. He died ten minutes later. Four days after his death, organized resistance in Okinawa came to an end. Simon Buckner was dead, and seven thousand of his comrades, soldiers and marines, had fallen on an island that was no more than a dot on the world map.

Buckner was the commanding general of the 180,000 men of the United States Tenth Army. He had engineered them through the most bitter, most costly battle of the war in the Pacific. His presence in the forward area of combat had become a common sight to the war-weary men. The three-star general had made rounds daily to wavering battle lines, offering encouragement and criticism to the men he commanded.

Mapping strategy was always done in the shelter of a command post, but to him leadership was clearly a personal affair. He paid for his valiance with his life.

Suicide Cliff It was June 23, 1945. The sun had not yet risen over Mabuni Hill when, at 4:10 A.M., General Ushijima and General Cho appeared at the mouth of their cave. A white cloth was spread on a quilt, and the commanding general and chief of staff sat down. They bowed in reverence toward the east; then the adjutant respectfully presented the sword. Finally, the time for the honored rites of hara-kiri had arrived. At this time several grenades were hurled near this solemn scene by enemy troops who observed movements taking place beneath them. A simultaneous shout and a flash of the sword, then another shout and flash, and both generals had nobly accomplished their last duty to the emperor. Thus did Suicide Cliff, the last GHQ of the Japanese army, get its name.

Here may be seen also the tomb of students from the Okinawan Teachers Training School and the First and Second middle schools. These boys assisted the Japanese army, helping with

construction of defensive positions, running messages, and going out on observation patrols. Their tomb is known as Kenji-no-To.

Some of the bones of other Japanese soldiers, who were killed or committed suicide at this last point of organized resistance, are found here. The remaining few bones that have not been carried away by morbid-minded souvenir hunters have been placed behind a cement wall where they can be seen, although few if any skulls remain.

Exploration at the bases of the cliffs and in the many caves that abound in the area—though not recommended because of *habu's* and unexploded booby-traps—still reveals many human bones and other remains of the defeated army.

Virgins' Cave The Virgins' Cave at Himeyuri, a short drive north from Suicide Cliff, is the site at which about 120 young Okinawan students of the First Girls' High School and the Women's Training School were killed. These girls constituted a nurses' corps and used the cave as a hospital.

Various accounts of the incident explain how the girls happened to be killed. In the mopping-up process a nisei American soldier came upon the cave. Not knowing who was inside, he called for the occupants to surrender. When there was no reply after several warnings, the cave was neutralized with flame-throwers and demolition charges.

Why the girls did not surrender remains a mystery. Okinawans say that the girls were herded into the cave, lectured as to what beasts the Americans were, and that armed guards were posted to insure that no one would surrender. The Japanese

movie version of the story shows armed Japanese soldiers preventing surrender. Some stories are told to the effect that on the eve of the Americans' appearance on the scene, a saké party was held in the cave, and the occupants were in no condition to comprehend the seriousness of the situation. Whatever the reason, it was war; chances could not be taken, and the girls were unfortunately killed.

Three of the girls and one teacher escaped death. The teacher, Mrs. Tsuru Oshiro, was teaching English at the University of the Ryukyus in Shuri, in June, 1953, and two of the students are now Mrs. Tsuru Matamoto and Mrs. Toyo Nakada.

Places to Visit Before taking that boat ride home, everyone ought to turn tourist and become familiar with the following places of interest on the island.

KAKAZU RIDGE. It was at Kakazu Ridge that the 96th Infantry Division ran into the most bitter fighting of the entire campaign. This battle raged for seventeen days, the Japanese using more artillery and mortar fire than ever before encountered in the Pacific. During the battle for this ridge, the 96th Division obliterated part of the Japanese 63rd Brigade and elements of the 62nd Division, killing 4,663.

MAEDA ESCARPMENT. Better known as Hacksaw Ridge or Hill 156, this escarpment was another scene of bitter fighting. The 96th Division fought here for five days, being relieved at less than fifty per cent strength by the 77th Division on April 30, 1945. The 77th continued the assault until May 6, when entrance to the elaborate fortification had been sealed. Hundreds

of planes had pounded the ridge, and artillery had blasted it incessantly. Elements of the U.S. forces had gained the crest of the hill again and again, only to be thrown back by withering enemy fire from the other side of the ridge. Many enemy troops were sealed in their cave fortresses as men of the 77th poured gasoline by the thousands of gallons into the forts and ignited it with TNT. A total of 2,507 Japanese were killed at the ridge.

CHOCOLATE DROP HILL. The eroded promontory of Chocolate Drop Hill is a principal landmark. It was from here that the 77th Division pushed across this formidable obstacle to hit Shuri from the north.

SUGAR LOAF HILL. Here, east of Naha and on the right flank of the Shuri line, the Marines fought their first major battle of the campaign. Following the capture of Sugar Loaf Hill they moved into the heavily mined city of Naha. From Naha the First Marine Division was able to shoot a spearhead into the city of Shuri.

CONICAL HILL. Capture of this hill on May 13, 1945, by the 96th Infantry Division, was considered to be the most important single factor in the collapse of the Shuri line.

SHURI CITY. From ancient times, Shuri has been the center of Okinawa's political and cultural development, and was its capital from about 1422 to 1879.

SHURI CASTLE. During the war the castle was completely destroyed, and today there stands on its site a new university, dedicated to the instruction of truth and peace.

INTERNATIONAL CEMETERY. Here are buried foreigners who died on Okinawa in bygone days. Among the graves are those

of six American sailors who died aboard Commodore Perry's flagship while it lay at anchor in the port of Naha in 1854. Here also are the graves of children of occupation personnel, marked by small rows of white, wooden crosses.

BUCKNER MEMORIAL. This memorial marks the place where Lt. General Simon B. Buckner, Jr., was killed in action by a shell fragment on June 18, 1945.

HAGUSHI BEACH. This was the center of the initial landings on Okinawa on April 1, 1945. The 1st and 6th marine divisions and the III Amphibious Corps landed north of Hagushi that morning while the 2nd Marine Division lay in floating reserve. Simultaneously the 7th and the 96th Infantry divisions of the XXIV Corps struck south of Hagushi as the 77th Division remained in floating reserve.

