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FUJISAN -- A REGIONAL STUDY

by

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Submitted in
Partial fulfillment
of the
requirements for the
Degree of Master of Arts.

University of Michigan
Center for Japanese Studies

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INTRODUCTION

This thesis represents an attempt to apply the principle of an interdisciplinary approach to a small area, in accordance with the aim of the Center for Japanese Studies at the University of Michigan. The area thus chosen was suggested by Dr. Robert B. Hall, and was enthusiastically accepted by this student. It is a matter of regret that the subject is covered here representatively rather than exhaustively, for the material available in the Japanese language is far too abundant to condense into a single thesis.

I have therefore tried to select the most important facts about the Mt. Fuji area, and to present them under more or less appropriate headings. I wish to express appreciation to Dr. Robert B. Hall for his constant interest and suggestions; to Dr. Joseph K. Yamagiwa for the use of his personal dictionaries, and for the language training which enabled me to translate native materials; to Mr. Okuno of the Center for Japanese Studies Library Staff for aid in place names and technical terminology; and to my wife, Valerie, for her assistance in typing and editing my translations.

— Forrest R. Pitts

THE GEOLOGY AND GEOGRAPHY OF MT. FUJI

Fuji-san (富士山), or Mt. Fuji, is a volcano, quiescent at the present time, located on the Pacific Ocean side of Honshū, the main island of Japan. It is situated so that the meridian of $138^{\circ} 44'$ East of Greenwich, and the parallel of $35^{\circ} 21'$ North intersect near its summit.¹

In a broad sense, Mt. Fuji is only one of many volcanoes in the Pacific "ring of fire." In a narrower sense, it is an outgrowth of definite orogenic and volcanic forces operating off the eastern edge of the Asiatic continent. The meeting of the Saghalien and the Kunglung mountain systems at the boundary of Shinano and Hida results in great upheavals of the surface, one of the most noteworthy being the Fuji volcanic range which, with Mt. Fuji as a center, extends northward to the headwaters of the river Arakawa at Echigo, and extends southward to the seven islands of Izu, finally terminating in the Ogasawara group. Along the depressed zone called the "Fossa Magna" runs the Fuji volcanic chain, whose cones stand as boundary posts between the two morphologically unlike districts of northern and southern Japan.

Looking from the summit of Mt. Fuji, which towers like a king above the surrounding mountains, four separate regions are evident. Eastward one can in theory see past Inubō Pass to the Pacific Ocean, about forty kilometers; westward as far as the western bank of Lake Biwa; northward to the Sea of Japan and Fuyama Bay; and southward to the Seven Islands of Izu. The radius of calculated, or theoretical, vision is about 25-35 kilometers at sea level. Thus

1. The Lake District Around Mt. Fuji, Third Pan-Pacific Science Congress, Tokyo, 1926, p. 3.

it is theoretically possible to see twenty-seven provinces, but in actuality it is possible only to see the traditional "Thirteen Provinces around Fuji."

The Izu mountains belong to the Fuji volcanic belt. To the west of Fuji and close to her outer slopes runs the Tenshi Range, also called the Kenashi Range. In the north is the Misaka Range, which is intersected in a northeast-southwest direction by the eastward-flowing Katsura river. This gorge ends in the Dōshi Range to the east. Beyond the Misaka Range lies the Kōfu basin. Before Mt. Fuji was formed, the mountains above described formed the outer limits of a rather extensive basin. The Fuji volcanic range merges with the Yatsugadake volcanic range to the north, beginning at the northwest wall of the Kōfu basin. This range, the Yatsugadake, runs the southern edge of the Fossa Magna. The whole layout of the Fossa Magna is evident from the summit.

In the northern part, the Fuefuki (笛吹) river runs along the side of the Kōfu basin, and joins with the Fuji river and flows along the northwest side. The headwaters of the Kano (狩野) river east of Fujisan drain southward from the area between Fujisan and the Hakone volcano. Fujisan may thus be compared to Mt. Etna on the Mediterranean, surrounded by a ring of lesser mountains.

A Japanese sketch of the "bird's-eye" view of Fuji well illustrates this fact, and serves as well for a general orientation to the Fuji area (Plate I).² For a more accurate conception of the topography of the area, I have included a topographic mosaic

2. The sketch shown in Plate I is taken from page 3229 of:
Nihon katei daihyakka jii 日本家庭大百科事典 (Japanese home encyclopedia), Tōkyō, Fuzambō, 1930, Vol. 3.

- | | | | | | |
|-----|------------------------------|--|--|--|--|
| 1. | Shimoda | | | | |
| 2. | Itō | | | | |
| 3. | Atami | | | | |
| 4. | Shuzenji | | | | |
| 5. | Hakone | | | | |
| 6. | Otome Pass | | | | |
| 7. | Numazu | | | | |
| 8. | Mishima | | | | |
| 9. | Subashiri | | | | |
| 10. | Miyanoshita | | | | |
| 11. | Odawara | | | | |
| 12. | Kofuzū | | | | |
| 13. | Gotemba | | | | |
| 14. | Kagosaka Pass | | | | |
| 15. | Yokohama | | | | |
| 16. | Tōkyō | | | | |
| 17. | Roads and highways | | | | |
| 18. | Bus lines | | | | |
| 19. | Government and private lines | | | | |
| 20. | Fuji piedmont railway | | | | |
| 21. | Mt. Fuji | | | | |
| 22. | Komitake shrine | | | | |
| 23. | Tsujigahara | | | | |
| 24. | Yamanaka | | | | |
| 25. | Cherry belt of Fuji | | | | |
| 26. | Oshino | | | | |
| 27. | Yoshida | | | | |
| 28. | Funatsu | | | | |
| 29. | Onuma | | | | |
| 30. | Mitsu Pass | | | | |
| 31. | Yamura | | | | |
| 32. | Sarubashi | | | | |
| 33. | Ōtsuki | | | | |
| 34. | Kenmarubi lava field | | | | |
| 35. | Narusawa | | | | |
| 36. | Shikishima (Japan) pines | | | | |
| 37. | Nagahama | | | | |
| 38. | Nishi-ko | | | | |
| 39. | Ōishi | | | | |
| 40. | Misaka Pass | | | | |
| 41. | Sasako Pass | | | | |
| 42. | Tenshin Pass | | | | |
| 43. | Kaza-ana | | | | |
| 44. | Mt. Ōmuro | | | | |
| 45. | Aokigahara | | | | |
| 46. | Nenoba | | | | |
| 47. | Fuji Pass | | | | |
| 48. | Akaike | | | | |
| 49. | Shōji | | | | |
| 50. | Kōfu | | | | |
| 51. | Miho | | | | |
| 52. | Shimizu | | | | |
| 53. | Fuji river | | | | |
| 54. | Mt. Shichimen | | | | |
| 55. | Mt. Minobu | | | | |
| 56. | Minobu-eki | | | | |
| 57. | Fuji | | | | |
| 58. | Ōmiya | | | | |
| 59. | Minobu (Nichiren's ashes) | | | | |
| 60. | Nehara | | | | |
| 61. | Shiraito waterfall | | | | |
| 62. | Shimobu hot spring | | | | |
| 63. | Motosu | | | | |
| 64. | Panorama Point | | | | |
| 65. | Ichikawa-daimon | | | | |
| 66. | Fuji river | | | | |
| 67. | Akizawa | | | | |
| 68. | Mitake | | | | |
| 69. | Chūdō circuit | | | | |



PLATE I.

inserted inside the back cover, based on the U. S. Army Map Service 1:50,000 sheets.

Mt. Fuji covers an extensive area, measuring forty-five kilometers from north to south, and thirty kilometers from east to west. The 908 square kilometers of Fuji's area is exceeded in Japan proper only by Aso-san (阿蘇山) in Kumamoto prefecture, Kyūshū, which volcano covers an area of 1400 square kilometers.³ In the matter of volume, however, it is the largest in Japan. Having a volume of 1060 cubic kilometers, Fuji is followed by Mt. Hachigatake (八ヶ岳) at 430 cubic kilometers.

The regular shape of Mt. Fuji has enabled many scientific tests to be made utilizing the mountain. Mr. Takizawa Teikichi found that the height of each point along a profile from the peak, to Kitaobara in Shingotemba, could be given as an exponential function of the horizon distance. Also, according to Mr. John Sill, the profile of Mt. Fuji is a logarithmic curve. The inclination near the crater reaches 32°-34°, but the outer skirts of the mountain are only 2°-3° in inclination. (Other logarithmic curve type volcanoes in Japan are Mt. Shiribeshi and Mt. Komagatake in Hokkaidō, Mt. Iwaki and Mt. Bandai.)⁴ Using the logarithmic curve as a basis, Mr. Ishihara calculated the cubic volume of Mt. Fuji from the peak to Yoshiwara. The result, 1,030 cubic kilometers, was very close to the figure given above.

Inasmuch as Fuji's volume is known by calculation, it can be utilized as a means for measuring the density of the

3. Yajima Naka 矢島中, "Kazan no kitei menseki oyobi taiseki to sono bumpu 火山の基底面積及體積と其の分布 (Volume, area and distribution of volcanoes in Japan Proper)," Geographical Review of Japan, Vol. 17, no. 5, 1941, p. 417.

earth. This was attempted in 1880 by Mr. Mendenhall of Tōkyō Imperial University, who calculated the weight of Mt. Fuji by using the weight of a representative piece of lava as a standard. Then, by measuring the difference in the deflection of two down-weights, one from the top of Fuji and one from its edge, he was able to calculate by extension the weight of the earth.⁵ That these figures were later proved to be only roughly correct does not invalidate the method of utilizing Fujisan for such purposes.

The question of the height of Mt. Fuji has been the subject of much investigation, both by Japanese and western authorities. The first accepted height, 3778 meters, was established in 1885. This was the mnemonic 12,365 feet of all the guidebooks on Japan. Whether or not a change in height occurred as a result of the 1923 earthquake is not known, but the newly-established (1930) official height of Fuji is 3776.29 meters,⁶ or 12,387 feet.

In regard to the geology of Mt. Fuji, I believe that the clearest method of discussing the material available is to present parts of my translations of two articles by leading Japanese geologists, and to interpret the articles by means of the maps of the authors, and by my own opinions where pertinent. Dr. Hiromichi Tsuya's article on the structural make-up of Mt. Fuji⁷ necessarily precedes the later discussion regarding lava flow distribution:

4. Kiuchi Shinzō 木内 信藏 "Kazan no hipusogurafu kyokusen 火山のヒプソグラフ曲線系 (Hypsographic curves of Japanese volcanoes)," Ibid., Vol. 11, no. 8, August 1935, p. 702.
5. Nihon chiri taikai 日本地理大系 (Outline of Japanese geography), Kaizōsha, Tōkyō, 1930, Vol. 6a, p. 109.
6. Rikuchi sokuryōbu 陸地測量部 Land Survey Bureau, "Fujisan no hyōkō ni tsuite 富士山の標高に就いて (On the altitude of Mt. Fuji)," Chikyū, Vol. 13, no. 3, pp. 213-217.

The bedrock of volcano Fuji

"That which is thought to compose the bedrock under Mt Fuji is the Misaka (御坂) beds and similar strata of the lower Miocene, which also compose the hills that lie immediately to the northeast and northwest of Mt. Fuji, and are widely distributed. The idea that an extension of these beds forms the bedrock of Fujisan can easily be imagined. We realize that metamorphosed tuff resembling the Misaka strata, and green andesite fragments are known to have been erupted from Hoeizan and Kofuji.⁸ In addition, fragments of acidic amphibolitic andesite have been noted. This type of andesite is found in the Izu area as the lower Miocene and as one part of the Pliocene, and even in the mountains west of the lower reaches of the Fuji river on the southwest piedmont of Fuji-san. Dr. Ōtsuka (大塚) reports that andesitic bodies occur in the mountains of the upper Pliocene. Furthermore, according to a boring which was made in 1939, at a point about 700 meters above sea level, within the village of Ōbuchi (大淵) on the southern side of Mt. Fuji, all of the core which they were able to obtain, from 600 meters below the surface on down, consisted of green andesite resembling the Misaka strata. The reason is that in the Fuji basin the lower Miocene beds that occur probably compare with the Misaka strata. In part, volcanic rock such as the amphibolitic andesite is thought to be lying concealed.

"At the Fuji river on the southwest piedmont of Mt. Fuji; in the mountain terrain at the bank of the Katsura river

7. Tsuya Hiromichi 津屋弘達, "Fujisan no chishitsugakuteki narabi ni gansekigakuteki kenkyū 富士山の地質學的並12岩石學的研究 (Geological and petrological studies of Mt. Fuji)," Journal of Geography, Vol. 52, no. 618, pp. 347-362.

8. Kofuji is the projection halfway up the eastern side of Fuji-san, which was formed by the eruption of the year 800 A. D.

northeast of Mt. Fuji; and in the Ashigara (足柄) mountains southeast of Fuji, in places which are thought to be a part of the Pliocene strata, thick beds composed mainly of conglomerate have been discovered. If we illustrate by the example of the area along the lower reaches of the Fuji river, the succession of layers in that area is shown by the following chart:

Succession of strata near Ōmiya

Alluvial period:	Alluvial strata (river plains and terrace gravels) Materials erupted by Fuji (volcanic ash and basaltic lavas)
Late Diluvial period:	Diluvial terrace conglomerates Materials erupted by ancient Fuji (mudflows with basaltic clusters)
Early Diluvial period:	Bessho conglomerate strata Materials from Iwabuchi volcano (rock with andesite clusters, and lava)
Pliocene:	Hamasekigatake conglomerate strata

"The very lowest strata is the widely distributed Hamasekigatake (滑石岳) conglomerate strata, so called by Dr. Ōtsuka. That is, in the part which is contiguous with the Fuji piedmont, the same strata is distributed in the mountain land from Shibakawa-eki running along the west side of the Shiba river northward as far as the vicinity of Tenshigadake (天子ヶ岳). A little farther northward from Tenshigadake, the mountain land which is contiguous to the Fuji piedmont, for the most part belonging to the Misaka layers, is volcanic tuff and breccia. According to Dr. Ōtsuka, that hilly country south of the Shiba river and west of the Fuji river has younger strata than the Hamasekigatake layers. That is to say, they are contiguous with the so-called up-faulted strata

as opposed to the Gamahara (蒲原) conglomerate strata, the Iwabuchi andesites, and the Saginota (鷺ノ田) gravels, etc. This fault is reported to run as far as the vicinity of Furuda (古田), east of the Shiba river. However, as far as I have been able to ascertain, its distance northward from Furuda is not clear. Dr. Inouye infers that, if the Shiba river valley constitutes a fault line which divides the eastern side of the tertiary hill country, the aforementioned up-faulted layers probably change to the northwest from Furuda, cross the bottom of the diluvial terrace conglomerates which lie between Furuda and the Fuji river, continue to the fault line which is represented by the Shiba river valley, and finally extend northward.

"That which corresponds, in the body of Mt. Fuji, with the Hamasekigatake conglomerate strata is not yet ascertained, but one fact is worthy of attention: in the midst of the so-called agglomerate mudflows at the bottom of Mt. Fuji (described later), considerable round Tertiary gravel often appears. This fact seems to indicate in at least one part of the bedrock of Mt. Fuji, the existence of conglomerate or gravel layers which contain such round gravel as this. However, such gravel layers or conglomerate strata also occur in the Misaka strata. In addition, since it is found even in the newer layers above the Hamasekigatake conglomerate strata, a conclusion can not yet be arrived at as to whether these conglomerate layers or gravel layers belong to the expected era.

"Next, a word with regard to the diluvial strata. The strata composed of all the materials erupted from the Iwa-

buchi volcano (the Iwabuchi andesitic bodies of Dr. Ōtsuka) as well as the Bessho (別所) conglomerates are distributed in the region of the lower reaches of the Fuji river on the southwest piedmont of Mt. Fuji. Inasmuch as the Iwabuchi volcanic strata compose the hilly country west of Fujikawa-chō, they are the pan-Iwabuchi volcanic materials -- so-called by Dr. Hirabayashi. In general, they are composed of pyroxene-andesitic lava and agglomerates, and can probably be said to belong to the early diluvial period. One part of these strata are sparsely distributed in the Hoshiyama (星山) and Habuna (羽鮒) hills east of the lower Fuji river, but from that area eastward in the Mt. Fuji region they never outcrop.

The Bessho conglomerate strata cover the Iwabuchi materials unconformably, and they also are associated with faults. In general they are soft beds composed of alternate strata of clay, sand and gravel. This layering is found representatively near Bessho, west of Ōmiya (大宮), and is also exposed in the Hoshiyama and Habuna hills, and is thought to be widely distributed, composing the bedrock of both these hill systems. In the hilly country west of the Fuji river, the layers which are called Saginota by Dr. Ōtsuka are comparable to the Bessho conglomerate strata. However, if we rely on Dr. Ōtsuka, the Saginota layers show almost horizontal stratification, but the Bessho conglomerate strata show an inclination of from 30° to 50°. Therefore, if we are to correct the comparisons of the two strata, to the extent of relating the two layerings, using the valley of the lower Fuji river as a rough dividing line, we find that the earth-activity in the eastern area

has been somewhat different from that in the western section. This Bessho conglomerate strata is also thought to be a layer belonging to the first half of the diluvial era. But there is some doubt as to whether it extends to the direct bedrock of Mt. Fuji. To say the least, according to the boring which was made on the south slope of Fuji, such a layering as this is not evident.

"I wish next to say a few words about the materials erupted from the Hakone (箱根) and Ashitaka (安曇) volcanoes. One would certainly not say that the Hakone volcano actually constituted the bedrock for Mt. Fuji, but one section of the northwest piedmont of the caldera of that volcano is without doubt covered by one of the earliest lava flows which flowed forth from Mt. Fuji, that is, the Mishima (三島) lava flow. It follows, of course, also that besides the Hakone volcano, materials erupted from the Ashitaka are covered by one old layer of the Fuji-san eruptions. Especially, the north and northwest slopes of Ashitaka volcano are one part of the bedrock of Mt. Fuji. This is clear from the fact that the core of the boring south of Mt. Fuji showed materials erupted from Mt. Ashitaka at a depth of from about 400 to 500 meters. Besides the above, as diluvial strata, there are terraced conglomerate strata in the valleys of the rivers Katsura, Fuji, Shiba, Kise, etc. Also, there are volcanically erupted materials of diluvial age which have a direct connection with the construction of Mt. Fuji. I should like to clear up this problem in the discussion of the construction of Mt. Fuji." (This discussion is divided into considerations of the three main parts or aspects of the construction of Mt. Fuji: the Komitake volcano, the

old Fuji volcano, and the present Fuji volcano, considered in the narrow sense.)

Komitake (小御嶽) volcano

"This volcano is an eroded strato-volcano halfway up the north side of Mt. Fuji. It is composed of successive layers of chrysolite and pyroxene-andesite, interspersed with layers of agglomerate and volcanic detritus. The north and northwest strata of Komitake show an inclination of 35° , while only a 20° inclination is shown by the strata composing the eastern side of the Enzawa (荻澤) cliff, which lies just to the west of the fourth station on the Yoshida ascending trail. As a result of my investigations last year,⁹ I found that the lava type which composes the very top of Komitake was of the same kind as the very oldest erupted from Mt. Fuji. The crater now assumes the shape of a horse-shoe, with the open end toward the northeast.

"Taking into consideration the shape, construction, and rock make-up of Komitake, it is my opinion that it is a completely different old strato-volcano from the main part of Mt. Fuji. It shows a topography eroded roughly the same extent as Mt. Ashitaka, and when one sees that its lava very closely resembles the andesite of Mt. Ashitaka, it is concluded to be of roughly the same age as that volcano. It had already been subject to the erosion process for long ages before all but the top of it was buried by materials flowing and erupting from Mt. Fuji.

Old Fuji volcano

"The old Fuji volcano is represented by the so-called

9. The year 1939.

agglomerate mudflows, described by the late Dr. Hirabayashi. These agglomerate mudflows not only constitute the greater part of the upper levels of the Hoshiyama and Habuna hills which fringe the southwest piedmont of Mt. Fuji, but they also cover a belt on the western Fuji piedmont extending from the north edge of the Habuna hills northward to Inokashira in Shiraito-mura. It consists of two ranges of hills, the first left like an island in the midst of the Fuji lava flows, the second contiguous with hill country of Tertiary strata on the western side of the Shiba river valley. The same mudflows are also located on the eastern side of the Urui river valley, which delimits the eastern extent of the Habuna and the Hoshiyama hills, and constitute one part of the downward slope from Motomurayama (元村山) in Fujine-mura (富士根村) in the area east of Ōmiya-machi.

"Strata which compare with the above agglomerate mudflows are even exposed in other parts of the Fuji piedmont. That is, the strata (agglomerate mudflows or volcanic breccia strata) which constitute the upper part of the so-called second Katsura terrace (Dr. Hanai's 花井 appellation) from Natsugari (夏狩) in Higashi Katsura-gun in the Katsura river valley on the northeast piedmont as far as the vicinity of Shimazawa east of Saruhashi are of this constituency. The Gotemba area from Subashiri southeast of Mt. Fuji, and the Ōmika (大御神) area from Suruga-kozan, have not yet been sufficiently investigated, but in the same areas many hills and strata composing parts of hills resemble the "flow mountains," and are certainly strata comparable to these agglomerate mudflows. Judging from the core from the boring on the south side

of Mt. Fuji, at a depth of 330 to 350 meters, on the southwest piedmont lies hidden the rock composed of agglomerate mudflows. In addition, the same formation is found near the surface in a small area just north of the Ichibei-zawa near the second station on the Ōmiya ascending trail." (Plate II, right section, symbol T) Dr. Tsuya here states that there is little doubt that such mudflows underlie Mt. Fuji, just above the bedrocks.

"Looking at the stratal relationships between the agglomerate mudflow strata and the other strata contiguous to it, in the region of the Hoshiyama and Habuna hills, the mudflow strata cover the so-called Iwabuchi volcanic materials and the Bessho conglomerate strata unconformably, and are themselves overlain unconformably by diluvial terrace conglomerate strata and the very oldest lava flows of Mt. Fuji. Especially, in the valleys of the Hoshiyama hills, about three terraces of diluvial conglomerate strata develop and are composed of rock fragments both of agglomerate mudflows and of diluvial conglomerates. Geomorphically, these terraces are comparable to the three diluvial terraces which are found near Shibakawa-eki. The fact that the agglomerate mudflows are overlain by the very oldest lava flows of Mt. Fuji is quite evident on the Fuji piedmont east of Ōmiya, and also in the interval from the Habuna hills northward to Inokashira. Still, with regard to the fact that the agglomerate mudflows are extremely impermeable, since the Mt. Fuji volcanic lava flows and volcanic breccia are all very permeable, the volume of underground water which flows out from between the juncture of the two strata is great. The following all have their origin thusly: the Yogyoike (養魚池) spring at Ino-

GENERALIZED SKETCH OF

AGGLOMERATES SOUTHWEST OF MT. FUJI,

THE CONSTRUCTION OF MT. FUJI

A BRIEF CHART OF MUDFLOW DISTRIBUTION

- F Hypothetical center of Fuji-san and ancient Mt. Fuji
- F' Exposed skirt of ancient Mt. Fuji
- K Center of Komitake
- A Center of Mt. Ashitaka
- H Hakone volcano
- G Mountains surrounding Mt. Fuji

- 1. Alluvial strata
 - 2. Materials erupted by Mt. Fuji
 - 3. Agglomerate mudflows
 - 4. Materials erupted by Komitake
 - 5. Materials erupted by Mt. Ashitaka
 - 6. Bedrock strata
- I Iriyamase faultline
 - II Ōmiya faultline
 - IV Iriyama reverse faultline
 - III Agoyama faultline
- C Site of the Ōbuchi-mura drillshaft
 - E Mt. Hōei
 - F The summit of Mt. Fuji
 - H Shibakawa-eki
 - K Komitake
 - M Motomurayama
 - N Inokashira
 - O Ōmiya-machi
 - R Iriyamase
 - T Ōmiya ascending trail, second station

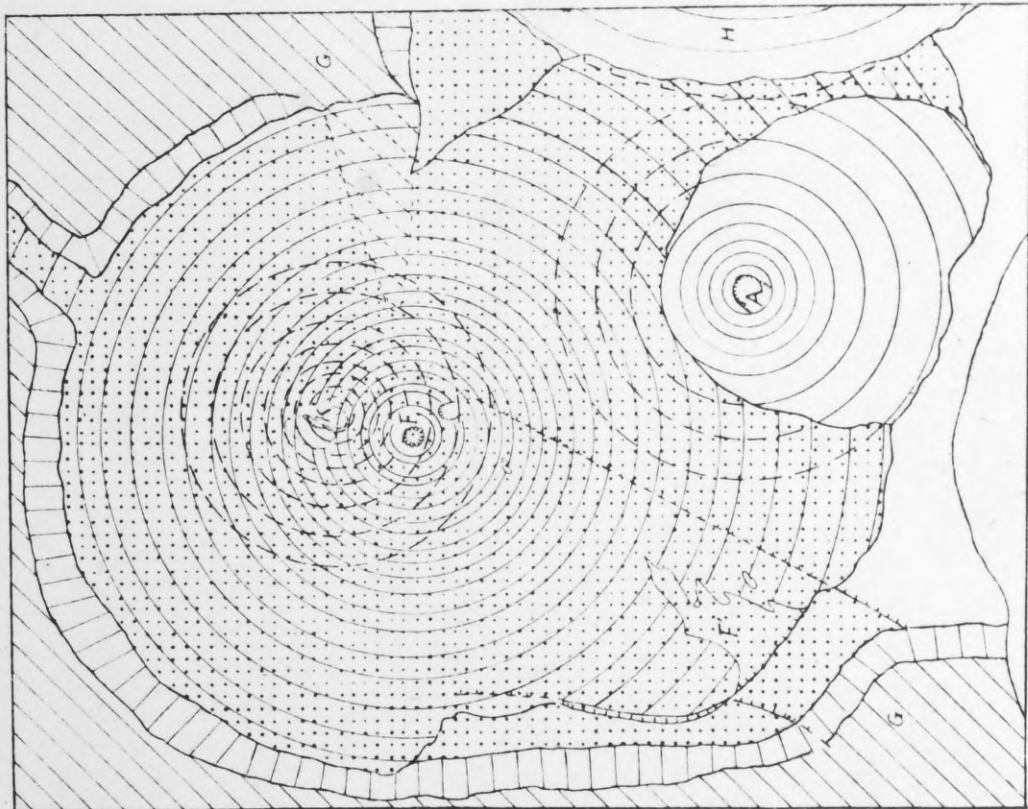


PLATE II

kashira, one part of the Shiraito waterfall, the spring within the grounds of the Sengen (Asama) shrine at Ōmiya, the well water and springs near Motomurayama, and the Fudōtaki (不動瀧) waterfall of Sugita (杉田). The proof of the inference that agglomerate mudflows come to the surface at the second station of the Ōmiya ascending trail, before mentioned, is inferred from the fact that here is located the only abundantly flowing spring on the body of Mt. Fuji, and one kind of lava of the oldest period of lava flowage (the Manno-kaza-ana 萬野風穴 lava) outcrops here, and underground water flows from between it and the agglomerate mudflows.

"The agglomerate mudflows of the Katsura river valley cover the lower part of the conglomerate strata of the second terrace, and are covered by volcanic ash and sand one meter thick, more or less, and the 2-3 meter thick upper terrace agglomerates which lie in sections between them. These as a whole compose the second terrace. Among these, the lower part of the conglomerate terrace strata in general consists of various kinds of rock of the Misaka series, conglomerate series of granite, etc., and clay strata which show considerable amounts of black mica fragments; they do not contain any post-diluvial volcanic materials whatsoever. Still, between the agglomerate mudflows and the lower part of this terrace conglomerate are frequently found the carbonized trunks of trees which reached fifty centimeters in diameter. Therefore, in the Katsura river valley, the agglomerate mudflows represent the earliest volcanic activity in the diluvial period. In the same valley, the Saruhashi lava and other Fuji lavas that flowed down are found on the second terrace or in former valleys

which they filled upon entering. Flowing springs issue forth from between these lavas and the mudflows in exactly the same manner as in the Ōmiya area.

"The fact that the agglomerate mudflows are above the materials erupted from Mt. Ashitaka is clear from the boring made on the south side of Mt. Fuji. In this boring, at a distance of about 70 to 150 meters below the surface, the Iwabuchi lava, one of the old Fuji lavas which appears at the surface below Sōbina in Ūbuchi-mura, is located. Below that, at a depth of from about 330 to 350 meters, the agglomerate rock or agglomerate mudflow, which is inferred from the borings obtained, lie above the materials erupted from Mt. Ashitaka, which lies below the mudflow at a depth of 420 to 480 meters.

"The relationship which exists between the agglomerate mudflows and the materials erupted from Mt. Komitake is not yet sufficiently clear, but, as already related, the Mt. Komitake materials and the Mt. Ashitake materials seem to be of approximately the same age. Also, judging from the fact that within the agglomerate mudflows rock fragments which very closely resemble the rock types which constitute Mt. Ashitaka and Mt. Komitake occur, we can infer that the mudflows are newer than the materials erupted from Mt. Komitake.

"In the agglomerate mudflow area on the southwest piedmont of Fuji, we can recognize the three faultlines which have been named the Agoyama fault (安尾山), the Ūmiya fault, and the Iriyamase fault." (These faults are shown on Plate II, right, by appropriate symbols.) "The Agoyama fault corresponds to the so-

called Mizunuma (水沼) fault of Dr. Ōtsuka, and runs along the boundary of the Habuna and Hoshiyama hills in a rough north-south direction. The agglomerate mudflows which constitute the upper part of the two ranges of hills, at the time of accumulation, constituted a surface of roughly the same height. Because of the occurrence of the Agoyama fault, these mudflows, together with the Bessho conglomerate strata below them, changed position, and the two ranges of hills became divided by a difference of about 100 meters.

"A true outcropping of the Ōmiya fault has not yet been ascertained, but it is inferred from the discontinuity, along the valley of the Urui river, between the accumulation surfaces of the agglomerate mudflows at the tops of the Habuna and Hoshiyama hills and the same mudflows on the Mt. Fuji piedmont. Geomorphically considered, this is represented by an escarpment which cuts the eastern edge of the Habuna and Hoshiyama hills. The valley of the Urui river represents the fault line. The slope of the agglomerate mudflows on its eastward side, the Urui river valley, on the Fuji piedmont, continues with a gentle inclination toward the Hoshiyama hills. Judging from the topography, the Mt. Fuji piedmont side is relatively lower -- by about 250 meters.

"The Iriyamase fault also has not yet been definitely ascertained, but geomorphically it is represented by an escarpment of the southeast edge of the Hoshiyama hills, running from the southwest to the northeast. Its distance northeastward is roughly equivalent to the boundary between the surface outcrop of the agglomerate mudflow of the Mt. Fuji piedmont and the area

where the mudflow does not outcrop. That is to say, on the northwest side of the faultline the agglomerate mudflows are widely exposed at the surface, but on the opposite side they do not appear at all. At the point of boring, within the limits of Ōbuchi-mura, the mudflow was at a depth of 330 meters underground. Consequently, the southeast side of the faultline is thought to have dropped, relative to the opposite side.

"It is possible that there are still other faults which intersect the agglomerate mudflows, but the three described above are the most evident. However, in the Mt. Fuji lava flows which cut across these fault lines, geologically and geomorphically considered, displacement has not occurred to a recognizable degree. For instance, the following lavas are not cut by the Agoyama fault: the Numakubo lava; the Ōmiya lava, which extends to the Fuji river in the vicinity of Numakubo, along the edge of the Habuna and Hoshiyama hills; and the Shibakawa lava, which lies atop the Numakubo lava, and which reaches the same place, having flowed down the Shiba and Fuji river valleys. The Ōmiya and Numakubo lavas, of course, flowed down the valley of the Urui river from the Mt. Fuji piedmont, and are thought to have reached the banks of the Fuji river, having crossed the low places in the Agoyama faultline with their remaining strength. In addition, the Manno-kaza-ana lava, the Ōishiji (大石寺) lava and others have flowed up to the escarpment on the eastern side of the Habuna hills and were blocked by it. The Iriyamase lava also flowed up to and was blocked by the escarpment on the eastern side of the Hoshiyama hills. These lava flows belong to the oldest part of the Fuji lava

flows, and consequently, the previously described faults which cut the agglomerate mudflows are thought to have been produced by tectonic activity which occurred before the eruption of Fuji lavas of the oldest period.

"When we piece together the foregoing facts, the agglomerate mudflows must have flowed forth from a center which is not different from the present core of Mt. Fuji." (The centers of flow, with the approximate radii of flow limit, are depicted on Plate II, left section.) "However, the time of their flowing forth is not later than the accumulation of the diluvial terrace conglomerates. According to Dr. Hanai, since the second terrace, which extends to the valley of the Katsura river, geomorphically continues to the Sagami (相模) plateau, the agglomerate mudflows are materials erupted in the upper diluvial period. They are also thought to have been subjected to the process of erosion and also to have changed position already before the very oldest lavas of Mt. Fuji flowed forth. Therefore I wish to call the volcano which is represented by this mudflow "Old Fuji Volcano."

"The agglomerate mudflows which are the materials erupted from the "Old Fuji Volcano" are a confused mixture of various blocks of basalt, rock fragments, and volcanic ash and mud, but they also frequently contain blocks of andesite, round pebbles of the Tertiary period, and tree fragments; while in sections they sandwich in strata of volcanic conglomerate. Moreover, in the vicinity of the Habuna and Hoshiyama hills, this mudflow is from 50 to 150 meters thick, and constitutes the hill surface from 150 to 300 meters above sealevel. However, on the east

side of the Urui river it gets higher by degrees, and inasmuch as it is inferred that it lies close to the surface at the second station of the Ōmiya ascending trail, at a height of 1600 meters above sea level, borrowing the words of the late Dr. Hirabayashi, it probably constitutes "the central body of Mt. Fuji." Moreover, in the vicinity of the heart of the flow, there is not only agglomerate mudflow, but also there are granite blocks, granite agglomerates, and lavas.

"Furthermore, in connection with the "Old Fuji Volcano," I wish lastly to pay some attention to Hōeizan. This mountain was covered up by the explosion of Hōei 4 (1707), but the greater part of the materials erupted in 1707 consisted of completely different volcanic breccia of a yellow-gray to gray color. Hōeizan is a collection of small blocks which are conditioned by many small faultlines. I previously imagined that it was one of the old parasitic volcanoes buried underground that became active and pushed up from underground in 1707, but in the volcanic breccia strata of Hōeizan can be seen not a few blocks which resemble the basalt blocks which partially compose the agglomerate mudflows of the "Old Fuji Volcano." Also, Hōeizan, which is intersected by many small faultlines, exactly coincides with the northeastward extension of the Iriyamase faultline (Plate II, both sections). Doubt has arisen as to whether it was ever one part of the "Old Fuji Volcano." However, since we cannot assert here whether or not it is as suspected, I intend to do further research toward that end." (This student has not yet been able to find any of Dr. Tsuya's articles written after the above statement.)

Fuji in the Narrow Sense

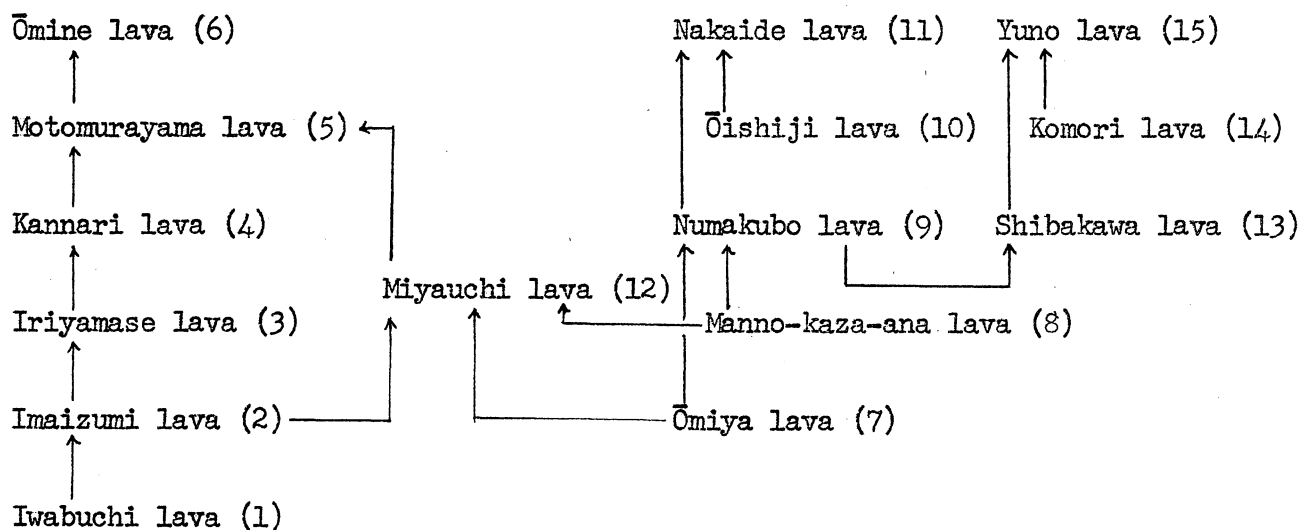
"Lastly, I shall relate simply about Mt. Fuji in the narrow sense. As related above, in one section of Mt. Fuji, Komitake and the body of the old Mt. Fuji volcano lie buried. Since we must recognize properly the great difference in time which is inferred from the discontinuity of construction between the mountain body of present day Fuji-san and the oldest period lava flows which are distributed on the piedmont, I shall define Mt. Fuji in the narrow sense, as being that part composed of the oldest lava flows as well as the newer material.

"The main body of 'Mt. Fuji in the narrow sense' is a strato volcano composed of alternate layers of volcanic breccia and basaltic lava flows. Its summit is 3778 meters high, but the Komitake volcano and the "Old Fuji Volcano" beneath it are both thought to reach more than 2,000 meters. Therefore, it does little more than comparatively thinly cover the bodies of the old volcanoes. From the stand point of process of construction, this main "blanket" body is divided into the piedmont section, the internal part, and the summit section. The piedmont section is composed of the various types of the oldest Fuji lava flows, volcanic breccia, and volcanic ash. The oldest period Fuji lava flows are widely distributed on the southwest and southeast piedmonts, and include the so-called Mishima and Ōmiya lavas of the late Dr. Hirabayashi, or the "basic lavas" of the late Dr. Ishihara Hatsutarō (石原初太郎). However, judging from the constituency of the rocks and the condition of distribution, these oldest period lava flows were never of one type or two types, and even in the Ōmiya area

alone, lava of ten types is found (Plate III). These are also illustrated in the following table:

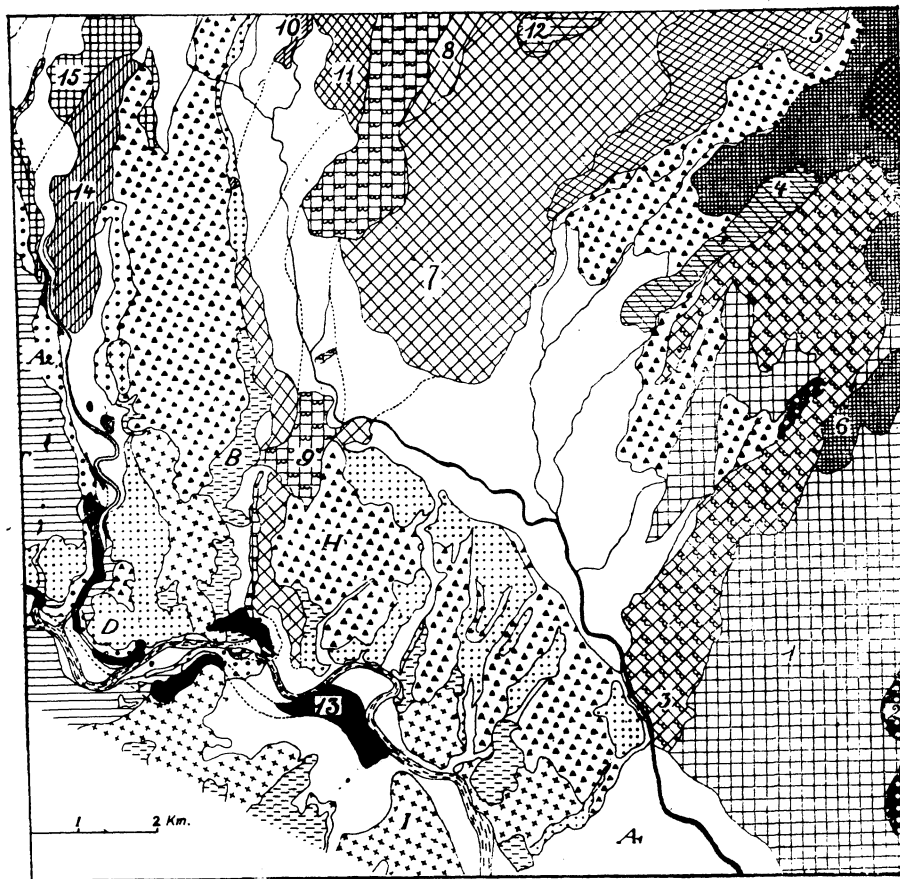
Order of Eruption of the Oldest Period Mt. Fuji

Lava Flows Distributed in the Ōmiya District



"We think that these lava flows probably erupted one after the other in comparatively short succession, but they did not form topographically a lava plateau which spread over a basic zone, as the late Dr. Ishihara imagined; they are materials which flowed down from the high places on the main body of the "Old Fuji Volcano." That is to say, these oldest period lava flows are traceable on the southwest slope of Fuji to a height 2100 meters above sea level; and on the southeast slope are distributed mainly from between Suyama and Ino as far as Mishima, and they are seen even in the lowest part of the sheetrock which touches the inside of the mountain at a height of 1700 meters above sea level. Also, on the northwest piedmont between Mt. Ōmuro (大屋) and Lake Motosu, and on the northern piedmont in the vicinity of Ōtawa and Funatsu, the

PLATE III



Southwest Piedmont of Mt. Fuji
Sketch of the Geology near Ōmiya

A ₁	Alluvial fan deposits and river plains	Alluvial
A ₂	Stratified terrace deposits	Alluvial
D	Diluvial period terrace deposits	Diluvial, upper
H	Ancient Fuji mudflows with basaltic clusters	Diluvial, upper
B	Bessho gravel beds	Diluvial, lower
I	Pyroxene-andesite agglomerate and lava (Iwabuchi volcanic materials)	Diluvial, lower
T	Hamasekigatake conglomerate strata	Pliocene

Oldest Fuji lavas -- lower alluvial epoch

- | | |
|----------------------|------------------------|
| 1. Iwabuchi lava | 8. Manno-kaza-ana lava |
| 2. Imaizumi lava | 9. Numakubo lava |
| 3. Iriyamase lava | 10. Ōishiji lava |
| 4. Kannari lava | 11. Nakaide lava |
| 5. Motomurayama lava | 12. Miyauchi lava |
| 6. Ōmine lava | 13. Shibakawa lava |
| 7. Ōmiya lava | 14. Komori lava |
| 15. Yuno lava | |

KEY TO PLATE III

oldest lava flows are divided into several classifications. At about 2300 meters on the northeast slope, one type of it, of the oldest lava flow, is directly on top of the lava of Komitake volcano. Also, the so-called Saruhashi lava, which flowed down the valley of the Katsura river to the east of Saruhashi, is said to be composed of materials erupted in the year Enryaku 18 (延暦), or 800 A. D., but it is not actually of such a late period. Looking at it from the viewpoint of rock consistency, it is one type of the oldest lava of almost the same makeup as the Yuno lava flow, which is found near Yuno (本由野) in the valley of the Shiba river.

"The stratas of volcanic ash which cover the oldest period lava flows are generally thick on the north and northeast piedmonts, but in the Hito-ana area of the western piedmont and the Yoshiwara area of the southern piedmont, they are comparatively thin. For instance, in the Hito-ana area the lava flows of the oldest period outcrop almost in a single zone on the surface. There are places on top of the oldest lava flows where thick volcanic breccia is found. For instance, strata of the Iwabuchi lava and the Ōmiya lava of the southwest piedmont outcrop in only a few places, and are covered in sections by the same breccia strata. Also, volcanic breccia of the same sort occurs on the plain below the Uma-gaeshi (Horse-sending-back-place) of the Yoshida ascending trail; at Nashigahara (梨ヶ原), etc., but the same strata differs from the aforementioned agglomerate mudflow, and contains rock fragments of lava which is found on the main body of Mt. Fuji. It settled down only in the comparatively low parts of the oldest lava flows and accumulated in the form of a fan.

"The middle body is in general covered by thick volcanic ash, but except for the eastern side, it is carved into comparatively deep radial valleys, and in those valley, or zawa, walls lavas of several layers and volcanic breccia outcrop alternately. The great number of these middle body lavas do not reach to the far piedmont, while at the bottom part of the middle of the mountain, several terraces of lava plateaus occur atop the oldest lavas.

"The summit of the main mountain is composed of the latest period lava types and volcanic breccia. As for the lava types, on the southwest and west sides near the summit, they outcrop in almost a continuous zone, but on the north and east sides, they are covered by volcanic breccia, and are mainly visible only in the walls of the radial valleys. The crater of the summit is surrounded by 'The eight peaks of Mt. Fuji,' commonly known as:

Kengamine (剣ヶ峯)	Hakusandake (白山嶽)
Kusushidake (久須志嶽)	Izugadake (伊豆嶽)
Jōjūdake (成就嶽)	Sengendake (浅間嶽)
Komagadake (駒ヶ嶽)	Mishimadake (三島嶽)

In these peaks there are different stratas of lava, but with regard only to the topmost lavas, Mishimadake is the oldest, and the highest peak -- Kengamine on the southwest rim -- is next oldest, followed by Hakusandake on the north side. The newest peaks are Kusushidake on the northeast side and Komagadake on the southeast side, and consist of lava layers of the very last summit eruption.