HOKUSAN CASTLE. Located at Nakijin and built during the early fourteenth century, this castle was a Japanese National Treasure.

MUY-YEH-NO-MIYA. Located on the outskirts of Nago, what is now a shrine was originally built as a typhoon shelter. In 1400 the ruler of Nago area planted a grove of trees to serve as protection against high winds. This is one of the few shrines that is surrounded by trees.

TODOROKI WATERFALLS. Pass through the village junction of highways 1 and 108, cross the bridge in the next village north on 1, there take the road to the right, and continue on to the end of the road. Park your vehicle and walk about 150 yards toward a perpendicular rock cliff.

ZAKIMI CASTLE. Built about five-hundred years ago, this castle

was the home of Gosa-maru, liege lord who according to legend controlled the upper portion of the island. Gosa-maru moved the entire castle, stone by stone, to a site in Nakagusuku.

NAMI-NO-UE SHRINE. This shrine is one of the most famous on Okinawa. Here departures of distinguished travelers were celebrated. A sacred phosphorescent stone, supposedly picked up in a fisherman's net in Naha Harbor, was enshrined here.

TAMA-UDUN. An Okinawan pyramid, this was the tomb of Sho dynasty kings.

ONoyAMA PARK. This is located on an island in Naha Harbor. The two original bridges have been replaced by a land fill.

CHAPTER XII



FAIRY TALES

Whatever and wherever his corner of the earth may be, the child always enjoys a good story that sets his lively imagination afire and peoples his world with the beings and situations that adults once knew but have forgotten. In Okinawa, as in other lands, a host of gay, fantastic, and charming little stories abound that, through the years, have delighted the hearts of the island children. Following are some of the better-known tales; and they may also provide entertainment for older readers who still enjoy the whimsy and charm of their European counterparts.

HANASAKA-JIJI, THE OLD MAN WHO MADE TREES BLOSSOM

Once a good-natured, kind *ojiisan* was cultivating his field and sowing seeds, for it was the best season of spring for sowing. His

pet dog, Pochi, was with him, digging the earth with his paws, when all at once the dog began to bark aloud: "Dig here, dig here, Ojiisan!"

Ojiisan did not know what the dog meant but tried to dig the place the dog showed him. Oh, gold and silver and other precious things gushed forth out of the earth!

Another *ojusan*, who lived next door, was peeping through the fence, and became very envious at the sight of all this gold and silver. This man was greedy and selfish. He came to the kind *ojisan* and asked to borrow the dog. The kind *ojiisan* consented and allowed him to take the dog home. Pochi, however, did not tell the selfish *ojiisan* where to dig. The dog only barked out loud. The *ojusan* dug the place to which the dog pointed, but could not find anything. He dug deeper and deeper and only dirty rubbish and junk came out. At this, the disappointed man became so angry with the dog that he struck him dead.

The next day when the kind *ojiisan* asked the selfish one to return Pochi, he was given this reply: "Oh, I didn't like that wicked dog. He made me dig rubbish out of the earth. I struck him and he died all of a sudden." Pochi's master felt very sorry and made a grave for him in one corner of his field, planting a small pine tree on it as a marker.

The tree grew rapidly, and in a few years became very tall, so tall that it looked as though it would reach the sky. One day the good *ojiisan* cut the tree down and made a wooden mortar out of it. With the help of his wife he pounded rice cake in this mortar. Strange to say, however, the dough in the

mortar quickly turned into gold and silver, and the *ojiisan* became richer still.

The greedy *ojiisan* heard of this and came hurrying over to borrow the mortar. But as is always the case with the selfish man, no treasure came out and the rice dough gradually became dirty rubbish. Again the *ojiisan* got angry and smashed the mortar and put it into a furnace, burning it up completely.

When the good *ojiisan* came for his mortar and found that it had already been burned up, he asked for the ashes. He would at least be able to take them home.

It was a very windy day, and the ashes blew around on the way. They were blown on a withered tree, and all at once it was in full bloom.

The next morning the feudal lord was to pass through his village. The good *ojiisan* wished to please the lord by showing him how to make the withered trees bloom. So he climbed up a tree and waited for the lord to pass by, even though in those days it was disrespectful to look down on a lord from a higher place.

As the procession came nearer, the outrider cried out, "Be down with you, be down with you, for the lord is passing." The *ojiisan* replied, "May Your Majesty be pleased! I can make the withered tree bloom all at once if you let me try."

The lord said, "It is wonderful. Try it now, at once." So, grasping a handful of ashes, *ojiisan* threw it over the bare branches, and the tree was in full bloom. The lord was quite pleased with him and rewarded him greatly.

Again, the greedy *ojiisan* did the same. He threw the ashes

over the withered tree when the lord was on his way back, but not a single blossom appeared. The ashes went into the eyes and nostrils of the lord, and the *ojiisan* was arrested and put into prison.

MOMOTARO, THE PEACH BOY

Once upon a time there lived an old man and his wife. One day the old man went up a hill to gather some firewood, and the old woman went to a stream nearby to wash her clothes. While she was washing, a bubbling sound was heard, and lo! a very big peach came gently floating down the stream. It came nearer and nearer, rolling and bobbing, and stopped just at the feet of the old woman.

She caught it and found it very heavy, but managed to lift it with all her might into the washing tub. When she got home she put the peach on the table in the center of the room and waited for the husband to come home. As soon as he got home, his wife said, "O! *Ojiisan*, I have something to show you!" and pointed to the peach. How surprised he was to see such a big one. "Let's cut it in two. You cut it." "Oh, you try," said the man and wife to each other, and at last the *ojiisan* cut the peach in two.

A lively little boy sprang out of the peach! The *ojiisan* and *obaasan* were greatly surprised. They talked over what the boy should be named. "Let us call him Momotaro because he was

born out of a peach," said the *ojisan*. "That's good," said the *obaasan*, and thus the boy was named.