"The parasitic volcanoes on the main body of Mt. Fuji number approximately sixty-one (61), and most of them are arranged

in clusters such as that near Omiwa on the northwestern mid-heights. More than half of these parasitic volcanoes and volcano groups are distributed in a zone running northwest to southeast through the main Fuji crater, and the rest are distributed in a rough circle around the mountain. These did not appear at the same time. The parasitic volcanoes which occupy a high position are of course only comparatively new, but in the parasitic volcanoes which are lower, there is a distinction between the comparatively new materials and the comparatively older materials produced after the eruptions of the oldest period lavas of the main mountain. Among the parasitic volcanoes on the northwest side, the comparatively older ones are Ōmuro-san, Katafuta-yama (片蓋山), Usu-yama (臼山), Yumii-zuka (弓射塚), etc., but the comparatively new parasitic volcanoes lie between Nagao-yama (長尾山) and Omiwa (御庭). Moreover, those which are thought to have volcanic activity remaining proceed in descending order from Omiwa.

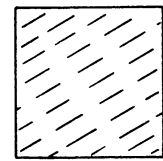
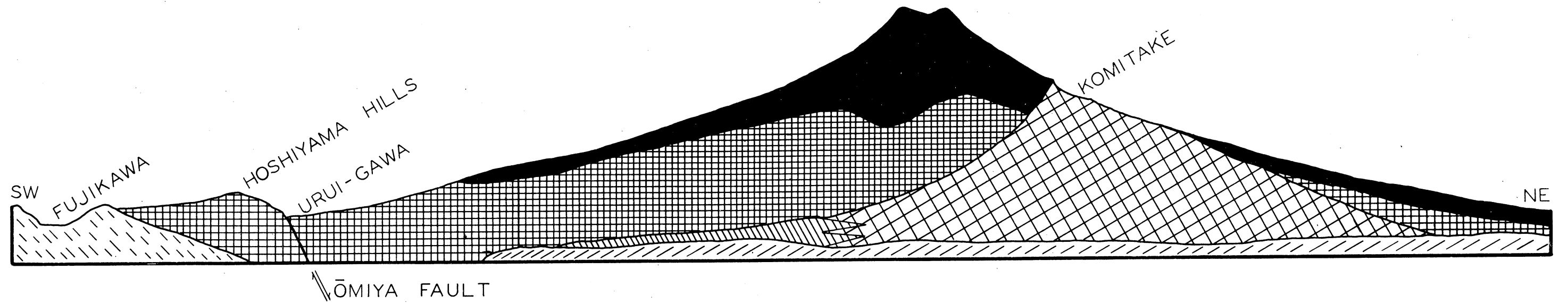
"The parasitic volcanoes are classified as 1) those which are represented simply by explosion craters (Hōeizan), 2) those represented almost solely by the lava "gush-holes" (Gankō-marubi 雁穴, Nashigahara-marubi), 3) those formed of lava flows and mounds of rock fragments (Omuro-san, Nagao-san, etc.), 4) those composed only of rock detritus (Futatsu-san), and so forth. However, those composed of lava flows and mounds of rock fragments are the most numerous.

Summary

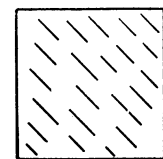
"Inasmuch as the varieties of lava of the oldest period either lie atop the diluvial strata (the terrace conglo-

merates) in the valleys of the Katsura, Shiba and Fuji rivers, or have flowed into valleys which dissect that strata, they are thought to be materials produced by activity which began in the alluvial period. However, if we consider Mt. Fuji as a combination of the old and new Fuji volcanoes, then that volcano has bedrock strata of materials erupted from Mt. Komitake and Mt. Ashitaka, and before, which are thought to have begun activity by the latter half of the diluvial epoch. Also, if Komitake is considered as a part of Mt. Fuji, there are reasons to think that the activity of Mt. Fuji began in the first half of the diluvial epoch. Only of Mt. Komitake, as opposed to Mt. Ashitaka from the standpoint of period and rock constituency, is it reasonable to think of as being separate. Even if this is done these volcanoes structurally are materials which erupted into the land pocket between the Tertiary hills which at one time were thought to be the northward extension of Suruga Bay. The bedrock at least, is strata which compared with the Misaka strata, but as was made clear by the boring on the south slope of Fuji, about ten meters of the upper part of that strata was weathered material, and directly on top of that lay the materials erupted from Mt. Ashitaka. Since between the two layers there was no evidence of strata of marine origin, it must therefore be assumed that both Mt. Ashitaka and Mt. Fuji are land-formed volcanoes. In other words, Suruga Bay cannot be considered to have extended any farther northward in the diluvial epoch that it does now."

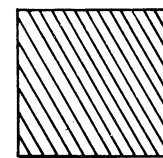
So ends Dr. Tsuya's article. A cross-section of Mt. Fuji, embodying his conception of the internal form of Mt. Fuji, as



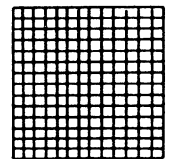
TERTIARY BEDROCK STRATA



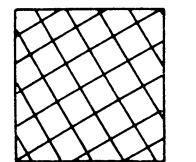
IWABUCHI VOLCANIC MATERIALS
AND BESSHO CONGLOMERATE STRATA



NORTHWEST PIEDMONT
OF ASHITAKA VOLCANO



ANCIENT FUJI VOLCANO



KOMITAKE VOLCANO



FUJI VOLCANO - RECENT PHASE

explained in his article,¹⁰ is presented on Plate IV.

It is difficult to compare and contrast the various treatments of the Fuji lavas, inasmuch as the names used by different authorities agree only in exceptional cases. For this reason, I present here parts of my translation of an article by Dr. Kambara Shinichirō,¹¹ without attempting to correlate thoroughly his observations with those of Dr. Tsuya.

"The appearance of Mt. Fuji is symmetrical, as if it were a single volcano, but I daresay, when one observes the order of growth, Fuji covers the distance of two volcanoes. If this is true, the little peak that is halfway up the north side of the mountain (Komitake) should be regarded as a caldera summit. We can vouchsafe the same conjecture theoretically with regard to Kofuji. If Fuji is a single volcano, there is no argument. But even if we regard it as two volcanoes, in the center only one core exists.¹² The central volcanic cone which produced it has undergone a changing development, and has completely buried the greater part of the caldera hills. Volcanic activity reached from the diluvial period to the most recent part of the alluvial period, and is now in a quiescent condition." (Here occurs one of those enigmatic statements which is unexplained, truly one of the frustrating aspects of trying to rely upon the statements of Japanese scientists.)

10. The drawing was enlarged and adapted from a small sketch by Dr. Tsuya on page 360 of his article.

11. Kambara Shinichirō 神原信一郎, "Fujisan no chishitsu ryakuō 富士山の地質略報 (A brief report on the geology of Mt. Fuji)," Journal of Geography, 1935, Vol. 47, no. 553, pp. 109-124.

12. In holding this opinion, Dr. Kambara differs from the thesis presented by Dr. Tsuya. It is this student's opinion that, due to the varying make-up of Mt. Fuji, Dr. Tsuya's hypothesis is the more nearly correct.

"Since the most ancient anthropological remains in this area have a connection with the lava streams which flowed twice from the top cone, the last times that it erupted, the fact that Ainus and the ancestors of our Yamato race lived here has been made clear by the combined research of geology and archeology.

"The order of volcanic activity, as Mr. Hirabayashi has said, was probably first an accumulation of mudflows and then volcanic breccia. Next, the lava flowed forth innumerable times, and even in that period the mud and volcanic breccia erupted in plentiful amount. With regard to the accumulation of the first stage mudflow, since the greater part of it has been covered by materials of subsequent eruptions, it is difficult to make an on-the-spot survey of its condition. However, since this has been discovered at several places in the precipices of the upper streams of the rivers Katsura, Shiba, Kise, Kagasawa, etc., we can infer its great volume. The volcanic breccia is not only rather thickly accumulated, together with mudflows, in the lava strata which appear in great abundance in the Ōsawa and other radial ravines of the main mountain, but, in addition, seeing that it also covers thickly the four nearby mountain plains of Mt. Fuji, we can understand that it is one of the important materials of the bodily make-up of Mt. Fuji.

"In examining the growth and construction of Mt. Fuji, since the lava flows are more convenient and trustworthy as standards than are the mud flows and breccia, I have attempted the investigation mainly with regard to the lava flows. My judgment as to the constitution of the lava is based only upon observation. In

general, lava flows of the same constituency occurred at the same time. It is the usual custom for varying-constituent lavas to flow forth at different eruptions. However, as a practical problem, the differences in the constituency of lavas depends upon the standard. Also, the same kind or resembling kinds of lava flows repeatedly flow forth two or three times. And we must take into consideration the fact that even in the lava of the same flow, changes occur in the nature of the rock. Consequently, I have placed the importance upon investigating the conditions of the lower streams of lava, that is, the limits of their distribution, and have endeavored to discover the actual paths of flow and the succession of layers. Therefore, I have adjusted these factors and the nature of the rock with moderation, and have determined the order and combinations of all the lava flows.

"Since the lava eruptions of Mt. Fuji have been numerous, it is difficult to classify in proper sequence all the lava streams of the eruptions. For that reason, I have divided them in general according to periods, and have described the flows in a rough way. I have decided to distinguish between the order of eruptions as minutely as possible, in four periods of lava eruption.

First Period Lava Eruption

"The lava flowage of this period spreads from the southwest base of Mt. Fuji to the bank of the Fuji river, and to the bank of the lower course of the Kise river at the southeast piedmont. The covering of earth is extremely thick, and it is not easily possible for one to see the exposure. However, it is abundantly discoverable at the very edge of hills at the base of Fuji,

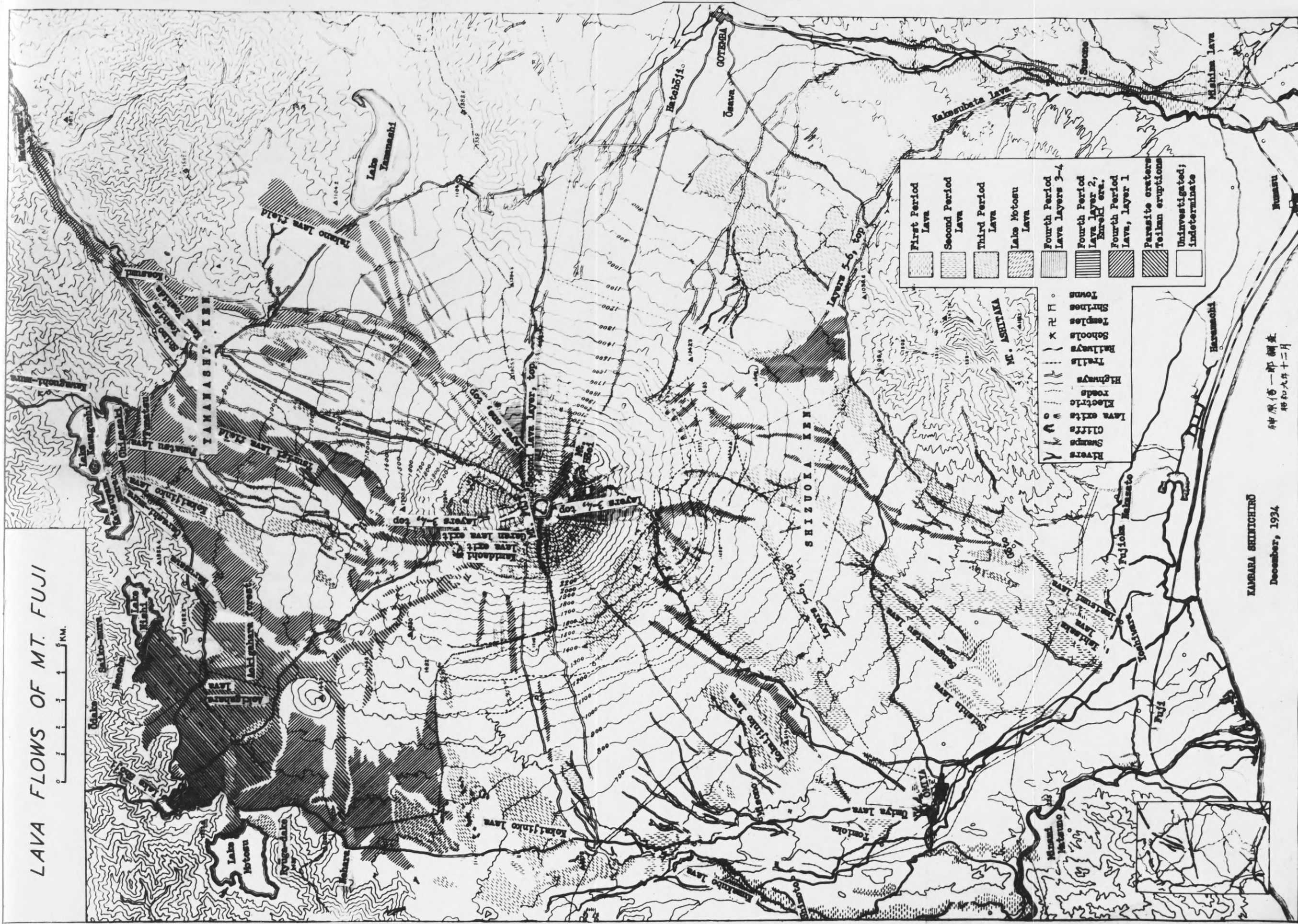
on the face of fault scarps, and at the bottom of swamps and rivers. The total number of lava flows of this period can be counted at ten, more or less, but the order of stratification is not by any means clear as yet. However, in the center there are places which show the relative stratification. Also there are exposed places along the bottoms of swamps and rivers showing the order, and one can recognize the general successions of flow. Regardless of that, it underlies the second period lava, and of the lava flows of Mt. Fuji that are visible at the surface, it is the oldest.

"The area of distribution of the lava flows of this period is mainly confined to the Suruga, or Shizuoka, side, and I may daresay, is rare or non-existent on the Kai, or Yamanashi, side. In Fuji-gun, they come down to the lowlands of the Shiba river south of the village of Shiraito (白糸), and as far as the farther shore of the Fuji river. Also they reach into the grounds of the Suijin shrine, which is located at the eastern end of the Tōkaidō bridge over the Fuji river south of Ōmiya. In Shuntō-gun, they run along the bank of the Kise river south of Fujioka-mura, and reach as far as Mishima-machi in Izu." (Plate V, adapted and translated from the original of Dr. Kambara, shows the distribution of the major lava flows of which he writes.)

"There are one or two flows of this period that have no phenocrysts, but most of them have large white plagioclase crystals, and the groundmass is black or dark gray. The lava was viscous. That which flowed the farthest distance reached Mishima-machi, which is eight 'ri', or 19.5 miles, from the summit of Fuji. And that which reached the banks of the Fuji river also flowed from

LAVA FLOWS OF MT. FUJI

0 1 2 3 4 5 KM.



KAWARA SHINGIRO

December, 1934

神原信一郎調査
昭和九年十二月

six to seven 'ri', or 17 miles. The so-called Mishima-Ōmiya type lava of Dr. Hirabayashi, as a designation for this lava flow, is one with many sister lava flows. In my book, Geology and Water System of Mt. Fuji, I gave the name of Shibakawa lava to the lava of this period which is located in the lowlands of the Shiba river, and I tried to show that the lava which is found near Ōmiya is of the newer period. I stated that there was no space between the eruption times of both lavas, but that statement is understood by now to have been a mistake. That is to say, it has come to be known that both the lava of Ōmiya-machi and that of the lowlands of the Shiba river are from flows of the same period.

"The end of the Ōmiya lava flow is exposed in the precincts of the Sengen (Asama) shrine, and is the same lava which is in the lowermost reaches of the Ichibei (市兵衛子) zawa, north-east of Ōmiya. There are large phenocrysts of white color in the black groundmass, and the constitution is of variable hardness. It shows near the river bottom below the falls of Goryō along the Kise river. The very edge of it cannot be seen due to the thick overburden, but it probably reaches to the railroad line along the lower reaches of the Kise river.

"The Shibakawa's lowermost layer is found in the lowlands of the Shiba river, and it reached the bank of the Fuji river. As for its constituency, the phenocrysts are rather more fine than those of the Ōmiya lava and the number is great, but one cannot say that large crystals do not exist. With regard to that which covers the topmost layers of the Sugita-fudōson-chō zawa of Fujine-mura, the lava make-up resembles this (the Shirakawa lava), is thick, and

lies between two layers of mudflow. The lava which is in the bottom of the swamp resembles the Suijin (水神) lava, mentioned later. Consequently, if those two flows belong to the Shirakawa lava and the Suijin lava respectively, the order of eruption was first the Suijin lava and after that the Shibakawa lava. However, since similar lava probably was erupting continually or intermittently, investigations of these large crystals will be deferred until a later day. On the Shun-tō-gun side, this lava flowed into each district below Kamiyama (神山) of Fujioka-mura and Kumamon-mura, up to Mishima. However, this is still in the lower layers of the Mishima lava.

"The Mishima lava flowed toward the estate of Mr. Oake, and the Shimo-Tsuchikari station and its vicinity. The groundmass is black, phenocrysts are rare, and the texture is firm. This lava can be seen at various places in the lowlands of the Shiba river, such as Hoku-hara of Ueno-mura, and at Ōshikakubo in Yunomura. Therefore, in all places one finds this becoming the top part of the Shibakawa lava.

"The Suijin lava continues to the temple grounds of Suijin, and as there is some distance between it and the upper flow, it is one of the oldest lava flows. The constituency is large and small white phenocrysts in a dark gray groundmass. There is no doubt that this lava is from Fuji. It is probably the same lava as that at the bottom of the previously mentioned Sugita-fudōson zawa, though the phenocrysts are few. The Kumakubo (熊窪) lava shows at Kumakubo in Shiraito-mura. The groundmass is dark gray with white phenocrysts. The Ishisaka (石坂) lava has white phenocrysts in a gray groundmass. It is brittle of texture, and is com-

monly called "stone jewel." It underlies the Imaizumi (今泉) lava of the next period, but the considerable distance between their layers of flow divide the two periods.

Second Period Lava Flows

"Imaizumi lava covers all the territory at Ōbuchi-mura, and is covered by the Ōmine lava. It has a dark gray groundmass streaked with indigo, and the phenocrysts can hardly be seen; however, there are some phenocrysts, small and white. This lava may constitute one or two flows, but notwithstanding that question, that lava with the more phenocrysts is the later.

"The Ōmine lava has a black groundmass with large-grained black phenocrysts. It is of weak texture and decays easily at the surface. It is commonly called "sheet rock." This and the resembling Senganmatsu (千貫松) lava are more delicate in color, and the phenocrysts are white or a light-grayish white. The Senganmatsu lava shows at Senganmatsu, at Ōbuchi-mura of Fuji-gun, and at Imazato-kageshima (今里景ヶ島), in Tomioka-mura of Shuntō-gun, and at other places. It has long been a problem as to whether this is a separate lava, or whether it should be included with the next lava, the Kakesubata.

"The Kakesubata lava has white phenocrysts clearly shown against the jet black groundmass. This lava flow, in point of time, probably occurred between the Imaizumi and the Ōmine. It occurs, among other places, on the southeast bank of Lake Motosu, but the color of the groundmass is not as strong, and there is a question as to whether it should not form the bottom layer of the third period. Another lava of this period, the Nishi-kurabone, is

a bluish-gray, and in the faultline surfaces, or crack surfaces, the phenocrysts are of the same color, but in the center they are distinguishable.

Third Period Lava Flows

"This lava constitutes the main body of Mt. Fuji for four reasons: frequent eruptions, hardness of the lava, its viscosity, and the short distance between the toes of the flows. Mr. Hirabayashi says that the Ōsawa lava flow is of this period, and that one can count from fifteen to sixteen layers of it in the cliffs of the Ōsawa ravine on the western side of Mt. Fuji. From seven to eight layers can be counted in the crater of Mt. Hōei. It can be seen in several other radial gulches also. Due to its viscosity, it flowed only about two-thirds as far as the lava of the first period, and often the effect of small stairs is produced at the end, or toe, of the flow. The area of this flow is on all sides of Fuji, and its volume is great. It reaches as high as the eighth station of the Yoshida ascending trail, and has its greatest volume at the Chūdō circuit. In my previous work, I called the two or three layers at the bottom of the Ōzawa ravine the Ōzawa lava, and up to now I can do nothing but stand pat on my theory. The true stones, or rocks, of Mt. Fuji are mainly boulders composed of the fine-grained parts of this third period lava flow. The lavas here are hard to classify, but roughly they are of four kinds. The first is dark gray, has no phenocrysts, and is hard. The second has phenocrysts, and in the center of the flow they are quite large. At first glance, this is confused with the lavas of the first or even of the fourth period.

The third has no phenocrysts, and the groundmass is minute, of black or indigo-black color, and in this respect resembles the Imazumi lava of the second period. The fourth has very small phenocrysts, or none at all, and is hard in constituency.

Fourth Period Lava Flows

"The fourth period lava flows erupted four or five times from the top crater, and twice from parasitic cones. It somewhat resembles the lava of the first period. It flowed nine 'ri', or 22 miles, from the top of Fuji.¹³ That flow originated from parasitic cones, not now named or evident, at about the second to fourth station. These lavas are widespread in area of flow, but are not as great in volume as those of the preceding three periods."

According to Mr. Ishihara, another of Japan's leading geologists, the parasitic cones of Fuji number seventy (70). These produced chiefly scorria and volcanic breccia composed of lava, and are in the shape of explosion craters. Moreover, these are frequently arranged in rows. The largest of these is the crater of Mt. Hōei on the southeast flank of Fuji, at a height of 2702 meters above sea level. This crater produced volcanic boulders and breccia. The accumulation is on the eastern side of the crater.¹⁴ There are two more explosion craters on the southeast side in a line with Mt. Hōei.

In addition, on the northwest side, at a height of about 1550 meters above sea level, occurs the Oniwa row of craters.

-
13. This is evidently the lava which flowed northeastward down the valley of the Katsura river.
 14. This might indicate that the force of the explosion was sideways and eastward, rather than vertical.

All are oriented in a northwest-southeast direction.¹⁵ Craters not now evident are known to exist. Chiefly these are located at Taihōzan (大寶山) on the northwest side, whose diameter is two kilometers, and which has a height of 350 meters; and on the southeast side, where there are evidences of places like Kanshizan (金罐子山), from which the lava is known to have flowed. There are two distinctive features in the arrangement of the rows of these parasitic craters:¹⁶ The first: they tend in a northwest-southeast direction in a narrow band, the far end of which is rooted in Mt. Ashitaka. This band includes eighty-five percent of the parasitic craters. The second: the greatest number of these craters are found clustered close to the 1400 meter contour line. This probably is due to the great weight of the mountain above, and the eruptive force followed the line of weakness.¹⁷

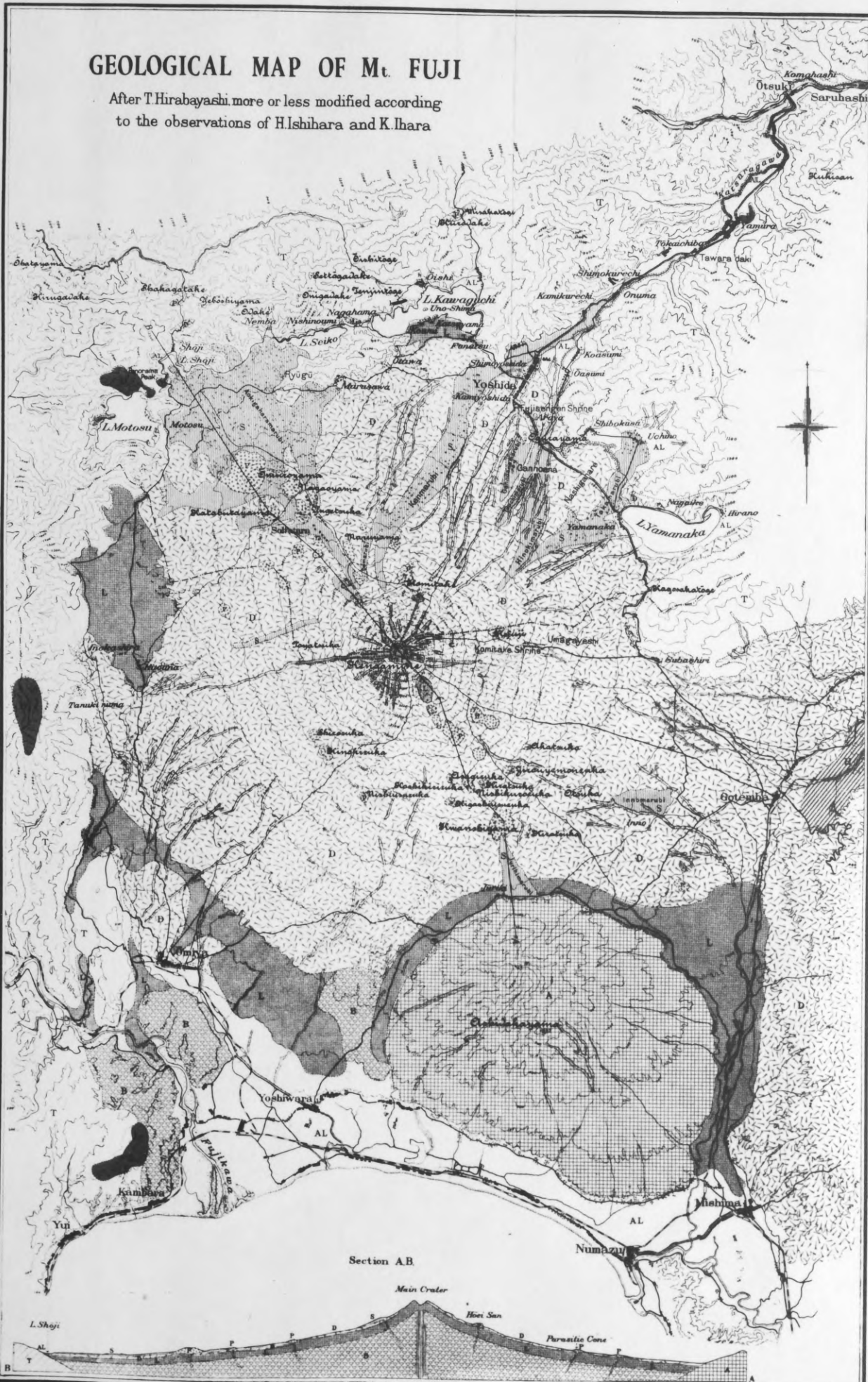
Plate VI,¹⁸ which is a schematic synthesis of theories held by several geologists, including the above mentioned Dr. Ishihara, presents a cross-section from Lake Shōji to Mt. Ashitaka, along the line of the parasitic volcanoes. It is this student's opinion that the line of parasitic craters might well mark a major faultline, perhaps the southern edge of the Fossa Magna.

The lava of the more recent flows generally comes forth as aa lava, called marubi in Japan. The new lava flow that issued forth near Aokigahara in Jōkwan 6 (864 A. D.) consisted of

-
15. Would not this arrangement indicate a central interior genesis?
 16. Nihon chiri taikei, op. cit., p. 121.
 17. It is quite possible that this could be correlated with Dr. Kambara's thesis that Fuji was formed upon an old caldera.
 18. The Lake District Around Mt. Fuji, op. cit. The map appears opposite page 54.

GEOLOGICAL MAP OF Mt. FUJI

After T. Hirabayashi, more or less modified according to the observations of H. Ishihara and K. Ihara



- Basal fragmental ejecta (Agglomerate)
- Lava flows composing the main body of the Volcano in alternation with layers of fragmental ejecta (Lava flows of older dates)
- Volcanic Debris
- Lavas and scoriae composing Parasitic Cones
- Lava streams of recent dates (Surface lava streams)
- Neogene Tertiary (chiefly Miaka Series)
- Limestone
- Porphyrite
- Garnet bearing Quartz Andesite
- Gabbro
- Diorite
- Alluvium
- Volcanics from Ashidaka Volcano (Lava flows and fragmental ejecta)
- Lava flows from Hakone Volcano
- Iwabuchi Lava



Section A.B.

Main Crater

Hiei San

Parasitic Cones

Scale 1 : 200,000

both aa and pahoehoe, or ropy, lavas. According to Dr. Ishihara, the west bank of Lake Nishi is of the pahoehoe type. The Aokigahara lava issued forth from a crater on the northwest side of Fuji at a point 2300 meters above sea level. It flowed westward to a level of 900 meters at Lake Nishi, and went as far also as the middle of Lake Shōji. This flow covers 54.22 square kilometers.¹⁹

The view from Panorama Point, Plate VII,²⁰ shows the area where the Aokigahara flow occurred. The natural forest in the foreground is the Aokigahara forest which has grown up since the great lava flows of 864 A. D. Lakes Nishi, Shōji, and Motosu were all one lake before that time. This crescent-moon shaped lake was called Senoumi, and was divided into three parts by the 864 A. D. lava flow. In the photograph, Lake Motosu is at the right. Behind it is Ryūgadake (龍ヶ嶽). Visible at the left is the southeast shore of Lake Shōji. Lake Nishi is visible in the left distance, and part of Lake Kawaguchi is discernible beyond it. The mountains in the left and right middle distance and the hill in the foreground are all composed of Tertiary sedimentary strata. The Hakone volcanic mountains appear at the left in the distance.

It is quite probable that in early times all these five lakes formed but one united body of water, stretching from northeast to west for a distance of over twenty miles. The surface level of them all is identical, about 3,120 feet, and since it fluctuates simultaneously, some regular subterranean communication probably exists between them. Statistics on the five lakes are as follows:

-
19. Nihon chiri taikei, op. cit., p. 110.
 20. Ibid., p. 7.



VIEW FROM PANORAMA POINT
--looking southeastward toward Fuji--

PLATE VII

<u>Lake</u>	<u>Height</u>	<u>Area</u> (sq. kilo.)	<u>Shoreline</u>	<u>Maximum depth</u>
Yamanaka	982 m.	6.50	13.5 km.	15 meters
Kawaguchi	830 m.	5.79	17.5 km.	15 meters
Nishi	908 m.	2.30	10.0 km.	77 meters
Shōji	908 m.	0.87	4.9 km.	16 meters
Motosu	908 m.	4.97	13.1 km.	126 meters ²¹

Besides these five lakes, the researches of Dr. Ishihara show that to the northwest of Lake Yamanaka there is a "dry lake" called Shinobino (忍野) Lake, which, like the five lakes, became dammed up. It was connected with Lake Yamanaka, but the Taka-marubi lava flow pinched it off and it was gradually drained by the waters of the Katsura river.

Like the flows of Etna and Kilauea, the Fuji lava flows have produced lava tunnels by the process of outer-flow hardening and the subsequent flowing out of the still molten interior. These tunnels are most numerous in the Aokigahara lava flow, forming the Fuji Kaza-ana, the Fugaku kaza-ana, the Ōmuro-dōketsu, and nine others. They can also be seen in the Ganno-marubi on the north-northeast skirts of Fuji, and in the Hinoki-marubi on the northeast skirts. They may again be found in the Inno-marubi and the Tōriki-marubi, which lie near Kumamon, south of Gotemba, on the southeast skirts. However, the most famous lava tunnel of all is the Fuji-no-hitoana on the western skirt of the mountain. Sometimes these are fairly large, as for example the Motosu-kaza-ana, which is 352 meters in length, 30 meters in width, and six meters in height.

21. Ibid., pp. 122-123.

In the various Fuji lava fields are also to be found the moulds of former trees. The hot lava hardened at the same time the tree was turning to charcoal. Later the charcoal decayed or was washed away, leaving a perfect imprint of the tree trunk. There are also round coves formed by the hardening of lava around huge logs. One such cave has a diameter of 2.5 meters and a length of more than 30 meters, thus indicating the size of some trees which grew in the prehistoric forests of Fuji. Further research along this line should provide information upon former climatic conditions in Japan, by the correlation of time of lava flows.

A few words are pertinent now as to the physical conditions on the mountain that is Fuji. The temperature at the summit of Fuji in August averages 5.9° C. The highest reported temperature is 10.3° C, and the lowest 1.6° . The winter average is -29° C. The atmospheric pressure at the summit is 493 mm. to 480 mm. in summer; in the surrounding plain it is 750 mm. to 760 mm. The boiling point of water is 80° C., or 184° Fahr. The minimum winter record known is -34° C.

The annual precipitation is extremely great, and probably exceeds the area average of 2,000 millimeters. In volume, this would be 1.82 cubic kilometers annually. Since the forest zones of Fuji lie on porous volcanic gravels, surface streams are exceedingly rare. Therefore, the greatest amount of the precipitation sinks into the ground. This goes down until it strikes a layer of impervious lava, which it follows until the lava outcrops. The water is exceedingly clear, and it is cool, the temperature varying little the year around. These flowing springs

are found on the Ōmiya trail at the second stage, 1600 meters above sea level; at the Yoshida "umagaeshi," 1540 meters above sea level; and at the first stage of the Subashiri trail, at 1440 meters above sea level. The Yoshida-senzui spring on the Yoshida trail at 1560 meters is famous. The spring at the Asama shrine on the Omiya trail has the widest opening and the greatest volume of flow of water. Sometimes these flowing springs constitute a problem, as at Fujinuma on the southern piedmont of Mt. Fuji, where the volume of flow is too great, and there is much trouble in bringing land under cultivation. This often requires the study of prefectural offices.²²

Waterfalls are formed where the impervious lava comes to the surface in the form of bluffs. The cataract of Sano on the southeast slope, the upper rapids of the Shiba river on the southwest slopes, the three cataracts of Inokashira, the Ontome waterfall, and the famous Shiraito cataract are of this type. Also, on the northeast side are the seven cataracts of Dōshi-mura; the Shiraito, or white waterfall, of Kawaguchi-mura; the Amegataki, or heavenly waterfall, of Morisawa in Nishi-katsura-mura; and the Sangaidaki of Kinzan.

Rivers that take their rise from Mt. Fuji are the Katsuragawa, the Shibakawa, the Uruigawa, the Kisegawa, and the Tadayoi-gawa.

As to maps of the Fuji region, many good ones are now published, due to the great popularity of the region. Of the old-fashioned maps, the one reputed to be the best²³ is the Fujimi

22. Tōki Ruishichi 東木龍七, Chishigaku 地誌學 (Regional geography), Tōkyō, Kokinshoin, 1931, p. 211.

23. Basil Hall Chamberlain, Things Japanese, London, John Murray, 1898, p. 270.

Jūsan Shū, or "Thirteen Provinces round Fuji." The officially approved sketch of Fuji made in Genroku 15, or 1702, represents an early attempt to map the Fuji region. This sketch is shown on Plate VIII, at the top.

The great height of Mt. Fuji, and the range of possibilities for various types of vegetation has produced considerable international interest in the zones of vegetation exhibited there. An authority writing in a Spanish encyclopedia recorded four zones of vegetation: "En las pendientes del Fuji-yama se observan cuatro zonas de vegetación. A los cultivos de la llanura vecina sucede primero una zona de vegetación herbácea, llamada "hara," que va de los 600 á los 1,500 m. y á la cual sigue la región de los bosques hasta 2,225 m. Pasada esta altura se entra en la zona de las plantas alpinas, la mayor parte de cuyas especies pertenecen á la flora de la Siberia oriental, y á los 3,300 m. no se encuentran ya mas que líquenes."²⁴

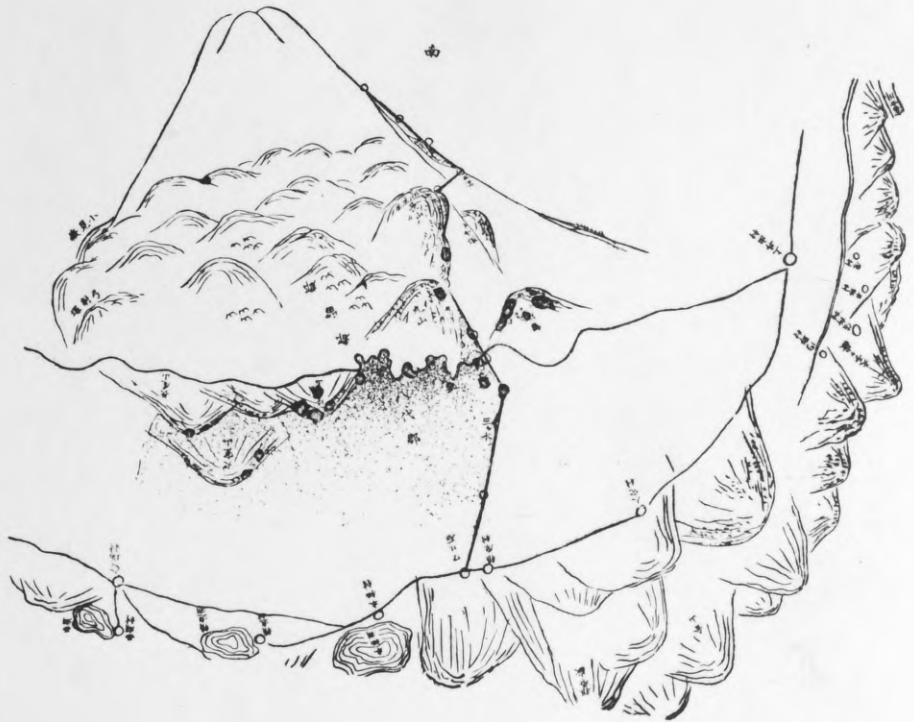
The leading Japanese authority, Dr. Hayata Bunzō of Tokyo Imperial University, makes note of six zones: the lower grassland or prairie, deciduous forests, coniferous forests, zone of larches or larix-zone, shrub-zone or salix-alnus, higher grass or alpine region, and beyond this, bare rocks. Hayata makes a detailed study of the elements that enter into and control this distribution. The nature of the lava, the amount of rainfall, the number of rainy days, temperature, humidity, and the direction and force of the wind. Peattie warns that "...in considering tree or forest zones one must study not merely the physical factors, but also the re-

24. Hijos de J. Espasa, Editores, Enciclopedia Universal Ilustrada, Barcelona, 1924, 70 vols. Ref: Vol. 25, pp. 3-4.

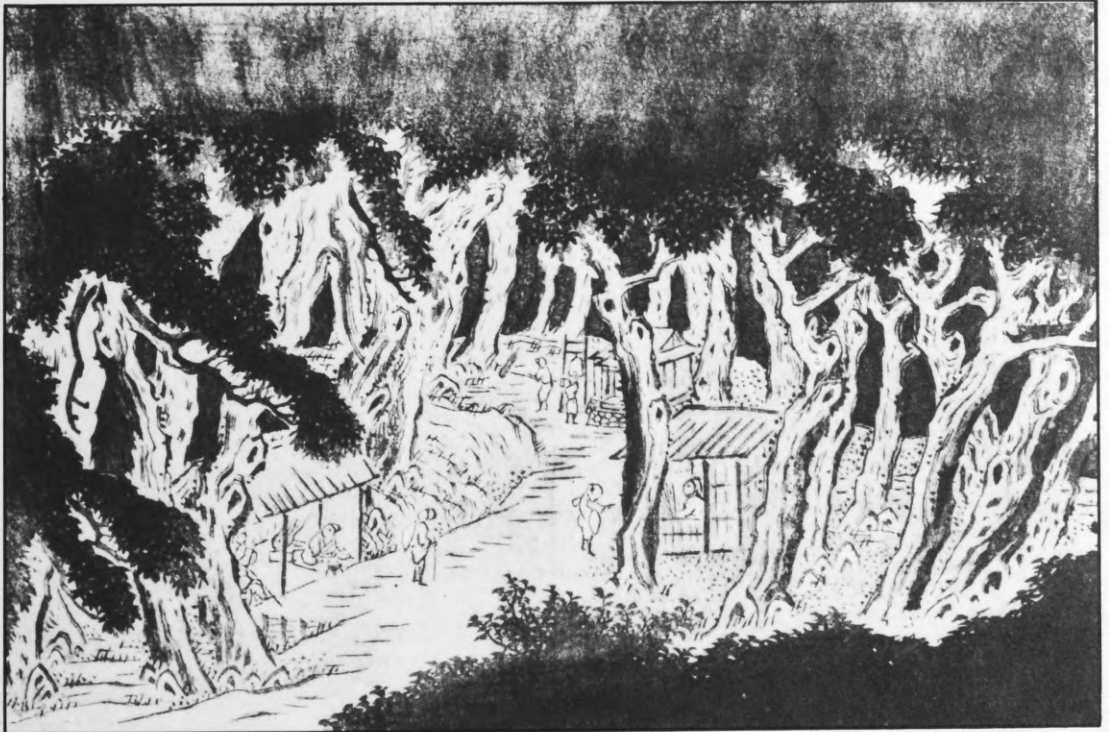
Official Sketch of Mt. Fuji, 1702

元祿十五年裁許圖

(富士山國境爭論誌所載)



First Station, Suyama Trail



actions of the tree-types to those conditions."²⁵ Thus the long period of snow on Mt. Fuji does not of itself prevent tree growth, nor does the length of the summer season. What probably does prevent anything from growing but lichens is, first, the terrible weight of snow in winter; second, the steepness of the slope; and third, the lack of a sufficiently large volume of volcanic ash for soil.

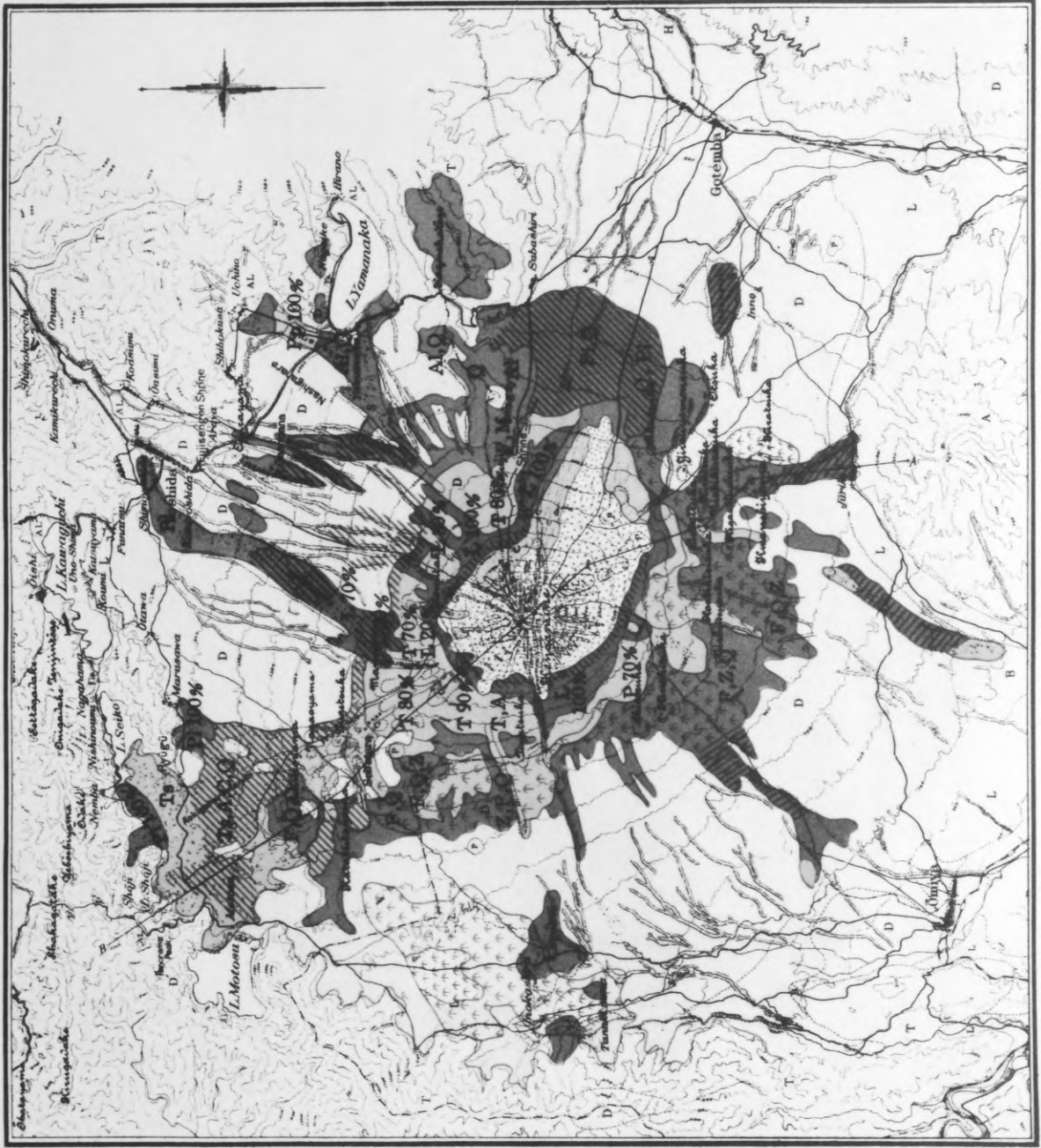
Professor Hayata studied the appearance and qualities of the vegetation on the slopes of Mt. Fuji, and has produced a botanical map, reproduced on Plate IX, which is extremely interesting. From the data thus compiled, he set forth his new theory of vegetation succession in opposition to the theory of natural selection. An abstract of the new theory follows:²⁶

"The general type of successional changes in the forests of Mt. Fuji may be graphically given as follows:-- At altitudes of about 2,000 meters, there are found pure stands of Tsuga diversifolia. Under the dark shade of these woods, we find generally a large number of the young trees of Abies Veitchii, but only a very few of the Tsuga. Also we frequently meet with cases where the forests of the former species are in the process of being replaced by other plants, perhaps larches. I have seen many cases of larches in their turn being driven out by Picea jezoensis or Tsuga diversifolia. Thus, very roughly speaking, the spruce, fir and larch, may be said to flourish and wane and turn about.