Momotaro grew up very quickly and soon became a fine young man. One day he said this to the *ojisan* and *obaasan*: "I am now old enough to go and punish wicked demons. Will you make me a nice lunch to take along that will give me strength?" Accordingly, the *obaasan* made him some *kibi-dango*, millet dumplings. He wrapped them up, hung them at his waist, and started off.

Before very long he came to a dog who asked, "Momotaro-san, Momotaro-san, where are you going?" "I am going to Demon Island to punish the wicked demons." "What have you got at your waist?" "The best *kibi-dango* Japan has ever had!" "Will you give me one? Then I shall come with you." "Oh, one is too much, but I will give you a half."

The dog was given half a *kibi-dango* and joined Momotaro. Then came a monkey, who asked the same questions and got the same answers. After getting half a *kibi-dango*, he also accompanied Momotaro. Then came a pheasant who joined the troupe, and the four went their way toward Demon Island.

At last they reached the island and came to the gate of the demon palace. It was closed fast. The pheasant flew over the gate, flung it open from the inside, and they all dashed into the palace. The demons were just feasting and having a merry time when Momotaro and his followers made a surprise raid on them.

The demons were so frightened at the unexpected attack that

they did not know what to do. They were quite confused by the harassment of the animals—the dog bit them on the legs, the monkey scratched them on the faces, and the pheasant pecked at their heads.

The demons quickly surrendered to Momotaro, gave him all sorts of treasures, and promised never again to torment good people by their wickedness. Momotaro forgave all the demons and started for home. The treasures were put in a cart, which the dog pulled and the monkey pushed. The pheasant pulled at the string. In this triumphant fashion they came home to the *ojiisan* and *obaasan*.

KINTARO, THE STRONG BOY

Kintaro and his mother were living a nice, secluded life in the mountain district of Ashigara, located to the west of Tokyo. One day he was walking alone, with his favorite ax, and came to a place where the wild animals of the mountain were playing.

The squirrel was stealing about, the rabbit was hopping around, the monkey was jumping from branch to branch, the deer was running, but the bear was in the best spirits of them all and acted as their leader. When Kintaro came nearer, they all looked at him curiously. The monkey sneered at him, the timid deer and rabbit stealthily hid themselves under the bush, the squirrel peeped at the boy from under the fallen leaves, and the bear growled at him, well expecting the boy to run away. Kintaro, however, stood for a moment and smiled, then quietly

walked forward to the bear. The bear growled again, stood up, and caught hold of the boy with his paws. The boy seized the bear and suddenly threw him down. This was much to the bear's astonishment! Feeling shamed, and not a little angry with the boy, the bear stood up, but he soon thought it better to be friendly. He went nearer to Kintaro and bowed many times to show that he was willing to be on friendly terms. The monkey and all the other animals did the same, and from this time on they were very good friends.

Early on a warm, sunny day Kintaro leaped out of doors, with his ax as usual, and shouted aloud "Ooi, ooi!" Out came all his animal friends. Kintaro jumped on the bear's back and had a nice rambling ride in the mountains, feeling very happy and satisfied. All the other animals followed.

After a while, he proposed to have a *sumo* wrestling match. They all agreed. Kintaro made a round ring of sand for the arena and acted as the referee, using his ax as the referee's fan. "Hakke yoi, nokotta, nokotta!" The match was quite exciting. While two were fighting, all the others looked on and shouted for the contestants till they made themselves hoarse. After all the animals had had their turn came the fight between Kintaro and the bear. Needless to say, Kintaro won the match. Kintaro was a good boy and sympathized with the bear, so he tried not to show that he was proud of himself.

Now, on their way home, Kintaro and his friends wandered far into the woods and had a merry time together. When they came to a certain place they found themselves at the side of a deep ravine with no bridge.

"Dear me!" they all sighed, "how can we get across?" They were quite at their wits' end. Kintaro quietly thought for a while. He found a tall pine tree near-by, leaned against its trunk, and pushed and pushed. Gradually the tree began to lean. Suddenly it fell over with a crash and landed at full length across the ravine. Kintaro proudly led the way, and all the animals followed him, struck with astonishment at his wits and strength. However, a person who had watched Kintaro from behind the bushes was more surprised; he was a servant of a certain lord called Raiko. This man had been sent in search of a boy who was bold enough and worthy of becoming one of Raiko's warriors. He secretly followed Kintaro and his friends.

Seeing Kintaro wave good-by to each of his friends, the man quickly went to Kintaro and asked to be taken to his home. Kintaro's politeness to the visitor and his good manners at home greatly pleased the servant. He asked Kintaro's mother for permission to take him to Kyoto, then the capital of Japan. Bidding farewell to all his friends one day, Kintaro started for Kyoto. All the animals felt sorry to part from him but wished him success.

At this time there lived in the mountains of Tamba, north-west of Kyoto, many wicked people who were called "demons." These demons appeared in the city every day and scared the good people by killing and stealing. Raiko went on a campaign to destroy them, by the order of the emperor.

Kintoki Sakata, as Kintaro was then called, was among Raiko's four strongest followers. Disguised as mountain priests, they went their way along steep mountainsides and across deep dales.

When they reached the cave of the demons, the evil ones were having a feast. The warriors, invited to the feast, served the demons sleeping wine. When they were dead drunk, the warriors put on their armor and attacked the demons who were bewildered and did not know what to do. At last they were all destroyed, and the warriors returned to Kyoto.

Kintoki Sakata took leave of Raiko and went back to his mother and animal friends. The bear and all his followers came to meet Kintaro with shouts of cheer and welcome.

BUMBUKU CHAGAMA, THE LUCKY TEAKETTLE

At a certain temple, a priest bought a teakettle which he put on a shelf in the main hall, and then became absorbed in reading the sutra in his own room. It was already late at night and the boy-pupils were about to go to bed when some strange sound was heard in the hall.

The boys tiptoed into the hall to see what was the matter and were surprised to find that a kettle had sprouted hands and feet and was dancing in the hall. It looked just like a badger. The boys brought out brooms, dusters, and some bamboo poles and began to run after it. This noisy, bustling sound so astonished the priest in his room that he came into the hall, but the instant the priest appeared, the kettle sprang back to its former place on the shelf and sat as nicely as could be. The priest could not believe what the boys told him about the kettle.