25. Roderick Peattie, Mountain Geography, Cambridge, Harvard University Press, 1936, p. 117.

26. Proceedings of the Third Pan-Pacific Science Congress, Tokyo, 1926, National Research Council of Japan, Tokyo, 1928, Vol. II, pp. 1867-1868.

BOTANICAL MAP OF MT. FUJI



- Forest of *Pinus densiflora*
- Pinus forest with deciduous broad-leaved trees
- Grass region
- Grass region with deciduous broad-leaved trees
- Forest of deciduous broad-leaved trees
- Broad-leaved forest with evergreen conifers.
- Forest of evergreen conifers
- Evergreen conifers with deciduous broad-leaved trees
- Larix region
- Larix region with deciduous broad-leaved trees
- Alpine stretches
- Barren region
- Dwarf bamboo formation

- A *Abies homolepis*
- Al *Alnus incana*
- C *Chamaecyparis obtusa*
- F *Fagus*
- L *Larix leptolepis*
- M *Maackia*
- O *Ostrya*
- P *Picea jezoensis*
- Pp *Picea polita*
- Pi *Pinus densiflora*
- Q *Quercus*
- T *Tsuga diversifolia*
- Ts *Tsuga Sieboldi*
- Z *Zelkova*

"As examples, I have given detailed accounts of the following cases:

1. Birch forest being replaced by evergreen conifers.

2. Larch forest being replaced by spruce.

3. Hemlock-spruce giving way to white fir.

4. White fir being replaced by larch.

5. Broad-leafed trees being replaced by evergreen conifers.

6. Alders giving way to larch.

7. Cases suggesting the periodic rise and fall of dwarf bamboos.

8. Alders being replaced by hornbeam.

9. Forest of *Picea polita* approaching its natural end.

"The essential thing controlling the succession is what I propose to call provisionally, for want of a proper term, the innermost factor. I have given as a concrete example, the succession observed in Mt. Fuji, which furnishes evidence for the belief that such a factor must truly exist.

"On this assumption, I have proceeded to formulate the Succession Theory. According to my theory, every species and every formation tends to die a natural death owing to the innermost factor, ceding, as it were, its land to another species or formation, irrespective of what follows it."

The luxuriant forests which cover the piedmont of Mt. Fuji are famed for the size of their trees. The history of the forest management will be dealt with later, but here it should be noted that the lower slopes of Fuji are logged systematically. Logging railroads surround the mountain, and the mills of the Fuji Paper Company are numerous in the area. (See mosaic insert map.)

None of the forests on the Yamanashi side of Fuji, which includes the famous Aokigahara "sea of trees" forest, belonged to the Imperial Household. However, in Shizuoka prefecture the breakdown of Imperial forest estates was as follows:²⁷

<u>Name of estate</u>	<u>Area (sq. miles)</u>	<u>Gun</u>
Amagi Imperial Estate	77.91	Kamo-gun
Amagi Imperial Estate	73.60	Takata-gun
Tanabayama Imperial Estate	4.06	Takata-gun
Fuji-san Imperial Estate	28.64	Fuji-gun ²⁸

The forest and water resources of Mt. Fuji's slopes have brought a measure of prosperity to the area. Robertson-Scott comments: "The torrents that foam down the slopes of Fuji are a cheap source of electricity, and, though the guide book may not stress the fact, it is possible that the first glimpse of the unutterable splendors of the sacred mountain may be gained in the neighbourhood of a cotton, paper or silk factory. The farmers welcomed the factories when they found that factory contributions to local rates eased the burden of the agricultural population. The farmers also realised that to the factories were due electric light, the telephone, better roads and more railway stations. The farmers were undoubtedly better off. They are so well off indeed that the district can afford an agricultural expert of its own, children may be seen wearing shoes instead of geta, and the agriculturists

27. Jean Reischauer and Frank Stedman, Administrative Subdivisions of Japan, Washington, Department of State, August 1946, pp. 278, 279, 281.

28. Inasmuch as all Imperial forests became integral parts of the National forest land on 1 April 1947, the above figures may no longer be valid.

themselves occasionally sport coats cut after a supposedly Western fashion."²⁹

In regard to local agricultural patterns, Trewartha states that the comparatively smooth interstream uplands of the volcanoes lower ash aprons are partially under cultivation. Tea and mulberry as well as the usual summer and winter annuals are conspicuous, and maize is locally significant north of Fuji, in the five lakes basin, and in October yellow ears of corn hanging under the wide eaves of the houses are not an uncommon sight.³⁰ In 1878, D. H. Marshall reported: "The base of Fuji is cultivated to a height of from 1,000 to 2,000 feet. On the S. W. side I have seen growing at a height of 1,000 feet, tea, tobacco, rice, millet, maize, beans of different kinds, sweet potatoes (Satsuma imo, and sato imo), kimi, morokoshi,³¹ mitsumata³² or the Suruga paper plant, etc."³³

The pressure of population on the land resource of Japan thus does not seem to spare even the lower slopes of the sacred mountain Fuji. Indeed, much of the eastern slope of the piedmont has been subjected to varying degrees of fire-farming, or "kwa-den" (火田). And the surface of the lava flows is utilized wherever possible. The outer surface of the Taka-marubi and the Ken-marubi lavas is a mass of jumbled volcanic rock, very rough,

29. John W. Robertson Scott, The Foundations of Japan, London, John Murray, 1922, p. 283.

30. Glenn Thomas Trewartha, Japan: A Physical, Cultural and Regional Geography, Madison, University of Wisconsin Press, 1945, p. 437.

31. Indian millet; guinea corn.

32. *Edgeworthia chrysantha*.

33. D. H. Marshall, "Notes on Some of the Volcanic Mountains in Japan," Transactions of the Asiatic Society of Japan, Vol. VI, Part II, 1878, p. 325.

uneven, and poor in soil. As for the area of these flows, the piled up volcanic rock reaches 915 meters in the Aokigahara-marubi at Lake Shōji, and 933 meters at Motosu. Narrow dry fields have been opened among them. On the northeast side one can see similar new soil breaking at 1000 meters on the Ganno-ana-marubi, and at 1030 meters on the Takano-marubi. In the areas where the fir, or momi (樅), forest covers the sand, one can see clearings where mulberry tree stands are mixed in with the cut-over stumps of trees. The height of that is the greatest on Fuji. Especially, the mulberry farms of the Narusawa-mura area occupy the highest position of any fields on the slopes of Fuji, being at a height of 1180 meters.³⁴ In high places on the mountain, forests or trees for windbreaks must precede cultivation in order to cut down on wind erosion and the scouring of fields. One of these windbreaks is shown in Plate X, upper left.

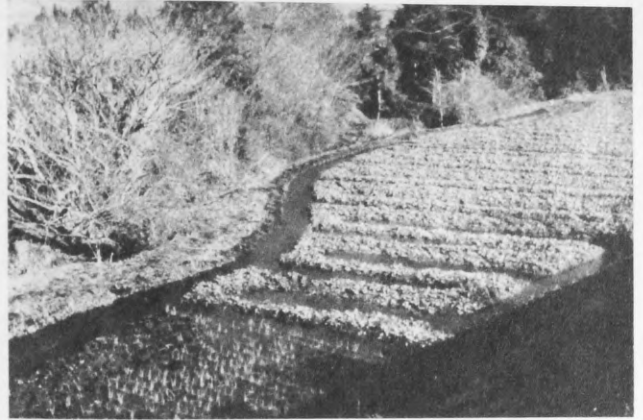
To the west of the western piedmont of Fuji is the Misaka mountain mass, and to the north and south are the long basin-like plains of Sanrigahara. Near the settlement of Nehara, the highest point is 950 meters, and outside of the mulberry stands near here, all the fields south of here, between 790 and 900 meters, are located in narrow depressions.

The highest Fuji flowing spring is at 1600 meters, located at the second station of the Ōmiya trail. The next highest is at Takizawa (瀧澤), which is southeast of the "umagaeshi" on the Yoshida ascending trail. Next to this is the 1400 meter spring near the first stage of the Suyama trail. Most of

34. Sugai Shiro (西水致郎), "Kazan chiiki ni okeru tochi riyō (火山地域における土地利用) (Land utilization on several volcanic slopes)," Geographical Review of Japan, Vol. 15, no. 6, p. 419.



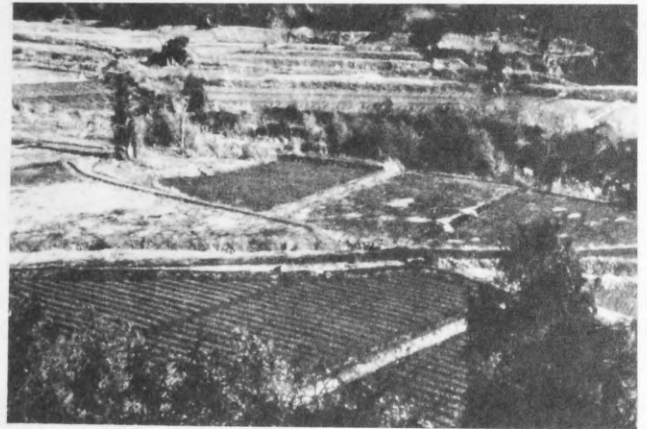
Buraku which has a windbreak.
Arable land in the foreground.
Southeast skirts of Mt. Fuji.



Cultivation of "water-hanging"
vegetables north of Gotemba.
Note the irregular pattern.



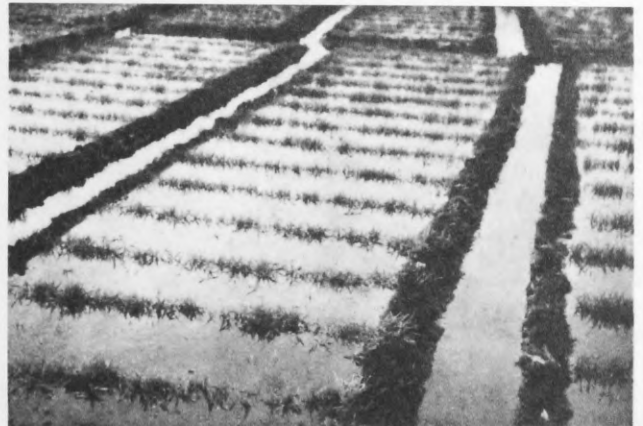
High lying paddy fields which
cannot be cultivated in the
winter season.



Low lying paddy fields along
the Kise river. They can be
planted in winter.



A high lying paddy field bad
for growing. Reaches only 110
pieces of stubble per tsubo.



Cultivation of "water-hanging"
wheat, or mugi, in the area
north of Gotemba.

the springs occur in a sort of middle zone, and very few springs are found at the foot of the mountain. From the northern piedmont toward the peak in Shinono-mura, springs are abundant, and from the vicinity of Gotemba on the eastern piedmont of the Kise river valley all along are scattered numerous springs. The height of the piedmont belt of springs roughly determines the height limits of paddy fields.

Nor need it be said that there is a relationship between the development of paddy fields and the amount of spring water flow. However, it is difficult to develop an integrated system of paddies due to volcanic breccia, unevenness of the ground, and rock outcrops. The development of fields west of Gotemba, and on the southwest side of the old Kamakura road which ran to Yoshida and Yamanaka, is poor compared to those fields northeast of Gotemba. Plate XI is a map showing the concentration of paddies to the north and northeast of Gotemba. On the eastern piedmont of Fuji, with Gotemba as a center, northeast to the Tadayoi river valley and southward to the Kise river, paddies are many. The next most numerous areas for paddies are northeast, that is, in the Katsura river valley, and in the western piedmont south of the settlements, along the Shiba river as far as Ōmiya. With regard to altitude, near Subashiri on the eastern piedmont, paddies occur at 635 meters -- near Takigahara they even reach 650 meters -- and as one proceeds southeast they get much lower.

In the northeast sections of Ōmiya-machi, 210 meters is comparatively high, and above that are mainly dry fields. On the western side of Mt. Fuji, the Sanrigahara area eastward of Nehara

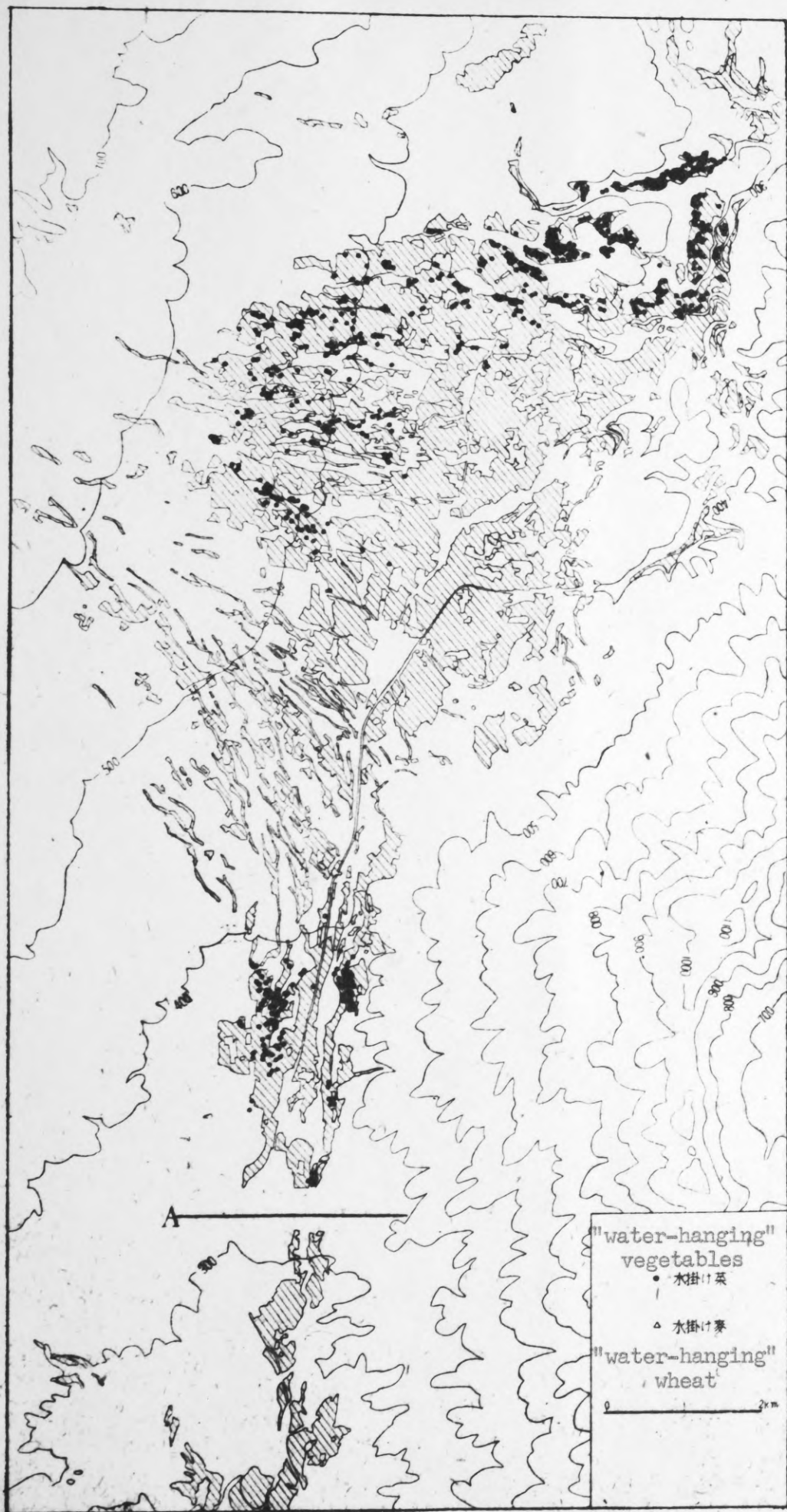


PLATE XI

is as yet undeveloped, but in Shiraito-mura, the height of paddies along the headwaters of the Shiba river is 570 meters. The height of paddy fields is greatest on the northern side of Fuji. At Lake Kawaguchi, paddy fields are found at 835 meters. There are no paddy fields west of here at Lakes Nishi, Shōji or Motosu, but eastward, along the banks of the Katsura river as far as Lake Yamanaka, paddies are found at a height of 980 meters. These are the highest paddies on the Fuji piedmont. This is comparatively low as far as the general run of the height of paddy fields in Chūbu goes -- other places in Chūbu running as much as 1000-2000 meters.

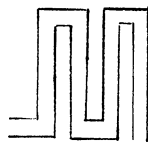
The uniform temperature of the water coming forth from the flowing springs is responsible for some or much of the success of the Fuji piedmont agriculture. On October 11, 1938, water from springs at Yabai (矢場居) in Fujioka-mura on the eastern piedmont was tested for temperature, and 20.3° C. was recorded.³⁵

The paddy fields in the vicinity of Gotemba contain much sand, and spring water irrigation has a strong influence upon it, causing extremely dense growth, as explained later. Below the 300 meter contour line (Line A on Plate XI) the growing of winter wheat, or mugi, is extensive. With regard to the few areas here where it is not grown in winter, the causes differ. One is the prevalence of sericulture in the Matsumoto basin, west of Toyonashi. The reason for this is that the eggs hatch about May 25-26, and the silk raisers are too busy to harvest the winter wheat when it is ready June 10 to June 20.

35. Ibid., p. 427.

The height range most productive of rice clumps per tsubo (1 tsubo = 3.95 square yards = 1 bu) is from 400 meters up to 550 meters. The lowest in a recent survey was 63 clumps per tsubo, and the highest 139, with the median range being from 80 to 105 clumps per tsubo. Plate X, lower left shows a field with 110 clumps per tsubo. The fact that this is a greater than average yield for volcanic slopes is due to the sandy soil of the Fuji piedmont and irrigation with cool water.

In the vicinity of Gotemba, there are wide areas devoted to the raising of "water-hanging" (水掛け) vegetables and wheat. Plate XI shows the distribution of these areas, and two of the photographs on Plate X show the growing plants. These are planted in an alternate closed-row arrangement in hills 50 centimeters in width. The water is in rows 30 centimeters deep. The water seeps through the rows and flows away, as shown in the pattern:



Gradually, as the weather grows colder, the plants are protected by the higher temperature of the spring water, and are ready for harvest by the end of February or the beginning of March. For the cultivation of "water-hanging" vegetables only in winter, it is most important that their growth be urged ahead, and that they not freeze. The growth-urging is to speed the harvest in the early spring so that rice may be planted. It is also customary to plant winter wheat in dry fields, but this practice is carried on at a lower elevation and a higher temperature. For such fields, see the center pictures of Plate X. Dry land winter

wheat is harvested in late spring or in early summer. Referring to Plate XI, one can see that the acreage devoted to winter grown vegetables and wheat is only a fraction of the cropland available for summer crops.

Plate XII represents the land utilization districts in the area just south of Mt. Fuji, on the northern coast of Suruga Bay. The Fujikawa alluvial fan, the Uruigawa alluvial fan, the Mishima alluvial fan and the Kanogawa alluvial fan are principally arable alluvium used for raising double-cropped paddy rice. The Ashitaka piedmont belt and the Hakone piedmont belt are more or less rolling to hilly areas where dry fields are the norm. South of the Ashitaka piedmont belt are districts which have been swamp-drained and opened as arable paddy land.³⁶ The middle section, where Haramachi is located, is still rather swampy, and is still depicted on some maps as a shallow lagoon. It should be noted that the lowland cultivation, in the strip of sand dunes west of Numazu, is devoted to fruit tree cultivation.

The geographer, Tōki, treats of the Yoshiwara-Numazu plain as a separate physiographic sub-province. It is composed of the Fujikawa alluvial fan flats and the Uruikawa alluvial fan flats in the lower reaches of the Fuji river, as well as the swampland south of the Ashitaka piedmont belt, and the sand dune topography in the Numazu area, which lies in the coastal swamp region. The Fujikawa alluvial fan area for the most part possesses the classic appearance of an arcuate delta, and is not subject to the influence of accumulation and deposition from another river's

36. Chishigaku, op. cit., p. 597.

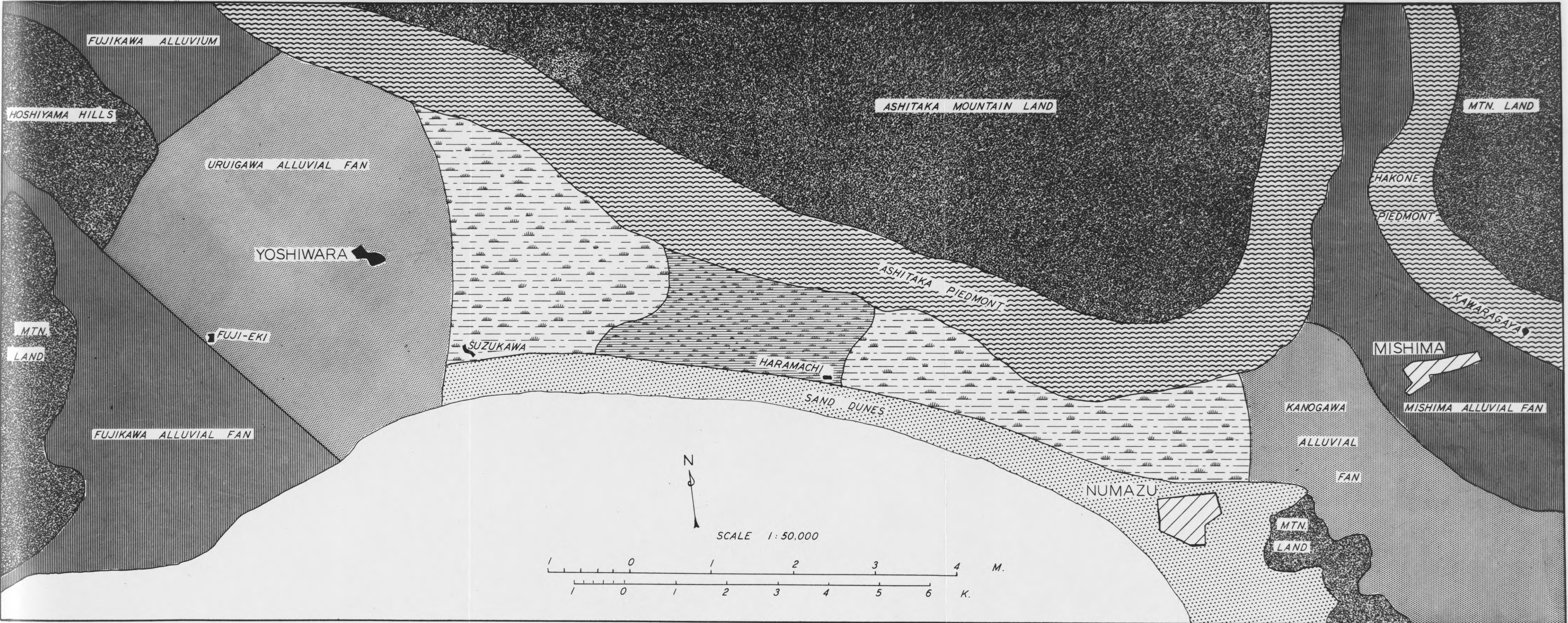


PLATE XII

flow. Moreover, there are few restrictions on the topography of the circumference of the alluvial deposit area, and the delta has developed freely. The Uruigawa alluvial fan area is one of low humidity (moisture) and high land, and near Yoshiwara-machi it is rather dried up. As for the piedmont wetland between Yoshiwara-machi and the city of Numazu, the swamp within the sand dune belt is filled up, and the moisture remains high. The sand dune belt upon which Numazu is situated is reputed to be a good place to live.³⁷

37. Ibid., p. 573.

THE HISTORY OF MT. FUJI

Since the introduction of writing into the Japanese islands, there have been recorded fifteen distinct eruptions of Mt. Fuji.