The next morning the priest poured some water in the kettle

and put it on the fire. At first it was as calm and quiet as any ordinary kettle, but as the water became luke-warm it began to sprout hands and feet and tail of a badger. When the water began to boil, it ran away.

"What a queer kettle this is! I don't want it if it does not behave as a kettle should," said the priest and sold it to a junk-dealer, telling him nothing of its transformation. It was a very nice-looking kettle of fine material, so the junk-dealer thought much of its value and put it in the alcove of his best room.

One night the kettle stood at the junk-dealer's pillow and said, "I can make you a millionaire by performing some of my tricks for people." The junk-dealer was so impressed that he did what the kettle asked. He set up a circus tent near his house and let the kettle ropedance before the people every day. The kettle, disguised as a badger, walked on a tight-rope and held an umbrella. It was so interesting that the circus tent was full of spectators every day, and suddenly the junk-dealer had become rich through the admission fees.

The junk-dealer thought that it must have been through Buddha's help that he had had such luck, and that he had better return the kettle to the temple to be kept as a treasure of the country. This he did.

The miraculous kettle is now kept in the main hall of the Morinji Temple and is called Bumbuku Chagama, "the lucky teakettle," but it is still all the time now and never dances.

If you go to Morinji Temple at Tatebayashi in Gumma Prefecture (Japan), you can see the kettle at any time.

ISSUN-BOSHI, LITTLE ONE-INCH

Once upon a time in Naniwa, as Osaka was then called, there was a good-natured man and wife, who had no child. They wished very much that they had one. Every day they paid homage to a country shrine, where they prayed that they might be given a child.

Finally a baby was born to them, but it was not an ordinary child. It was a boy so small that he seemed to have come from Lilliput. He was about an inch tall and was therefore called Little One-Inch.

Often it was difficult for his parents to find him. Once, while he was watching his mother washing he got hidden among some clothes, and his mother, without knowing this, put them into her washing tub and poured water over them. He cried aloud for his life and had a hairbreadth escape from drowning.

Small though he was, he was a brave, strong boy who liked very much to work. Yet, no matter how hard he worked or how much he ate, he never grew any bigger than when he was born. His ambition, however, became greater and greater as he grew older. One day, when he was thirteen years old, he sat before his parents very nicely, bowed politely, and asked this: "Would you, Father and Mother, let me go alone to Kyoto? I am quite certain I can be a great man there."

How could his parents have believed that such a young boy, only an inch tall, could travel alone from Osaka to Kyoto? How could they have realized that this small boy's ambition would be accomplished? His parents could not help trying to stop

him from carrying out his plan. "Do let me try, parents! Please, do let me," he entreated, and at last his parents consented.

There were no trains then. He had to travel by boat up the Yodogawa River, but an ordinary boat would have been too big for him to handle. While eating his breakfast of rice and soybean soup a good idea flashed into his mind. The lacquer bowl for the soup would be just the thing for a boat! What, he wondered, would do for an oar? He thought for a while and finally chose a chopstick. Then he had to arm himself, so he asked his mother for a needle. Now he was all equipped for traveling.

Leaving his parents forlorn at parting with their only child, he started off. The bowl-boat was a hard means by which to travel from Osaka to Kyoto. All day long he rowed up the Yodogawa River with the chopstick oar, and when night came he rested under the shelter of reeds by the riverside.

One day the sky was suddenly overcast with clouds, and a fierce storm began to rage. His boat was tossed up and down and threatened to be capsized every moment. He was distressed, but not in the least terrified of the storm. He tried hard to keep calm, and prayed for help. To his joy a large boat soon sailed up before him. The boatman felt pity for the boy and tenderly picked him up into his boat. Then he asked all about how the boy happened to be in such a storm. The boatman, moved by the great ambition of Little One-Inch, gladly took him over to Kyoto.

After a while the storm subsided, the wind gradually calmed, the sky cleared, and the sun began to shine again. As it was

already becoming twilight, a gentle breeze brushed his cheek, and a weeping willow seemed to be beckoning him with welcome joy. It was at Gojo Bridge, one of the most famous bridges in Kyoto, that he first landed, and, looking around, he was struck with astonishment at the beautiful sight of Kyoto. It was just at eventide, the busiest time of day, and the streets were crowded with people.

Impelled by curiosity and forgetting his fatigue, he began to thread his way through the crowd. Often he would have a narrow escape from being stepped on by the passers-by. Getting away from the throng of people, he came upon the gate of a magnificent mansion of a lord. Out of curiosity he went through the gate and reached the Japanese-style entrance of the building. There he found a pair of tall geta (wooden shoes). He stood between them and called out for someone. An answer came from inside and there soon appeared a man dressed like a samurai, who was mystified when he could see no one there.

What is the matter, he wondered. "Who called just now?" he asked and looked around. "I am here, sir! Here! Right here, sir! Can't you see me?" was heard at his feet. Looking down, the man at last saw him, but how could such a loud voice have been produced by so small a boy as he? "Who on earth are you? Pray, where did you come from? What do you want here?"

Little One-Inch then told about his desire and all that had happened to him. The man admired the innocent ambition of this boy. Taking him up on the palm of his hand, he introduced the boy to his master, the lord. His witty and sn...rt

behavior pleased the lord very much, and Little One Inch soon became his favorite. But there was one who took even more fancy to the boy, and that was the lord's daughter, the princess. The boy became her page and did everything he was asked to do.

One spring day the princess took a trip to Kiyomizu Shrine with Little One-Inch and her maids. After worshipping at the shrine they rested on the stage by the side, which commanded a fine view of the quiet mountains of Kyoto. Absorbed in the sight, they forgot that time was passing, and it was already dusk when they realized it. They hurried along their way, with Little One-Inch puffing and panting after them. The road was gloomy. How uneasily and nervously they walked along!

All of a sudden a fierce demon appeared on the road! The princess and all the maids screamed for help and ran about in terror without knowing which way to run. Little One-Inch alone was self-possessed. Holding the needle-sword aloft, he stood right in front of the demon and yelled out every imaginable slander, jeer, and insult at the top of his voice.