The first recorded eruption occurred on the 6th day of the 7th lunar month of Ten-ō 1, or August 4, 781 A. D. It was recorded in the Shoku Nihongi.¹

The second eruption occurred on the 6th day of the 6th lunar month of Enryaku 19, which was the year 800 A. D. The changes brought about by this eruption was dealt with in the section on the geology of Fuji. It was recorded in the Nihongi-ryaku.

The third eruption of the Nara period occurred from the latter part of the 12th lunar month of 801 A. D. to the first part of the first month of 802 A. D., and is also recorded in the Nihongi-ryaku.

The fourth eruption of the Nara period occurred in the third lunar month of the same year, 802 A. D., and was recorded in the Fujisanki 富士山記 (Records of Mt. Fuji) by Miyako Yoshika (?) 耆良香.

The fifth eruption occurred in Tenchō 6, or 826 A. D.

The sixth eruption is recorded in the Sandai jitsuroku 三代實錄 (True Record of Three Generations) as having occurred on the 25th day of the 5th lunar month of Jōkan 6, or 864 A. D. This date is based upon a Suruga government office re-

1. The information on historical eruptions was compiled and integrated from two sources: Nihon chiri taikai, op. cit., pp. 121-2; Inobe Shigeo 井野邊 茂雄, Fuji no rekishi 富士の歴史 (History of Mt. Fuji), Tōkyō, 1929, Kokinshoin, pp. 66-84.

port. The government office report from Kai-no-kuni gave the date as the 17th day of the 6th lunar month. It was during this eruption that the great Aokigahara lava field was formed.

The seventh eruption occurred in Jōkan 12, or the year 870 A. D.

From 901 to 930 A. D., Mt. Fuji smoked and rumbled, but did not erupt. The eighth eruption occurred on "a certain day" in the 11th lunar month of Shōhyō 7, or December, 937 A. D., and is recorded in the Nihongi-ryaku.

The ninth eruption occurred on the 7th day of the 3rd lunar month of Chōhō 1, or March, 999 A. D., and is recorded in the Honchō-seiki (本朝世紀).

The tenth eruption is recorded in the Nihongi-ryaku as having occurred on the 16th day of the 12th lunar month of Chōgen 5, or January, 1033 A. D.

The eleventh eruption occurred on the 28th day of the 3rd lunar month of Eihō 3, or March 25, 1083 A. D., and is recorded in the Fusō-ryakki (扶桑略記).

The twelfth eruption occurred in the 8th lunar month of Eishō 8, or 1511 A. D.

The thirteenth eruption occurred in Eiroku 3, or the year 1560 A. D.

The fourteenth eruption occurred in the year Genroku 13, or 1700 A. D.

The fifteenth and last eruption occurred on the 22nd and 23rd days of the 11th lunar month of Hōei 4, or December 16, 1707 A. D. This eruption produced the protrusion and crater on the

south side of Mt. Fuji, which is known as Hōeizan, or Mt. Hōei, so named from the year period in which the eruption occurred.

Fuji-san, which already in prehistoric times was the object of adoration, was similarly regarded in historic times. However, the first document in which the name appears is the Hitachi Fudoki, in the section on Tsukuba-gun. The phonetic recording of fu-ji was with the Chinese characters 福慈. The Fudoki appeared at the beginning of the Nara period, but that which is recorded in writing is perhaps a primitive myth far antedating the Nara period. Inobe Shigeo is of the opinion that the entire myth had reference to a mountain in Hitachi, which was beautiful and of the Fuji shape, and by extension the natives of Hitachi called their mountain Fuji also. Even this may have been in accordance with an earlier tradition of so doing which came from western Japan.² The eruption of Mt. Fuji is mentioned also in a Manyōshū poem by Takahashi Mushimaro (高橋虫麿).³

Separation of historical facts from popular fancy with regard to Mt. Fuji is difficult, but I have tried to present here the verifiable facts of Fuji's history, and to relegate the folklore and tradition to a later section. The following, therefore, is in the main a chronological sketch of the mountain's history.

The priest Matsudai, known as Fuji-Shonin, in the year Kainan 1, or 1145 A. D., climbed Mt. Fuji and built a temple there to Dainichi, thereby dedicating the mountain to Buddhism,

2. Fuji no rekishi, *ibid.*, p. 5.

3. Ibid., p. 65.

under which influence it long remained. The crater was considered the innermost temple, eight peaks on the crater's rim were considered eight lotus petals, and each was given a Buddhist name, and the labor of the ascent of the mountain typified the vicissitudes of life.

In the year 1251, on the 5th day of the 5th lunar month, snow from Mt. Fuji was taken to Kamakura for the use and enjoyment by the warriors and military class there.⁴

One branch of the Nichiren sect is called the "Fuji monto," or "Followers of Fuji." They have several temples which have been famous from olden times. These temples are the Fuji-san Hommonji, the Fuji-san Nishi-Hommonji, the Fuji-san Ōishiji, the Fuji-san Myōrenji, and the Fuji-san Kuonji. All are located in Fuji-gun of Suruga-no-kuni, and were founded by Nikkō, who was one of the six principle disciples of Nichiren. Nichiren himself climbed the mountain about 1269 A. D., practiced austerities through an entire year, and buried a copy of the Hokkekyō on the mountain. Upon his return from exile in Sado island in 1273, Nichiren built the temple of Kuonji at Minobu in Kai-no-kuni, which became the seat of his sect. His body was cremated and the ashes sent to that temple in Minobu.

In 1277 A. D., the nun Abutsu-ni wrote the Izayoi Nikki, the diary of a journey she made that year. On her way from Kyōto to Kamakura, she passed Mt. Fuji and remarked: "Fuji no longer fumes; when I was a girl and father taught me a poem, we

4. From the Fuji-san shiryō 富士山史料 (Historical materials on Mt. Fuji), quoted in Fuji no rekishi, op. cit., p. 182.

used to talk of Mt. Fuji's smoke, visible from Ōmiya. Now no one can answer the question -- when did the smoke of Mt. Fuji, which was so clearly seen in the past, cease?"⁵

The establishment of regularly used roads and trails to Fuji's summit dates from the Namboku-chō, 1332-1392. It is dangerous to say for certain that the compound at Yoshida was established at the beginning of the Kamakura period, as tradition claims, but there is documentary evidence of the existence of the Subashiri compound and trail at the end of the North-South schism, in 1392.⁶

Very little is recorded of Mt. Fuji or its trails for the next 150 years. The next reference to it concerns the practice of climbing, and we may therefore assume that the practice of ascending Mt. Fuji for worship continued steadily. It is stated in the Osano bunsho 小佐野文書 (The Osano records), in an entry dated 19th day of the 6th lunar month of 1564, that it was ordered that women should not be permitted to ascend Fuji. However, it is not clear as to whether this was a complete prohibition or not, for there was provided for women a cauldron for cooking between the second and third stages on the Yoshida trail. Inobe is of the opinion that other trails and compounds followed the same practice, in spite of the prohibition.⁷

Yoshida, in Kai-no-kuni, was a place often chosen by the travelers from the Kwantō region in the Edo period. They went to Yoshida from Otsuki by way of Tani-mura. Even when the

5. Frederick Starr, Fujiyama, the Sacred Mountain of Japan, Chicago, Covici-McGee, 1924, p. 31.

6. Fuji no rekishi, op. cit., p. 187.

7. Ibid., p. 221.

country was at war, this route was used by people coming from the Kwantō region to climb Fuji. Yoshida became a barrier or customs point as early as the 8th day of the 5th lunar month of 1561, the date appearing in the Makida bunsho 横田文書 (The Makida records).

In 1565, 1st lunar month, the name of the Kurokoma (黒馬白) barrier appears in the same document.⁸ According to the Kai kunisho 甲斐國志 (Materials on Kai province), Narusawa was set up as a barrier, but no date is given. According to the Andō bunsho 安藤文書 (The Ando documents), Kawaguchi and Funatsu were also set up as Fuji barriers in 1576.⁹

The renowned forests on the lower slopes of Mt. Fuji have played a minor role in Japan's history by providing timber for the building of castles. Sadler states: "Hideyoshi now (1593) saw fit to hand over Ōsaka castle to his infant child, Hideyori, whom the Lady Yodo had lately borne. ...all his hopes were now centered on Hideyori, who was to be his successor. Therefore he determined to rebuild Fushimi (a castle in a town in Yamashiro, south of Kyoto), and the Daimyos as usual were called upon to provide materials and labor. Ieyasu was one of those thus honored. He transported timber from his domains round Fuji and stones from Izu at great cost..."¹⁰ In 1617, the forests of Mt. Fuji furnished wood for the repair of Edo castle by Hideyori.¹¹

8. Ibid., pp. 208-209.

9. The year arrived at by a comparison of the Andō bunsho with the Makida bunsho.

10. Arthur L. Sadler, The Maker of Modern Japan: The Life of Tokugawa Ieyasu, London, George Allen and Unwin Ltd., 1937, p. 180.

11. Fuji no rekishi, op. cit., p. 164.

With regard to the number of climbers, Ōmiya was the most flourishing point of departure, due to the travelers from Kansai, or western Japan, from the end of the warring period, Sengoku-jidai, to the beginning of the Edo period. After that it decreased in popularity. With the advent of the Edo period, and the coming of peace, climbing became increasingly popular. In Suruga, Ōmiya, Murayama, Suyama and Subashiri, and in Kai-no-kuni, Yoshida and Kawaguchi became the half dozen customary haunts of pleasure-seekers, with their own family temples. In the Suruga-kuni shin-fudoki 駿河新風土記 (New geography of Suruga province), it states that in addition to the above six, another climbing trail started from Motosu. This was used during the Sengoku-jidai (1500's), but ceased existence in the Edo period.¹²

Each of these towns had its own kind of currency which could be used only in that town and upon the climbing trail which it commanded. There was considerable difference in the value of the climbing levy. Ōmiya charged 20-30 mon, Murayama 133-333 mon, Suyama 60 mon (they also had a special 50 mon piece used here), and Yoshida 122 mon. Presumably these charges were levied in order to pay for the upkeep of the temples, and was probably levied as the climber passed through the main temple on his ascent.

In the Edo period, it became necessary to set up a system of protecting the public, or official, forests of Fuji. It is not clear what procedure was followed for the Kai-no-kuni side of Fuji, but on the Suruga side, in both Fuji-gun and Shuntō-gun, they were set up all under one name. From 1692 to 1701, the cus-

12. Ibid., p. 249.

tody of the official forests was under the supervision of the Bakufu, with Takano Yoshiemon in charge. After that, the control passed into the hands of an Izu family, whence the position was transmitted by heridity.¹³ The area of the official forests was increased up to the time of the end of the Bakufu, and then were divided into six parts, each to be under the supervision of a temple compound. It goes without saying that private cutting of the official forests was completely forbidden. The three tree species hinoki, a kind of cypress, tsuga, and momi, the fir tree, were especially closely watched. However, cutting was occasionally permitted of small trees of hatchet size.¹⁴

The forests on the Suruga side of the mountain were almost wiped out by the explosion and rain of ashes that accompanied the eruption of 1707. Plate IX shows a barren region extending well down into the former luxuriant forest zone. However, the loss of vegetation was not the only effect of the eruption. Brinkley records: "The destructive earthquake of 1703 was followed, in 1707, by an eruption of Fuji, with the result that in the three provinces of Musashi, Sagami, and Suruga, considerable districts were buried in ashes to a depth of ten feet, so that three years and a heavy expenditure of money were required to restore normal conditions. Thenceforth the state of the Bakufu treasury went from bad to worse."¹⁵ Rein also makes a note of the earthquakes: "...the last great eruption of Fuji-no-yama was ac-

13. Ibid., p. 152.

14. Ibid., p. 154.

15. Frank Brinkley, A History of the Japanese People, New York, Encyclopedia Britannica Co., 1915, p. 604.

accompanied by violent earthquakes in the same district."¹⁶ The district referred to is Sagami and Edo. The term "Hōeizan" was first used in a letter to the Bakufu from the Asama, or Sengen, shrine at Subashiri. The communication is dated the 6th lunar month of 1708.¹⁷

The historical records of climbing practices and numbers of climbers are rather scanty, but furnish enough information to indicate that the tradition of climbing Fuji was still in force and growing in strength. A record of the 6th month of 1676 states that from the 1st day to the 19th day, 401 persons climbed Fuji from Ōmiya. This was an average of 21 persons a day, or 1197 persons per season. It is thought that from 1818 to 1844, only from four to five thousand persons climbed Fuji via Ōmiya.¹⁸

It is hard to believe such an exaggerated statement that in the year after the Hōei eruption, 30,000 people passed through Subashiri, as is recorded in the Tangansho (歎願書), or Entreaty Book, in the year 1715. However, the number is said to have gradually declined until in the year 1725 it reached 800 persons. Other available figures indicate in 1744, 737 persons; in 1745, 719 persons; and in 1746, 821 people for Subashiri.¹⁹

The climbing trail from Suyama was destroyed in the eruption which produced Mt. Hoei, but it was restored by the year 1740, with funds furnished by the Odawara clan. The Suyama com-

16. Johann J. Rein, Japan: Travels and Researches, New York, Armstrong and Son, 1884, p. 53.

17. Fuji no rekishi, op. cit., p. 106.

18. Ibid., p. 319.

19. Ibid., p. 321.

pound is shown at the top of Plate XIII. In 1790, the people climbing via Suyama numbered 5,398. However, this was not a usual occurrence, as the year 1790 was considered a propitious one, and many more people climbed than was customary. The first station of the Suyama climbing trail, lined with vendors' huts, is shown at the bottom of Plate VIII. It is not possible to determine what was the annual norm, but in 1836 and 1840, 1,874 and 1,815 persons respectively climbed Mt. Fuji via Suyama. Inobe believes that the annual average was about 1,400-1,500 people.²⁰

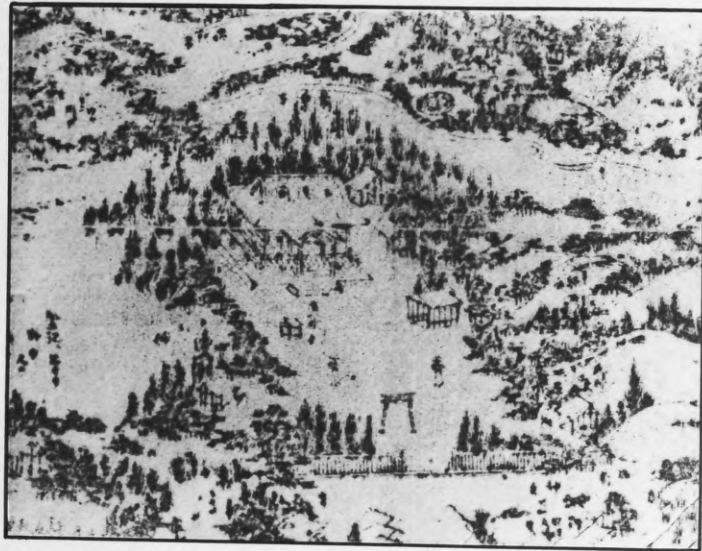
A uniting of the various areas of control over Fuji was probably inevitable in time. At any rate, in 1779, the Bakufu decreed that all of Mt. Fuji above the 8th station on all sides was to be under the jurisdiction of the Ōmiya shrine.²¹

There is no doubt that women were expressly forbidden to climb Fuji, as the climbing of holy mountains had from the earliest times been prohibited to women. Fuji was no exception. As already related, there were cauldrons for women to cook at the Hachiman temples above Ōmiya and Murayama, at the "umagae-shi," and at the Chūgū-koshitsu shrine at Subashiri, and also at Yoshida. However, women were not permitted to go above these points, except in the fortunate years of Kanoē-saru (庚申), which occurred every sixty years. At this time, women were permitted to climb and the ban was temporarily relaxed.

In the fortunate year of 1800 A. D., the weather was quite bad from the beginning of the 6th lunar month, the start

20. Ibid., p. 320.

21. Ibid., p. 150.



Suyama Temple Compound



Yoshida Temple Compound

of the climbing period. The people of the climbing villages attributed this to the permission of women to climb, and they promptly suspended the permission. In addition, certain types of women had never been permitted to climb. These included brothel madames, lower class wives and daughters, and sick women.²² The ancient custom of prohibiting the climbing of Fuji by women had lasted since the Muromachi period, but in 1872 this prohibition was abolished by order of the Dajōkan.²³

A record written in 1816 states that the yearly average of number of climbers for Yoshida was 8,000. The Yoshida climbing compound is shown in the lower section of Plate XIII. Inobe concludes that the above figure is probably very near to the actual number, in view of Yoshida's geographical position.²⁴ After the middle of the Edo period, Yoshida became the most important and largest of the compounds, followed by Suyama, Ōmiya, Murayama, and Subashiri. Yoshida still maintains its position.

Kawaguchi had never held too high a position, and that which it once had was gradually robbed by Yoshida, until in the year 1861 only 25 persons went up via Kawaguchi.

Writing in the year 1884, Rein states that "...pilgrims ascend it every year to the number of 15,000 to 20,000."²⁵ And Chamberlain, writing in 1898, commented: "18,824 persons, it is asserted, ascended Fuji in 1896, mostly pilgrims."²⁶

22. Ibid., p. 341.

23. Ibid., p. 351.

24. Ibid., p. 321.

25. Japan: Travels and Researches, op. cit., p. 61.

26. Things Japanese, op. cit., p. 178.

In December, 1891, a boundary dispute over the use of Fuji forests arose between Shizuoka prefecture and Yamanashi prefecture. This was finally settled with only a slight change of boundary by the courts in 1915.

The latest available official estimate by the Japanese Government on the number of climbers annually is upward of 100,000.²⁷

27. Japan: The Official Guide, Tōkyō, Board of Tourist Industry, Japanese Government Railways, 1941, p. 342.

MT. FUJI IN POETRY AND ART

"Artists and poets have drawn on noble Fuji for inspiration more than on any other object in the Island Empire, with the single exception of Buddha."¹ Certainly the sacred mountain is well represented in the poetry of Japan, from the earliest days forward. The poems in the Manyōshū which mentioned Mt. Fuji became so famous that they were reprinted again and again in later anthologies and travel collections. Usually the verb endings in the verse were slightly altered in consonance with the style of writing then in vogue. Here are two examples of such poems, traced through all their different editions:²

Fuji no ne ni furi okeru yuki wa

富士のねに降り置ゆる雪は

Minazuki no mochi ni kenureba

みな月望に消ぬれば

Sono yo furikeri.

その夜降りかり

"The snows that crown the peak of Fuji

Melt on the mid-June day,

And that night it snows again."

Manyōshū 萬葉集 Volume III, # 652. An envoy.

Fuboku Wakashō 夫木和歌抄 Volume 20. Compiled by
Fujiwara Nagakiyo.

Shōtetsu Monogatari 正徹物語 Volume 2 or 3 (下).

Sōgishō 宗祇抄 Volume III. Also known as Manyōshū-shō.

Seiyō Tankashō 青葉丹花抄 Volume III.

1. Alexander F. Otto and Theodore S. Holbrook, Mythological Japan, Philadelphia, Drexel Biddle, 1902, p. 13.
2. Nakamura Kaoru 中村董, Meika jiten 名歌辭典 (Anthology of famous poems of Japan), Tōkyō, Meiji Shoin, 1936, pp. 449-450.

- Shirinsai Yōshō 詞林采葉抄 Volume V.
 Manyōshū no uta hyakushu bunsho 萬葉集之歌百首聞書
 Inuhariko 狗張子 Volume I. Compiler: Asai Ryōi. Date: 1692
 Tōkaidō Meishoki 東海道名所記 Volume II.
 Minamoto Yoriie Kikushi 源賴家鞠始 Volume IV. A jōruri.
 Manyō Shinsai Hyakushukai 萬葉新採百首解 Volume III.
 Ikao no michiyukiburi 伊香保の道行ふり
 Manyō sanjō hyakushu 萬葉山常百首
 Mitsu no shirube 三のくすべ Volume II.
 Fukeishū 不繫舟 Volume II. (Sessōki 雪窓記)
 Shinchobunshū 新著聞集 Volume 18.
 Ichiwa ichigon 一話一言 Volume III.
 Nenashigusa 根南志具佐 Volume IV, first series.
 Katōbushi 河東節 (a section of jōruri) Shōken hakkei

Fuji no ne wo takami kashikomi

富士のねを高めかゝるみ

Amagumo iyuki habakari

天雲もい行きはばかり

Tanabiku mono wo.

たなびくものを

"So lofty and awful is the peak of Fuji

The clouds of heaven dare not cross it,

But linger trailing near." — Takahashi Mushimaro

Manyōshū 葉萬集 Volume III. # 653

Kokin waka rokujō 古今和歌六帖 Volume II.

Manyō sanjō hyakushu 萬葉山常百首

Later poems about Fuji which caught the popular

fancy were often reprinted in works of literature. The following

tanka (whose author is not known to this student) is an example of such popularity:³

Fuji no ne no 富士のねの
 Kemuri wa nao mo 煙はなほも
 Tachi noboru 立ちのぼる
 Ue naki mono wa 上なきものは
 Omoi nari keru. 思ひなりけり

"The smoke of Fuji never ceases
 To rise up in the air,
 But as for me, I am, I think,
 As high as I can go."

Shin-kokinshū 新古今集 Volume XII.

Ropyakuban uta-awase 六百番歌合 Edited by Fujiwara Yoshitsune in 1193 A. D.

Taiheiki 太平記 Volume II.

Shirinsai yōshō 詞林采葉抄 Volume V.

Soga Monogatari 曾我物語 Volume XII.

Probably the oldest reference to Mt. Fuji in Japanese literature is a poem by Akahito, who lived in the middle of the eighth century. This poem also occurs in the famous Manyōshū:⁴

Since days of yore, when heaven and earth
 Were parted first, its high peak rises --
 Mount Fuji, in the land of Suruga,
 Divinely solem, lofty, glorious.

3. Ibid., p. 450.

4. Miyamori Asataro, ed., Masterpieces of Japanese Poetry, Ancient and Modern, Tōkyō, Maruzen, 1936, Vol. 2, pp. 68-69.

Upward we look to the high plains of heaven
 And lo, the mountain hides the very sun
 Which takes its splendid course across the sky;
 And the fair shining of the moon is seen no more;
 Even the white clouds hesitate, awe-stricken,
 To touch its heights; and ceaselessly the snow
 Descends upon it.

Let us then for ever
 Speak on and tell the praises to all ages
 Of the high-soaring peak of Fuji.

Another, by the same poet, is in the famous collection
 Hyakunin Isshu, a collection of one hundred tanka by one hundred
 authors, compiled in 1235 by Fujiwara Sadaie. The translation is
 Porter's:⁵

I started off along the shore
 The sea-shore at Tago
 And saw the white and glistening peak
 Of Fuji all aglow
 Through falling flakes of snow.

There are very few long poems of Fuji, and this one
 has been widely copied. It is old, being in the Manyōshū, but is
 of unknown authorship. The translation is by Chamberlain:

There on the border, where the land of Kai
 Doth touch the frontier of Suruga's land,
 A beauteous province stretched on either hand,
 See Fusi-yama raise her head on high!
 The clouds of heaven in reverent wonder pause,
 Nor may the birds those dizzy heights assay
 Where melt thy snows amid thy fires away,
 Or thy fierce fires lie quenched beneath thy snows.
 What name might fully tell, what accents sing,
 Thine awful, godlike grandeur? 'Tis thy breast
 That holdeth Narusawa's flood at rest,
 Thy side where Fujikawa's waters spring.
 Great Fusi-yama towering to the sky!
 A treasure art thou giv'n to mortal man,
 A God-Protector watching o'er Japan:--⁶
 On thee forever let me feast mine eyes.

5. Starr, op. cit., p. 103.

6. Ibid., p. 102.

The peak of Fuji is referred to in the poetry of the Nō drama, Hagoromo (羽衣), or "Robe of Feathers." The scene of this drama is on the shore of Miho,⁷ in the province of Suruga, near the base of Mt. Fuji. The chorus in the second part of Hagoromo, using the words of the Heavenly Princess, chants:

Heaven hath its joys, but there is beauty here.
 Blow, blow, ye winds! that the white cloud-belts driv'n
 Around my path may bar my homeward way:
 Not yet would I return to heav'n,
 But here on Miho's pine-clad shore I'd stray,
 Or where the moon in bright unclouded glory
 Shines on Kiyomi's lea,
 And where Fusiyama's summit hoary
 The snows look on the sea,
 While breaks the morning merrily!⁸

and again,

Caught by the breeze, the fairy's magic wings
 Heav'nward do bear her from the pine-clad shore,
 Past Ukishima's widely-stretching moor,
 Past Ashidaka's heights, and where are spread
 Th' eternal snows on Fusiyama's head,--
 Higher and higher to the azure skies,
 Till wand'ring vapours hide her from our eyes!⁹

In Eikyū 4, or 1116 A. D., when the Shōgun Yoshimori went on a picnic to the mountain, many members of his retinue wrote poems about it. One of them, Asuka Gasei, wrote a Fuji diary, the Fujikikō, and in it appears the poem

How could we forget the sight of Mt. Fuji
 Blooming amidst the clouds of the rising sun
 In the bright autumn morning?

Yoshinori himself says:

As the morning sun darts his golden light
 The snow on Mt. Fuji
 Is more beautiful than ever.¹⁰

7. Michel Revon, Anthologie de la Littérature Japonaise des Origines au XXe siècle, Paris, Librairie Delagrave, 1928, p. 305.
8. Basil Hall Chamberlain, The Classical Poetry of the Japanese, Boston, Osgood, 1880, pp. 143-144.
9. Ibid., p. 146.
10. Starr, op. cit., p. 105.

The priest Ji-en, in Volume I of the Shin-kokin-shu, which was compiled in 1205 A. D., wrote:

The smoke of Mt. Fuji
Towering up to Heaven's plain,
Is floating, a spring haze,
Across the sky of dawn.¹¹

A poem by an unknown author, from the Ise Monogatari tells of the rather uncommon phenomenon of snow in June, which is the fifth month of the old lunar calendar:

Looking at Mt. Fuji
At this season of the fifth month
White snow is falling.¹²

An unknown poet of the middle ages wrote a short poem, creating a pun on fu-ji (不日寺), "timeless."

This mountain, which knows not time,
Is Mt. Fuji --
It is always dappled with snow.¹³

One of the most famous admirers of the mountain was Saigyō Hōshi (1115-1188). In 1137, when twenty-three years of age, he became a wandering priest. A favorite art motif in Japan is Saigyō Hōshi contemplating Mt. Fuji, as is shown in the right-hand section of Plate XIV. One of his poems regarding Fuji is:

The floating cloud of midnight
Of moonlit Kiyomigata
Is the smoke issuing from
The summit of Mt. Fuji.

Another of his poems is:

As the smoke of Fuji, blown by the wind
Disappears into the sky
And does not know whither it goes --
My thought wanders, whither I know not.¹⁴

11. Miyamori, Masterpieces..., op. cit., Vol. I, p. 402.

12. Starr, op. cit., p. 103.

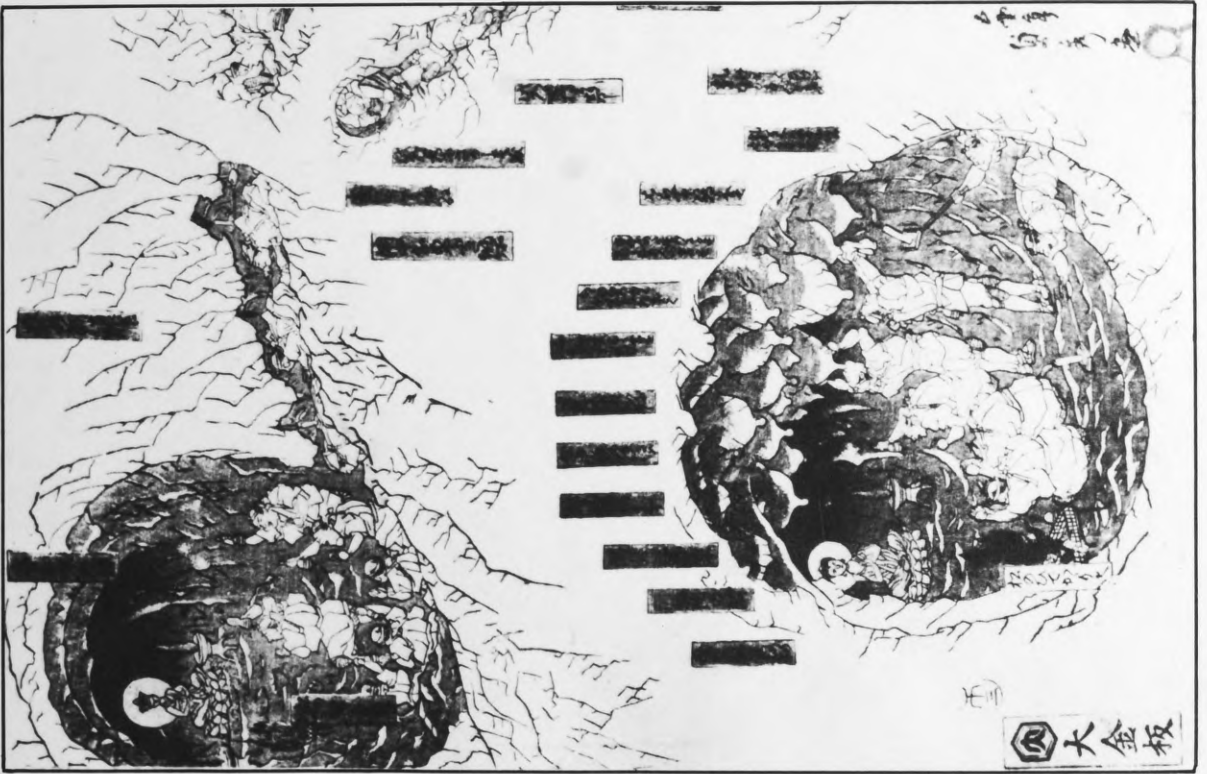
13. Ibid., p. 104.

14. Ibid.



Saigyō Hōshi

PLATE XIV



Tainai, or "The Womb"

Another version of the same poem is given by Suzuki as:

"The wind-blown
Smoke of Mt. Fuji
Vanishing far away!
Who knows the destiny
Of my thought wafting with it?"¹⁵

When Ōta Sukenaga, known chiefly as Ōta Dōkwan (1432-1486), a general of the 15th century, was asked by the Emperor Gotsuchimikado as to his residence, the general answered in verse:

"My hut is on the beach
Lined with pine-trees,
And the high peak of Fuji
Looms up above the eaves."¹⁶

Date Matsumine (1565-1636), one of the most famous generals of the time of Hideyoshi and Ieyasu, and remembered in Japanese history as the one who sent an envoy to the Pope in 1613, expressed his feeling for Fuji in these words:

"Each time I see Fuji
It appears changed
And I feel I view it
Ever for the first time."

"How shall I describe Fuji
To those who have not yet seen it?
It is never seen twice alike,
And I know no one way
Of describing the sight."¹⁷

The poem of the poet-warrior Ishikawa Jōzan (1583-1672) is very popular:

A white fan
Hangs upside down
In the Tōkaidō sky.¹⁸

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15. Daisetz Teitaro Suzuki, Zen Buddhism and its Influence on Japanese Culture, Kyoto, Eastern Buddhist Society, 1938, p. 146.
16. Ibid., p. 205.
17. Ibid., p. 200-201.
18. Starr, op. cit., p. 144.

Sasakawa states that there are many collections of One Hundred Poems of Fuji. The oldest is the Minase Fuji, by Minase Chūnagon Ujinari, who died in 1644. Wada Toko, a haiku poet of the Genroku period, 1688-1703, produced a series of one hundred Fuji poems to be sung as vocal solos. There is, in addition, the collection known as Fugaku Shishu, a collection of 307 poems by Japanese authors in the Chinese style, covering a period of five hundred years. Among these are lyrics telling of the various virtues and qualities possessed by Mt. Fuji:¹⁹

Height --

By climbing Mt. Fuji
I found heaven and earth
Not so far apart.

The mountain, which I found harder to climb
Than I had heard,
Than I had thought,
Than I had seen --
Was Fuji's peak.

Beauty of form --

In this world
Where front and back are usually different --
Fuji alone has no variation.

From what primeval slime
Springs the spotless Lotus-blossom
Of Mt. Fuji?

Amid the sea of sky and wave of cloud
The petaled mountain, Fuji's peak,
Floats.

Not only in its rearing majesty into the sky,
But in its form,
Fuji is unequalled.

Lordliness --

Fuji is like the brilliant sovereign of our royal house,
For no mountain can rival this in height.

19. Ibid., pp. 106-108.

For sixty years in vain
 Have I sought a single word
 For characterizing Mt. Fuji.

As snow-clad --

On the peak that is near
 The sun of the Heavenly Plain,
 The snow of the age of the gods still lies.

How many generations
 The falling snow in the eternal heavens
 Has been accumulating upon this mighty peak!

Greatness --

Though the Eastern Highway
 Comprises fifty-three stations, half of it
 Is but the basal plain of Fuji.

Fuji looks nearer now
 Than the Fuji I saw this morning
 From the farm.

Beauty in variation --

Clouds and mists easily produce
 A hundred scenes
 In a moment's time.

Now fine, then cloudy --
 The daily record of Mt. Fuji.

If you look a thousand times
 A thousand wonders are presented
 In the ever-changing beauty of cloud
 And wind about Mt. Fuji.
 The autumn clouds
 Paint Mt. Fuji in ever-changing ways.

The setting sun
 Has dyed the western sky --
 Only leaving out the outline of Mt. Fuji.

Calmness and composure --

Though the winter blast is furious,
 The clouds on Fuji's summit
 Are not disturbed.

When one looks up to Fuji's peak
 Anxiety and irritation
 About this decadent world disappear.

The Japanese literary critic, Miyamori, has compiled most of the Fuji poems written in the tanka²⁰ and haiku²¹ styles:

Murata Harumi (1740-1805):

The bank of snowy clouds, wherein
I thought Mount Fuji to espy,
Is now found at its foot. The peak
Towers majestic in the unsuspected sky.

Chigusa Arigoto (1797-1854):

A thousand times at Fuji-san I look,
A thousand times I wonder that 'tis ever new;
In clouds and wind still always varying,
The whole year through.

Ochi-ai Maobumi (1861-1903):

Ah! in this inn I can see Mount Fuji
While lying down in bed;
Would that when my last moments come,
I might here in this house lie dead.

Sasaki Nobutsuna (1872-), when climbing Fuji, wrote:

I think of the Age of the Gods
When on the sacred Fuji
Virgin snow fell thick
Upon fire burning with fury.

Shimaki Akahiko (1876-1925):

Rowing my boat on the sea
Off Tohi, I descry
The lofty summit of Fuji,
Draping white snow in the sky.

Kaneko Nun-en (1876-):

So large and warm it is --
Fuji bathed in the gold of the setting sun!
I would gladly send out
A friendly call to the mountain.

-
20. The tanka are found scattered through the work: Masterpieces of Japanese Poetry, Ancient and Modern, op. cit., Volume II.
21. The haiku are presented in: Miyamori Asataro, An Anthology of Haiku, Ancient and Modern, Tōkyō, Maruzen, 1932.

Yoda Shūho (1885-):

All unawares, the rain has cleared,
And over the golden rape flowers,
Bathed in the setting sun,
Mount Fuji towers.

Okamoto Kano-ko (1893-):

The peak of Mount Fuji
Cannot to-day be seen;
Yet at an inn on the field at its foot
I am happy and serene.

Buson:

How luxuriant the young foliage,
Leaving only Mount Fuji unburied!

Sōkan:

I would keep peerless Mount Fuji
A special sight for New Year's Day.

Bashō:

Would that I could put Mt. Fuji's wind on my fan,
And take it back to Yedo as a souvenir-gift.

A day when Fuji is unseen,
Veiled in a misty winter shower --
That day, too, is a joy.

The haiku poet Tantan compares his lifetime to an outline of the peerless mountain drawn on the morning frost too soon to disappear:

Ah! Mount Fuji drawn with a cane
On the morning hoar-frost!

Tōshi:

What a bright moon! Mount Fuji is
Smaller than usual.

Chigetsu-Ni:

Blest be your journey! Men will even go
On purpose to see the snow of Fuji

The haiku poet Issa states, in effect, that even a dull-witted man can achieve a great thing with diligence and perseverance:

Oh, snail, climb Mount Fuji,
Very, very slowly.

The nun, Kikusha-Ni, at Yoshiwara station, wrote:

In coolness nothing can compare
With fresh winds coming from Mt. Fuji.

Baishitsu:

Neither Spring nor Autumn
Reaches the peak of Mount Fuji.

Shigetsu:

Between hills I descried Fuji
Through a rift in the cherry-bloom.

Izan:

The mists having melted away,
Great Fuji towers full before my eyes.

Hakusuirō:

'Tis a hot day.
Inverted Fuji, wreathed with clouds,
Gleams in the lake.

Mt. Fuji has not escaped the attention of the humorous poets of the Eight Islands. This translation by Chamberlain is, by the necessity of the case, a mere free imitation of the punning original:

Now hid from sight are great Mount Fusi's fires.
Mount Fusi, said I? -- 'Tis myself I mean;
For the word Fusi signifies, I ween,
Few see the constant flame of my desires.²²

The kyōka, or "mad songs," are also punning verses, and are hard to translate. However, some of the more famous ones

22. The Classical Poetry of the Japanese, op. cit., p. 127.

are the following:²³

The breech-cloth of clouds,
Which Fuji has taken off
Becomes the head-cloth of other mountains.

Fuji-san, sticking her head
Up through the clouds,
Looks out over the Thirteen Provinces.

Fuji's robe of mist is torn here and there
And is patched with clouds.

Even I -- a mean creature --
When I stand on Mount Fuji
Am "a man upon the clouds."²⁴

Fuji-san, who has snow even in summer,
Therefore wears a cloud-cap.
This is to conceal her gray hair.

Oh, that the white snow of Fuji
Could be transformed into rice
Of the same bulk and whiteness!

Fujiyama, a reversed fan:
When we look up at it, it is cool.²⁵

When Fuji's robe of mist is short
Subashiri is seen!
How immodest!

Fuji-san must once have had a husband,
Since she has twins by her side.²⁶

The great size of Mt. Fuji is used in peasant songs, as reported by Embree. The Niwaka presented here is the song used to accompany the special Te Odori dance of Hirayama hamlet, Suye Mura. The verses referring to Mt. Fuji are:²⁷

23. Starr, op. cit., pp. 109-110.

24. This is a classical expression for a person of high importance.

25. In Japanese, the verb agou, "to look up at," also means "to fan."

26. The twins are the small mountains, The Futago-yama, or "twin mountains," of the Hakone range.

27. John F. Embree, Japanese Peasant Songs, Philadelphia, American Folklore Society, 1944, p. 42.

Sake no hakari ga nōe	A measure of wine,
Sake no hakari ga nōe	A measure of wine,
Sake no sai sai Hakari	A measure of wine.
Fuji no yama	Fuji mountain,
Fuji no yama.	Fuji mountain.
Fuji no yama hodo nōe	As much as Fuji mountain,
Fuji no yama hodo nōe	As much as Fuji mountain,
Fuji no sai sai Yama hodo	As much as Fuji mountain
Murote mo iya yo.	Given to me, I'll ignore it.
Fuji no shiro yukya nōe	The white snow of Fuji,
Fuji no shiro yukya nōe	The white snow of Fuji,
Fuji no sai sai Shira yukya	The white snow of Fuji,
Asahi de tokeru.	In the morning sun will melt.

The representation of Fuji-san in art seems to be a tradition later than the poetic one, but one just as strong once begun. The first painting of Mt. Fuji is thought to have been executed by the artist En-I (圓伊). It appears in the sixth scroll of the Ippen Shō-E, done for the Kanki-kōji temple in Kyōto, in 1299. Mr. Robert Treat Paine states: "...as far as I know, it is the first painting of Mt. Fuji. It was done at a time when art in color was the primary tradition. In this painting, autumnal tints contrast with the snow."²⁸

Sesshu (1420-1506) was accustomed to work in black and white. He made a famous picture of Fuji with Kiyomigata in the

28. From a conversation with Mr. Paine on 24 March 1949, at the University of Michigan Center for Japanese Studies.

foreground. His is most generally thought to have been the first great name in the list of Fuji painters. Two hundred years or more after him, Kanō Tan-yū (1602-1674) produced "one hundred views" of the sacred mountain, possibly the first "series" of Fuji. He also did a series of twelve views. The story behind them is worthy of note. Tan-yū was a great favorite of the Shōgun Ieyasu, and at the time of the tale was already renowned as a painter of good repute. Suzuki relates the narrative as follows:²⁹

"Tannyū owned a katatsuki caddy known as "Tanemura," which was an object of great admiration among tea-men. He thought the world of it. When the great fire of the Meireki (1657 A. D.) reduced Tannyū's house to ashes, he told one of his servants to carry the caddy away from destruction. But with the spread of the fire his own life being threatened, the entrusted servant threw away the precious treasure and ran off to save himself. After the fire, an express man from Kyoto happened to discover it on the roadside. He picked it up and on his return to Kyoto he sold it to an art dealer. The Mayor Makino Chikashige heard of the find and bought it from the dealer as it proved on examination to be the "Tanemura Katatsuki."

"Some time later Chikashige invited Tannyū and treated him to tea. When he innocently referred to the caddy, Tannyū told him that he was unspeakably grieved over the loss and wished him not to make any further mention of it. Chikashige told his attendant to bring the article in question before the guest, remarking guilelessly, "Here is a Tanemura duplicate." Tannyū was indeed

29. Zen Buddhism and its Influence on Japanese Culture, op. cit., pp. 164-165.

overjoyed and did not know how to express his feeling. The mayor was gallant enough to part with it for the price he paid to the dealer, with the request that he should like to have twelve views of Mt. Fuji painted by Tannyū to compensate his goodwill. Tannyū of course agreed to it. But it was a difficult proposition, and the painter had to spend much thought and skill for the execution of the pictures, which when finished after great pains proved to be among his masterpieces."

Kōrin (1661-1716), the founder of the school bearing his name, used ultramarine and starch to get the blues and snowy whiteness of the perfect mountain. However, Sasakawa claims that of all the classical artists, it was Chidaiga who was most devoted to the mountain. With Tani Bunchō (1765-1842), we come a little nearer to the present. "He lived before geology had reached Japan, but his brush and black ink pictured mountains with wonderful fidelity. He shows not only the outer form, but the inner structure, and one who looks through his work on the mountains of Japan, wonders how so much exact information can be conveyed through a few lines."³⁰

The best known art of Fuji is to be found in the color-prints. Three artists must particularly be mentioned -- Hokusai, Hiroshige, and Sadahide. Hokusai's name is forever linked with the great mountain. One of his two most famous works is his series on the Thirty-six Views of Mt. Fuji. There are really forty-six pictures or prints in the series. Evidently he had so many ideas remaining that he went ahead and increased the prints by ten.

30. Starr, op. cit., p. 90.

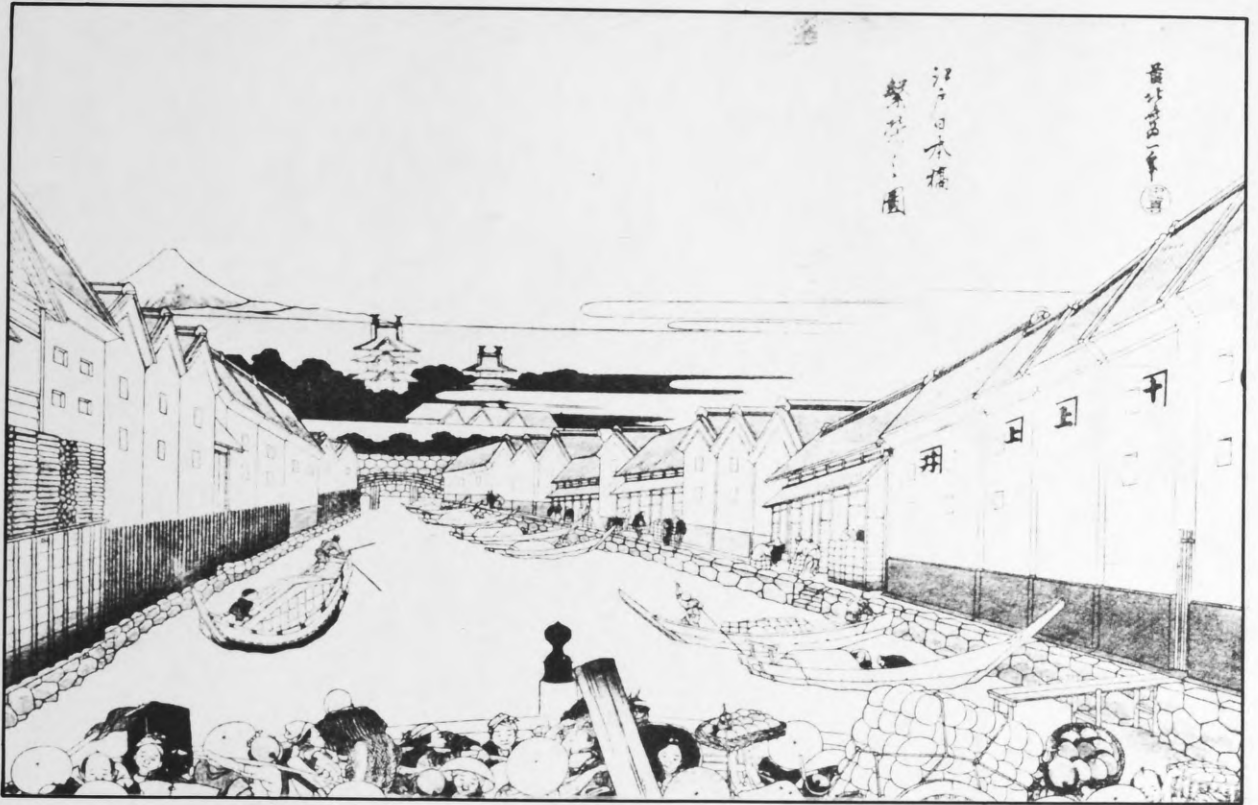
They are the usual full size, horizontal color prints. The entire series is famous, but three of the pictures are in the first rank and are in demand. These are "Fuji in the Storm," "Fuji in Fine Weather" and "The Wave."