The demon's attention was drawn to this quaint little boy, and he picked him up on his palm. He was so tickled by the challenge of this tiny creature that he could not resist bursting into laughter with his mouth wide open. Taking advantage of the moment, the tiny fellow hopped into the demon's mouth and went sliding down to his stomach, where he pricked about with his needle-sword. "Ouch! Ouch! How it pains! What an impudent fellow to get into my stomach and prick it so!" cried the demon. He wriggled and squirmed and at last puffed Little One-Inch out of his mouth and fled as fast as he could.

The princess and her maids, recovering from their horror, heartily praised and thanked Little One-Inch for his courageousness. They were about to start again for their home when they found a strange thing on the road. The princess picked it up and found it to be a magic mallet which the demon had left behind.

"May my dear Little One-Inch become taller," prayed the princess, shaking the mallet. Lo! in the blink of an eye the boy became an inch taller. The princess tried again, and at every shake the boy became taller. After several times there stood a very tall, fine-looking young man dressed like a samurai, with a beautiful long sword at his waist.

Great was the joy of the boy, and that of the princess as well. They hurried home to the palace and surprised the lord by telling him all about what happened during the day. The joy and satisfaction of the lord was beyond words.

The story ends happily with the marriage of this young man and the princess. He was made lord of a certain area and there had his new mansion built.

Though he became a very great lord, he did not forget his parents, who still lived in the country. One day he and his wife visited his native home and brought his parents back to the mansion. The old and young couples were very happy in Kyoto ever after.

CHAPTER XIII



NATIVE SONGS

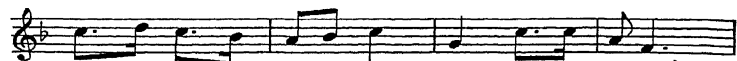
All ancient lands of the Orient have their classic music with exotic overtones of sound and form and presentation that both perturb and delight the unaccustomed ears of a Westerner trained to Occidental harmonies. But the simple yet melodious songs of a people reflect their moods, whether sad or gay; and since people are basically much the same anywhere, the folk songs sung in Okinawa will awaken a responsive chord in listeners from other lands.

Some of the tunes are familiar to the foreign visitor or tourist, having been adapted from neighboring or Western lands. Yet these do not seem out of place sung against the background of this island country in the Far East—such is the universality and appeal of folk music. Following are some of the better known melodies with accompanying words as sung by the children, and grownups too, in Okinawa.

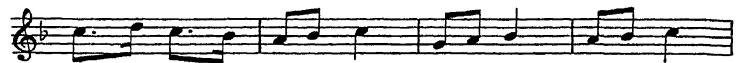
MOSHI MOSHI ANONE (A Telephone Game)



Mo - shi mo - shi a - no - ne, a - no - ne, a - no - ne,



Mo - shi mo - shi a - no - ne, i - ka - ga des'ka?



Mo - shi mo - shi a - no - ne, a - no - ne, a - no - ne,



Mo - shi mo - shi a - no - ne, a so des'ka

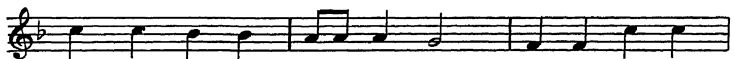
OHOSHI-SAMA (Twinkle, Twinkle, Little Star)



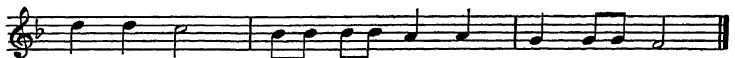
Pi - ka - pi - ka ho - shi yo, a - na - ta wa it - tai



nan' - de - sho An - na ni ta - ka - i so - ra no u - e

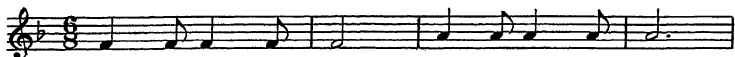


dai - a - mon - do mi - ru yo ni, Pi - ka pi - ka

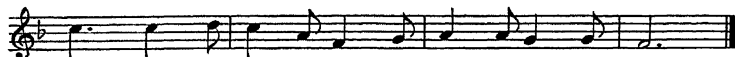


ho - shi yo, a - na - ta wa it - tai nan' - de sho.

MINNA IRASSHAI (Everybody Come Here)

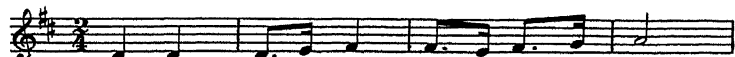


1 Min - na i - ras - shai, Min - na i - ras - shai,
 2 Oji - kan de - su yo, Oji - kan de - su yo,
 3 Ona - rabi de - su yo, Ona - rabi de - su yo,



Ha - ya - ku ha - ya - ku min - na i - ras - shai.

YOKU KAME YO (A Health Song)



1. Yo - ku ka - me yo, ta - be mo - no wa,
 2 Tsu - yoku na - re yo, tsu - yo - ku na - re.



Ka - me ka - me ka - ra - da ga tsu - yo - ku na - ru.
 Jo - bu na ka - ra - da ni ya - ma - i na - shi.

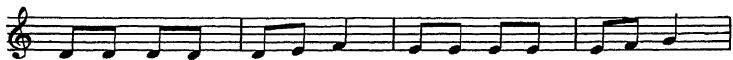
CHO-CHO (The Butterfly)



Cho - cho cho - cho na - no - ha ni to - ma - re,



Na - no - ha ni a - i - ta - ra sa - ku - ra - ni to - ma - re

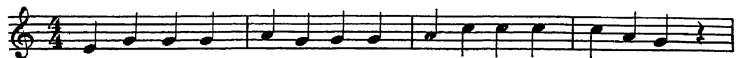


Sa - ku - ra no ha - na no ha - na ka - ra ha - na e



To - ma - re yo a - so - be, a - so - be yo to - ma - re.

OUMA-NO OYAKO (The Horse)



O - u - ma no o - ya - ko wa na - ka - yo - shu ko - yo - shi,

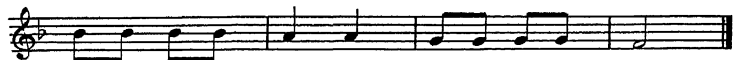


I - tsu de - mo is - sho ni pok - ku - ri pok - ku - ri a - ru - ku.

KISEN (The Boat)



Ki - se - n wa pon - pon wa o da - shi - te,



Do - ko ma - de pon - pon i - ku no de — sho.

DONGURI (The Acorn)



Don-gu-ri ko-ro ko-ro don-bu-ri-ko, O-i-ke-ni

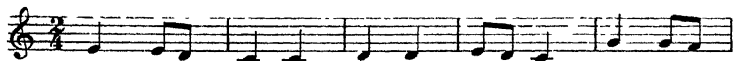


ha-mat-te sa-ta-i-hen, Do-jo-o ga de-te ki-te



kon-ni-chi-wa, Bot-chan is-sho ni a-so-bi-ma-sho.

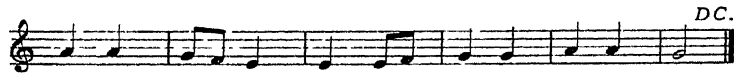
MUSUNDE HIRAITÉ (Grasp and Open)



Mu - su - n - de hi - ra i - te, Te o

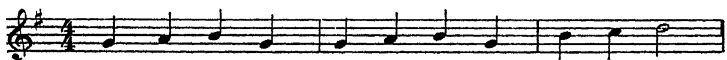


ut - te mu - su - n - de, Ma - ta hi - ra - i te



te o ut - te so - no te o u - e ni.

OYA MADA NEMUI KA (Are You Sleeping)



O - ya ma - da ne - mu i ka ha na chan,



ha - na chan A - sa no ka - ne ga na - ri -



ma - su - ru yo: Rin, rin, don. Rin, rin, don.

RYOSHU (Homesick)

Fu - ke yu - ku a - ki no yo ta - bi no

so - ra no wa - bi - shi - ki o - mo - i ni

Fine.

hi - to - ri na - ya - mu, Ko - i shi - ya fu - rusa - to

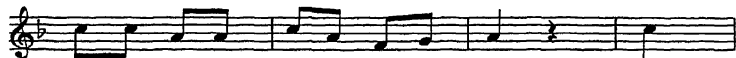
na - tsu ka - shu chi - chi ha - ha, yu - me ji ni ta

do ru wa sa - to no i - e - ji. *D.C.*

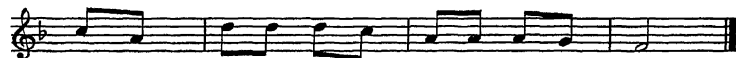
HATO POPPO (The Pigeon)



Pop - pop - po, ha - to pop - po, ma - me ga

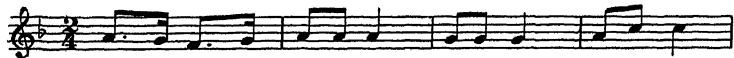


ho - shi - i ka so - ra ya - ru zo, Min -

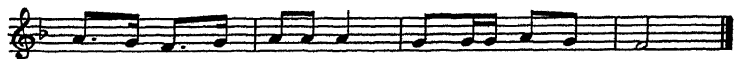


na de na - ka yo - ku ta - be ni ko - i.

WATASHI NO HITSUJI (My Lamb)



1 Wa - ta - shi no hi - tsu - ji, ka - wa - i hi - tsu - ji,
2 Wa - ta - shi no hi - tsu - ji, do - ko e i - ku mo



yo - be - ba su - gu ku - ru shi - ro - i hi - tsu - ji.
su - gu tsu - i - te ku - ru shi - ro - i hi - tsu - ji.

YUYAKE KOYAKE (Twilight)



Yu - ya - ke ko - ya - ke de hi ga ku - re - te,
 (Slow fall the evening shadows pales theres sky,



Ya - ma no o - te - ra no ka - ne ga na - ru.
 Now from the mountain temple sounds the bell on high.



O - te - te tsu - na - i - de mi - na ka - e - ro,
 Hand in hand each other clasping on this path below



Ka - ra - su to is - sho ni ka - e - ri - ma - sho
 With the flying crows together home ward let us go.)

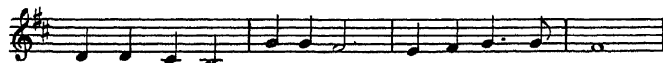
Kojo no TSUKI (Moonlight on the Castle)



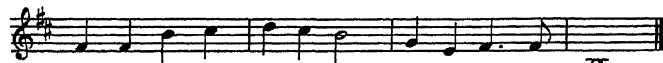
Ha - ru ko - o - ro - o no ha - na no e - n,



Me - gu - ru sa - ka - zu - ki ka - ge sa - shi - te,



Ch - yo no ma - tus - ga - e wa - ke - i - de - shi,



Mu - ka - shi no hi - ka - ri i - ma i zu - ko

SAKURA (Cherry Blossom)

Sa - ku - ra, sa - ku - ra, Ya - yo - i no
Ka - su - mi ka

so - ra wa, mi - wa - ta - su ka - gi - ri,
ku - mo ka, ni - o - i zo i - zu - ru

i - za - ya, i - za - ya, mi - ni yu - ka - n.

This was originally a koto song. The koto is a thirteen-stringed instrument about one foot wide, six feet long, and three inches thick made from paulownia wood. By fixing a small wooden bridge to every string and moving the bridge back and forward, the strings can be made to produce different tunes.

The player sits at one end of the koto and plays it with her right hand, using the thumb, index, and middle fingers. An ivory "nail" is worn on each tip of these three fingers. Generally the player sings to the koto music.

The Sakura song is one of the elementary tunes of the koto instrument and is said to have been composed when European school songs were first introduced into Japan between 1868 and 1912. It was a modern song of the time, and people still find the atmosphere of old Japan in the rhythm.

The mild and graceful tune of this song well matches the mellow cheerfulness of the cherry-blossom season.

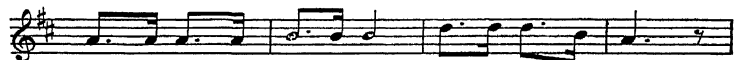
USAGI TO KAME (A Hare and Tortoise)



Mo - shi mo - shi ka - me yo, ka - me sa - n yo,



Se - ka - i no u - chi de o - ma - e ho - do,



A - yu - mi no no - ro - i mo - no wa na - i,

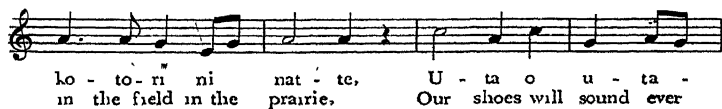
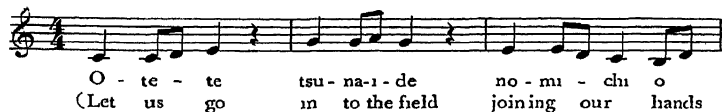


Do - shi - te so - n - na ni no - ro - i no ka,

SUZUME NO GAKKO (The Sparrows' School)

Chi - chi pap - pa, chu - pap - pa, Su - zu - me no
 gak - ko no sen - sei wa, Mu - chi o fu - ri fu - ri
 chi - pap - pa. Se - i - to no su - zu - me wa wa - ni
 nat - te, O - ku - chi o so - ro - e - te chi - pap -
 pa, Ma da ma da i - ke - na - i chi - pap - pa, Mo - i -
 chi - do is - sho ni chi - pap - pa, ~ chi - chi pap - pa chi - pap - pa.

KUTSU GA NARU (Our Shoes Will Sound)



SHOJOJI (The Badgers' Song)



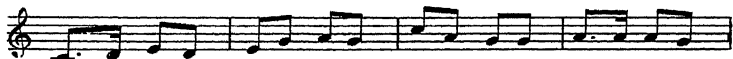
Sho. sho, sho ji ji, sho jo ji no ni - wa wa
 (Sho, sho, sho-jo ji, come out come out every one



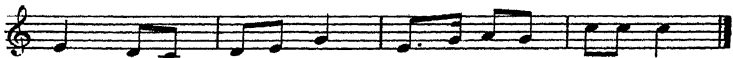
Tsu, tsu, tsu ki yo da mi na de te koi, koi, koi
 Bright, bright shines the moonlight on the temple garden now.



O - i - ra no to mo - da cha pom poko - pon no pon
 All of us with one accord pom - poko - pon no pon



Mak - ke ru na ma - ke ru na, o - sho san ni ma - ke - ru na,
 Louder than the temple priest, louder than the temple gong,



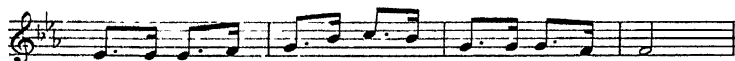
koi, koi, koi, koi, koi, koi, mi - na de - te koi, koi, koi.
 beat your bellies, beat them hard, come and beat them come, come, come.)

AME AME FURE FURE (The Rain)



1 A - me a - me fu - re fu - re ka - sa - n ga,

2 A - re a - re a - no ko wa zu - bu nu - re da,



ja - no-me de o - mu - ka - e u - re - shi - i na.

ya - na - gi no ne - ka - ta de na - i - te i - ru.

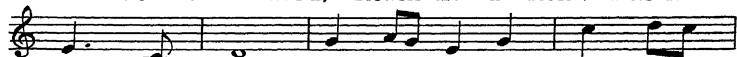


Pit - chi pit - chi chap - pu chap - pu ran. ran. ran.

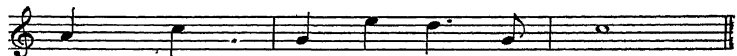
HARU GA KITA (Springtime Has Come)



1 Ha - ru ga ki - ta, ha - ru ga ki - ta, do - ko
 Springtime has come, come, springtime has come, come, where has
 2. Ha - na ga sa - ku, ha - na ga sa - ku, do - ko
 Flowers are in bloom, Flowers are in bloom, where are



ni ki - ta? Ya - ma ni ki - ta, sa - to ni
 springtime come? Up on the mountains, Down in the
 ni sa - ku? Ya - ma ni sa - ku, sa - to ni
 they in bloom? Up on the mountains, Down in the



ki - ta, no ni mo ki - ta.
 prairie, and here in our home.
 sa - ku, no ni mo sa - ku.
 prairie, and here in our home.

OLD FOLKS AT HOME



1 Ha - na yo - ri mo me - de - ni - shi wa - ga ko yo,
 2 Ta - no - mi na - ki ta - bi - ji o i zu - ko ni.



No - ko - shi - shi ko - do - mo da ni i - to na tsu ka shi
 Sa - ma - yo - e ru ka i - ma wa ha na chi - ru ku - ie



Wa - ga ko yo wa - ga ko yo to - ku ka - e - re



Ko - ko - ro yuku i - no - ri o to - mo ni se - zu - ya

OLD BLACK JOE



Wa - la - ki hi ha - ya yu - me to su - gi, Wa - ga to



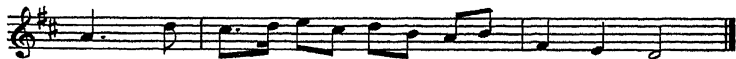
mo mi - na yo o sa - ri - te, A - no yo ni ta - no



shi - ku ne - mu - ri, ka - su - ka ni wa - re o yo - bu Old Black Joe.



Wa - re mo yu - ka - n ha - ya o - i - ta - re -



ba, Ka - su - ka ni wa - re o yo - bu Old Black Joe.

TOSHI NO HAJIME (New Year's Song)



To - shi no ha - ji-me no ta - me shi to - te.



O - wa ri na - ki yo no me-de-ta - sa o,

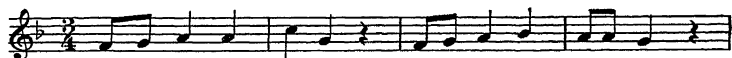


Ma - tsu ta - ke ta - te - te ka - do go - to ni,



I - wa e kyo - ko - so ta - no - shu ke - re.

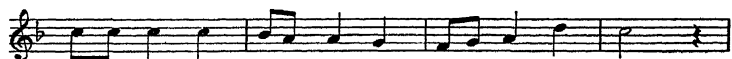
UMI (The Sea)



Ma-tsu ba - ra to - ku ki - yu - yu to-ko-ro, ,



Shi ra ho no ka - ge wa u - ka - bu.



Ii-shi a - mi ha - ma ni ta-ka-ku shi - te.



Ka-mo-me wa hi - ku - ku na-mi ni to - bu.



Mi - yo hi - ru no u - mi,



Mi - yo hi - ru no u - mi.

KAN KAN MUSUME (The Can-Can Girl)

A . no ko ka - wa - i ya ka n ka n mu - su -

me, A ka i bu ra u - su san daru ha -

i - te, da - re wo matsu ya - ra Gin - za no

ma - chi ka - do. to - kei na - ga - me te so - wa so - wa

ni - ya ni - ya ko - re ga Gi - n -

za no ka - n ka - n mu - su - me.

The musical score is written on six staves in G major (one sharp) and 4/4 time. The melody is simple and rhythmic, characteristic of a folk song. The lyrics are written in Romanized Japanese below the notes. The piece concludes with a double bar line.

KAN KAN MUSUME (The Can Can Girl)

1. *Ano ko kawai ya Kan Kan Musume*
Akai burausu sandaru haite
Dare o matsu yara Ginza no machi-kado
Tokes nagamete sowa sowa, nya nya
Kore ga Ginza no Kan Kan Musume.
2. *Ame ni furarete Kan Kan Musume*
Kasa mo sasazu ni, kuisu made nuide
Mama yo Ginza wa watashi no Janguru
Toi a ya ookami kowaku wa nai no yo
Kore ga Ginza no Kan Kan Musume.
3. *Yubi o sasarete Kan Kan Musume*
Choi zo tanka mo kiritaku naru wa
Ie ga nakute mo okane ga natute mo
Oto o nanika nya damasarenai zo yo
Kore ga Ginza no Kan Kan Musume.
4. *Karupisu nonde Kan Kan Musume*
Hitoisu gurasu ni sutoroo ga nihon
Hatsu-koi uo aji wasurecha rya yo
Kao o miawase, chu, chu, chu, chu,
Kore ga Ginza no Kan Kan Musume.

(Translation)

1. That kid, cute Can Can Girl; in red blouse and sandals
 Whoever is she waiting for, on the corner of Ginza street,
 Looking at the watch, restless and grinning,
 This is the Ginza Can Can Girl.
2. Standing in the rain, Can Can Girl;
 Without umbrella and barefooted;
 Believe it or not Ginza is my jungle; of tiger or wolf,
 I'm not afraid—this is the Ginza Can Can Girl.
3. Being pointed at, Ginza Can Can Girl
 I'm almost tempted to give him a piece of my mind
 Even without home and without money, I won't be fooled by any man
 This is the Ginza Can Can Girl.
4. Drinking "Kalpis", Can Can Girl, from one glass with two straws,
 Don't you forget the taste of first love;
 Looking at each other chu, chu, chu, chu,
 This is the Ginza Can Can Girl.

CHINA NIGHT

Shi - na no yo - ru, Shi - na no
 yo - ru yo, mi - na - to no a - ka - ri
 mu - ra - sa - ki no yo ni, no - bo - ru jan - ku no
 yu - me no fu - ne, a — wa - su -
 ra re nu ko - kyu no ne, Shi -
 na - no yo - ru yu - meno yo - ru

CHINA NIGHT

1. *Shima no yoru, Shima no yoru yo*
Minaio no akari, Murasaki no yo ni
Noboru janku no yume no fune
A-a, wasurarenu kokyu no ne
Shima no yoru, yume no yoru.
2. *Shima no yoru, Shima no yoru yo*
yanagi no eda ni rantan yurete
Akai tori-kago Shima-musume
A-a, yarusenai ai no uta
Shima no yoru, yume no yoru.
3. *Shima no yoru, Shima no yoru yo*
Kimi matsu yo wa ubashima no ame ni
Hanamo chiru chiru, beni mo chiru
A-a, wakarete mo wasurareyo ka?
Shima no yoru, yume no yoru.

(Translation)

1. China night, China night,
 Lights of the harbor in the pale of the night,
 The rising junks, the dream boats,
 Oh, the unforgettable melody of *kokyu*
 China night, China night.
2. China night, China night
 Lanterns swinging on the branches of willow trees,
 The Chinese girl, a bird in a red cage,
 Oh, a song of helpless love,
 China night, China night.
3. China night, China night
 Waiting for you in the eve, leaning on the railing, in the rain
 Flowers fall, so does the rouge,
 Oh, though parted, how can I forget you?
 China night, China night.

SILENT NIGHT

Ki - yo - shi ko - no yo - iu, ho - shi wa
 lu - ka - ii, su - ku - i no mi - ko wa
 mi - ha - ha - no mu - ne ni, ne mu - ri - ta
 mo yu - me ya - su ku.

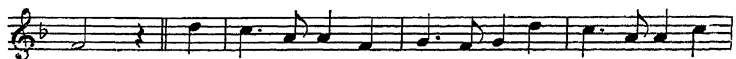
HOTARU NO HIKARI (Auld Lang Syne)



Ho - ta - ru no hi - ka - ri ma - do no yu -



ki, Fu - mi yo - mu tsu - ki hi ka - sa - ne tsu -



tsu I - tsu shi-ka to - shi - mo su gi - no to



o, A - ke - te zo ke - sa - wa wa-ka - re - yu - ku.

SARABA OKINAWA YO (Goodbye Okinawa)

The musical score is written in a single system with five staves. Each staff begins with a treble clef and a 4/4 time signature. The melody is simple and melodic, with lyrics written below the notes. The lyrics are in a mix of Latin and Japanese characters.

Sa - ra - ba O - ki - na - wa yo, ma - ta ku ru ma - de
 wa shi - ba - shi wa - ka - re no
 na - mi - da o ka - ku - shu. To - o i
 na - n - yo to no shi - ma - ji - ma mi - re - ba, Ya - shi no
 ko - ka - ge ni ju - ji se - i.