The thirty-six views, published in 1823, were actually Hokusai's high-water mark. The first of the thirty-six views³¹ "...represents Yedo, the capital and heart of Japan. In the centre of the city is the Nihon-bashi bridge, from which everything radiates, to which everything converges. Here is the people's domain. The bridge seen in the foreground is alive with human beings, and business is everywhere in evidence on the boats and quays, where the bales of merchandise lie piled up in front of the warehouses.

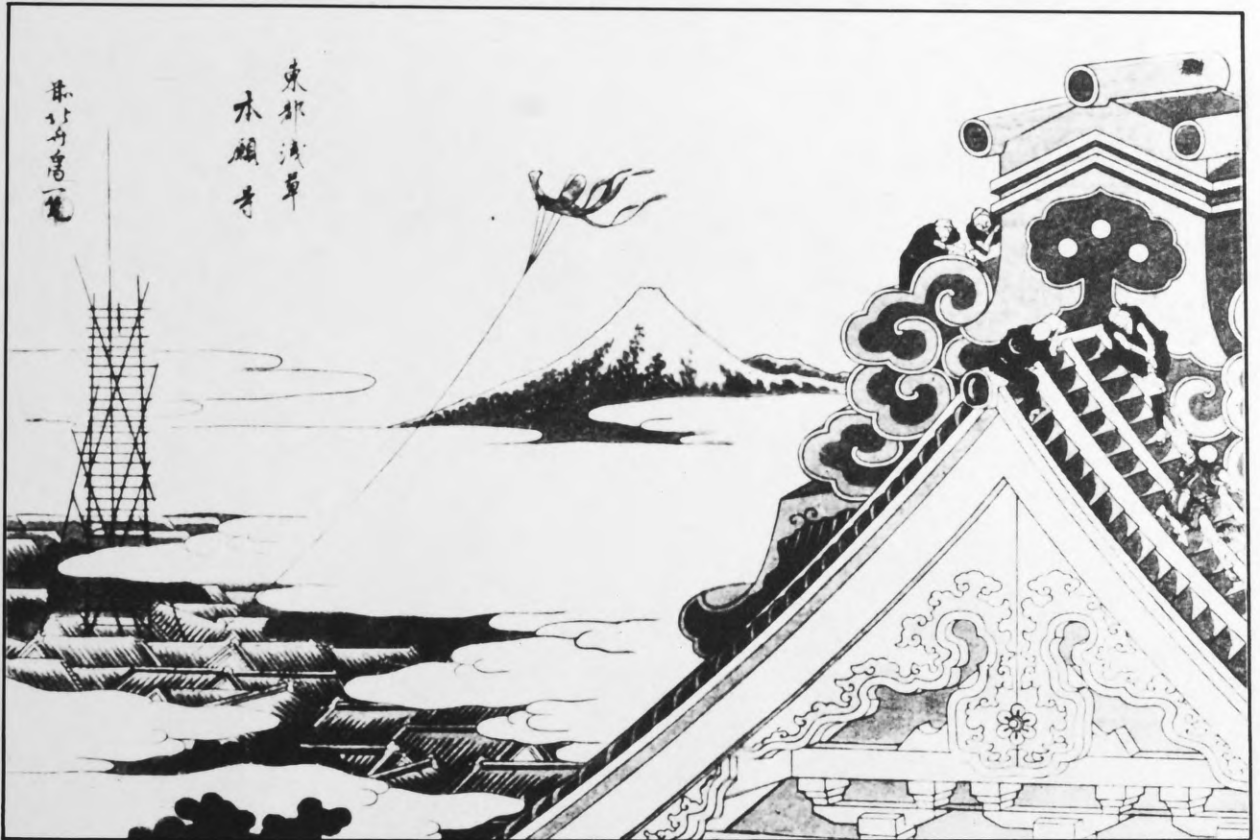
"Beyond these vulgar things and the strife of the common folk, on an eminence surrounded by green groves, stands the Shiro or Shogunal castle, the habitation of supreme human majesty.

"And further still, cut off from the rest of the world by a zone of cloud, rises, crown-like, commanding the universe, the snow-capped summit that touches heaven." Plate XV contains in the upper section, the print above described, and in its lower section, the print discussed below.

"Looking out from one of the highest points of view of the great city, the artist is seized with a longing desire to seek for similar shapes outlining the different parts of the landscape which stretches before him. In the right foreground and close to the spectator rises the immense triangular roof of the temple of Asakusa, upon which workmen and cleaners are busily engaged. Away in the distance, behind a curtain of cloud stretched athwart the blue vault, the silhouette of Mount Fuji emerges with like geometric precision, whilst other triangular outlines -- the roofs in the



Fuji from the Nihon-bashi Bridge



Fuji from Hongwanji in Yedo

lower part of the town -- appear out of the depths through a broken fleece of cloud. And as though to emphasize the preconceived and characteristic treatment of the subject, the string attached to a kite describes high in the air a curved line in harmony with the outlines of the roof close by and the contour of the distant mountain."

"Again, sometimes wilfully, as it were, the Fuji hides its majesty and unpretentiously stands amongst the thousand broken outlines of the urban landscape and the poles of a timber-yard." (Plate XVI, upper). "Then, when the outlines of bridges are associated with the mountain, the scene assumes another phase. Instead of raising its head above the parapet to the right or the left, we suddenly behold the great cone framed within the span of a bridge..." (Plate XVI, lower).

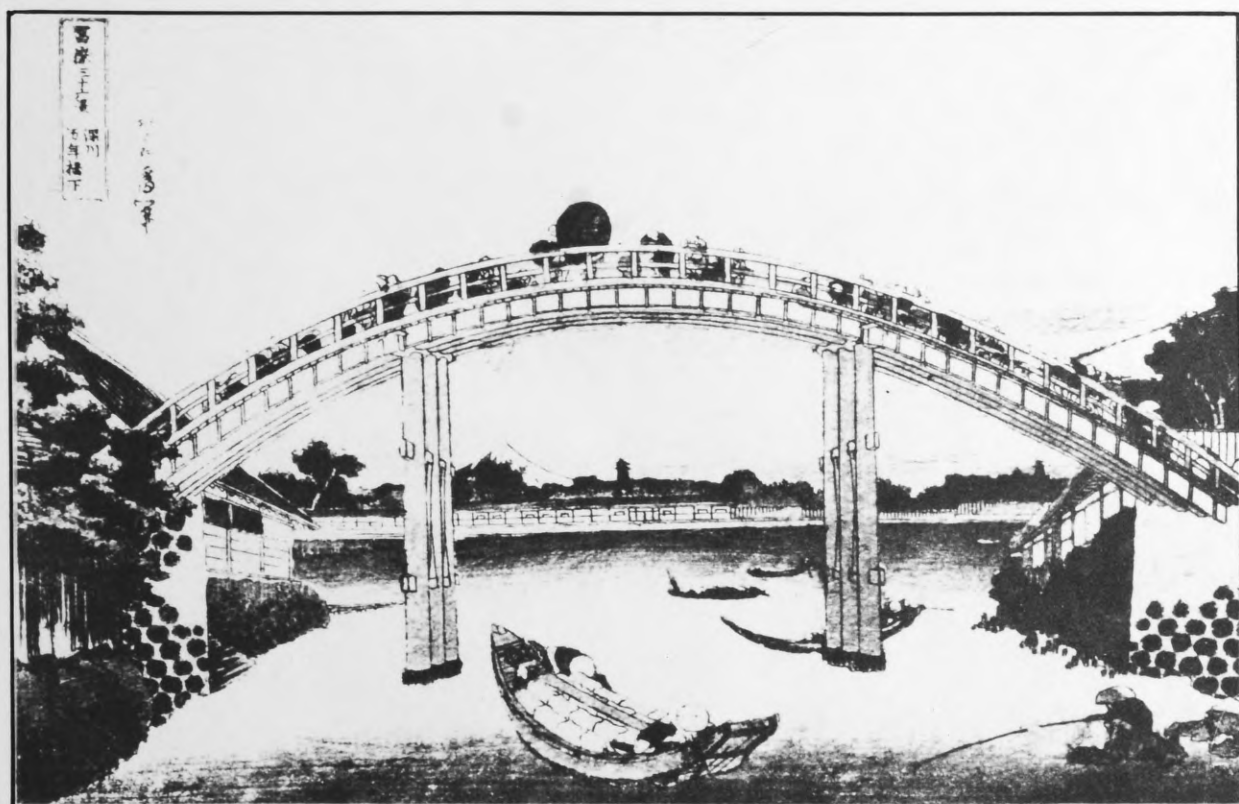
"Once more we come across another bridge effect, but altogether different (Plate XVII, upper). Over the broad and peaceful waters of the Sumida a ferry boat with passengers of all classes floats across. To the left the Ryo-goku bridge is thrown diagonally across, carrying its long perspective right into the Mountain, like a roadway for giants stretching away towards its snowy destination."

Of "Daybreak at Iwasa," Bing says: "This is different from an evening scene, in which there always subsist, even to a late hour, some vestiges of heat and light. The mist condensed during the night is still hanging in the air at this very

31. The following paragraphs are quoted from: S. Bing, "Fu-gaku San-jiu-rokkei; or, The Thirty-six Views of the Fuji-yama," Transactions of the Asiatic Society of Japan, Vol. IV, part 4, 1897-1898, pp. 242-254.



Fuji from the Timberyard, Honjo, Yedo



Fuji and Mannen-bashi Bridge, Fukugawa, Yedo



Fuji Seen Beyond the Ryo-goku Bridge



Daybreak at Iwasa, Kai

early hour, when everything looks gray, and the only beings to be seen abroad are enterprising tourists with their baggage porters. As yet the thatch of the houses reflects no light, but looks leaden and sad over the dark street. The Fuji, seen in a counter-light, is sombre too, with the exception of its apex covered with snow; but the ridges of the Mountain are beginning to blush with a rosy glow which announces the coming of the sun." (Plate XVII, lower).

Of "A Snowy Morning at Koishikawa," (Plate XVIII, upper) Bing says: "Snow, but not winter, as might be supposed. It is only one amid the innumerable fetes that Spring offers every year to the Japanese people. They rejoice in the piquant contrast between the snowy mantle of winter and the smiling young buds that peep through the snow, only awaiting the sunbeam's caress to blossom forth.

"Couples, abroad betimes, are seated in the shelter afforded by the fretted roof of a kiosk perched on an eminence, in front of the immense expanse of soft white carpet that stretches away to the foot of the Mountain in the limpid distance. There is a marvelous accord between its calm serenity and the religious peace of the early morn, and we feel the solemn and impressive silence preserved by Nature when she puts on her soft white mantle.

"Of the people in the kiosk, some are altogether unmindful of the meal that is being placed before them, so wrapped in contemplation are they; their fixed attitude at the same time so strongly emphasizes the painter's feelings, that we, neutral though we be, are carried away and united with him in a bond of artistic sympathy."



A Snowy Morning at Koishikawa

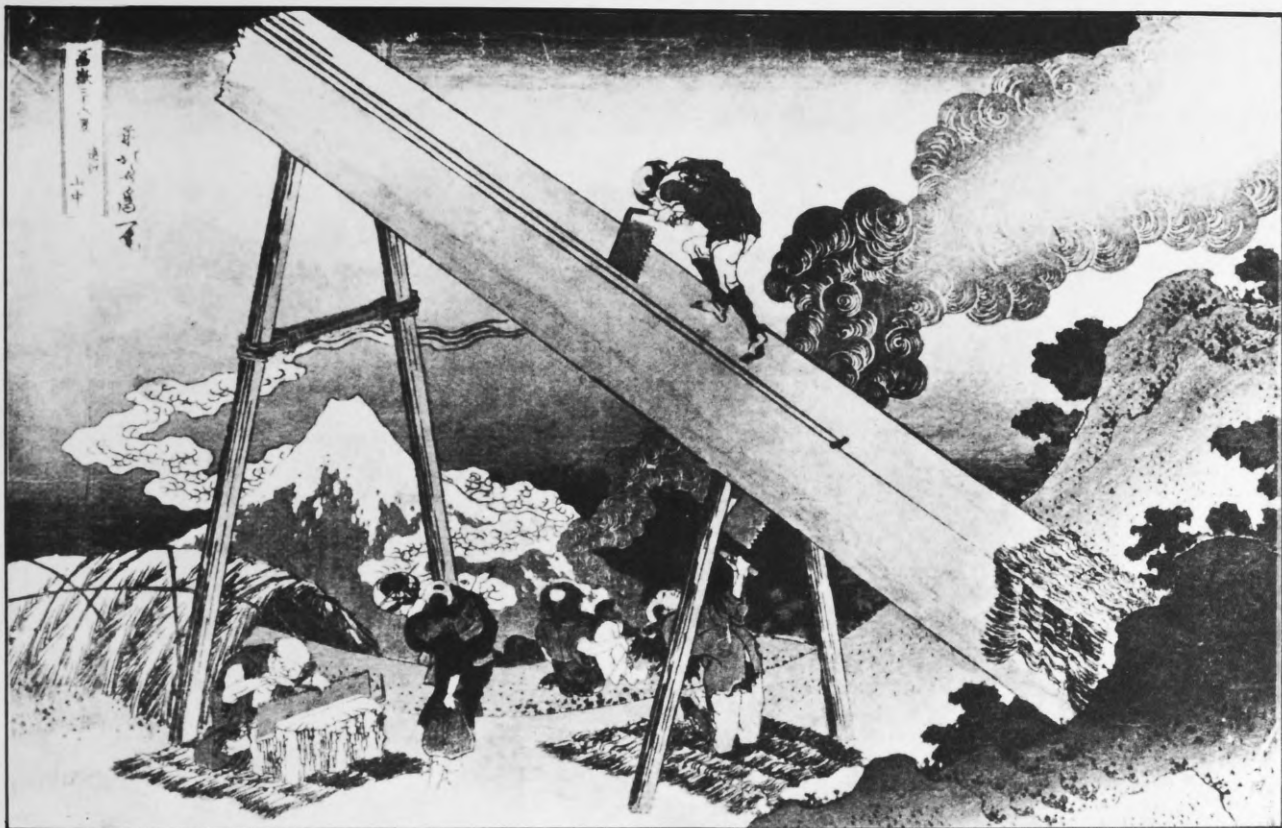


Fuji from the Pagoda of the 500 Rakans, Yedo

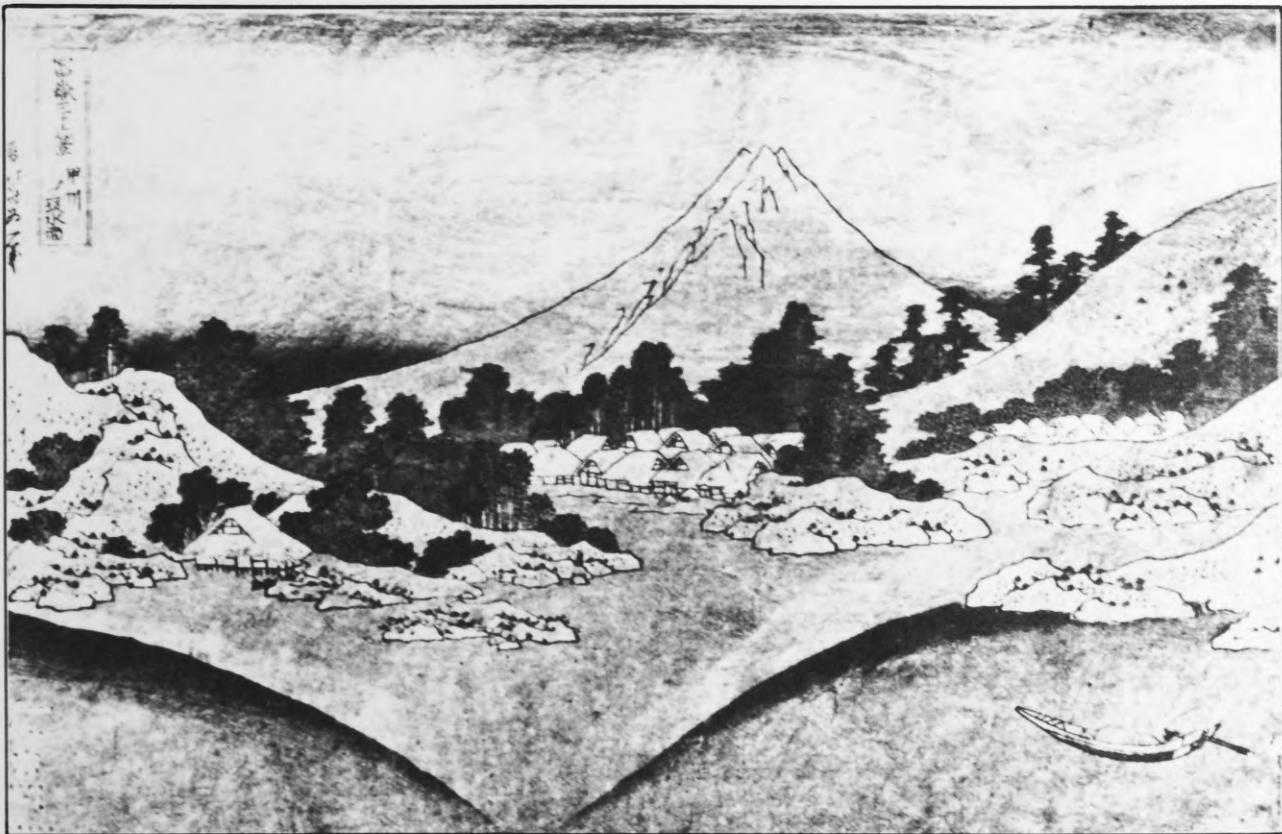
"In a view taken from the Go-hiaku Rakan (the temple of the Five Hundred Rakans), Hokusai, in order to appropriately portray a family engaged in devout adoration of the Mountain, conceived the original idea of representing them -- men, women, and children -- ranged in a line with their backs towards the spectator. From the height of the terrace of the temple they gaze steadfastly towards the distant horizon, where the Fuji rears its summit." (Plate XVIII, lower).

"None of the plates, perhaps, is better adapted to indicate the complexity and multiplicity of the ideas embodied in these compositions than the one entitled "San-chiu" (Yama-naka, in the Mountain). It is a study of sawyers at work. The page is crossed diagonally by an immense beam, one end fixed in the ground, the other supported upon a tall scaffolding, the uprights of which, widely separated at the base, form a frame for the distant Fuji-yama. Both scaffolding and Mountain are of the same shape, that of the Chinese "8". (Plate XIX, upper).

"The beam itself, by reason of the long and rapid slant given to it, is suggestive of a mountain slope, while the curling smoke, which rises into space from a large fire burning in the grass, gives the effect of cumuli rising behind the mountain. With this emblematic part of the composition, which is remarkable from the decorative arrangement of the lines, there are combined various episodes of popular life. One workman perched upon the beam saws one plank, whilst his fellow saws another from beneath, his strained attitude being admirably depicted; a third is engaged in sharpening a saw; while a peasant woman, carrying her baby on



Fuji Seen from Yama-naka, in the Mountain



Fuji Mirrored in Lake Mitsaka

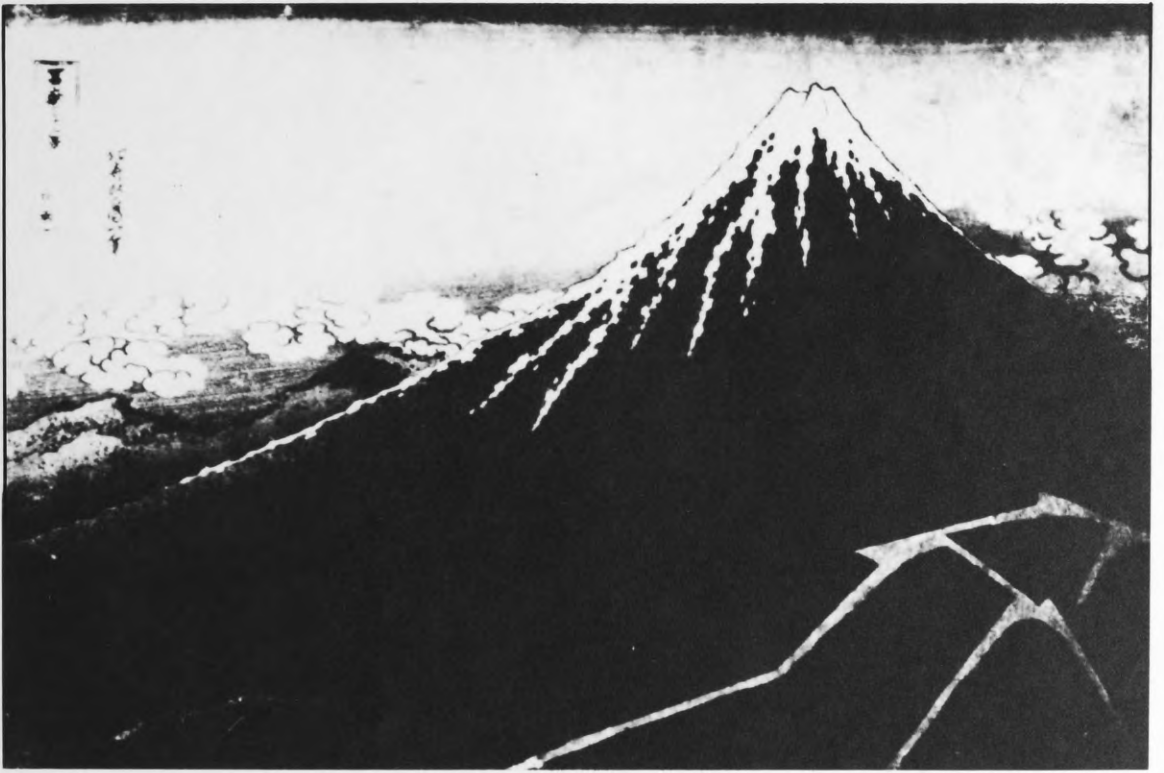
her back, points to the cloud of smoke."

Of Fuji as shown in Plate XIX, lower, Bing says:

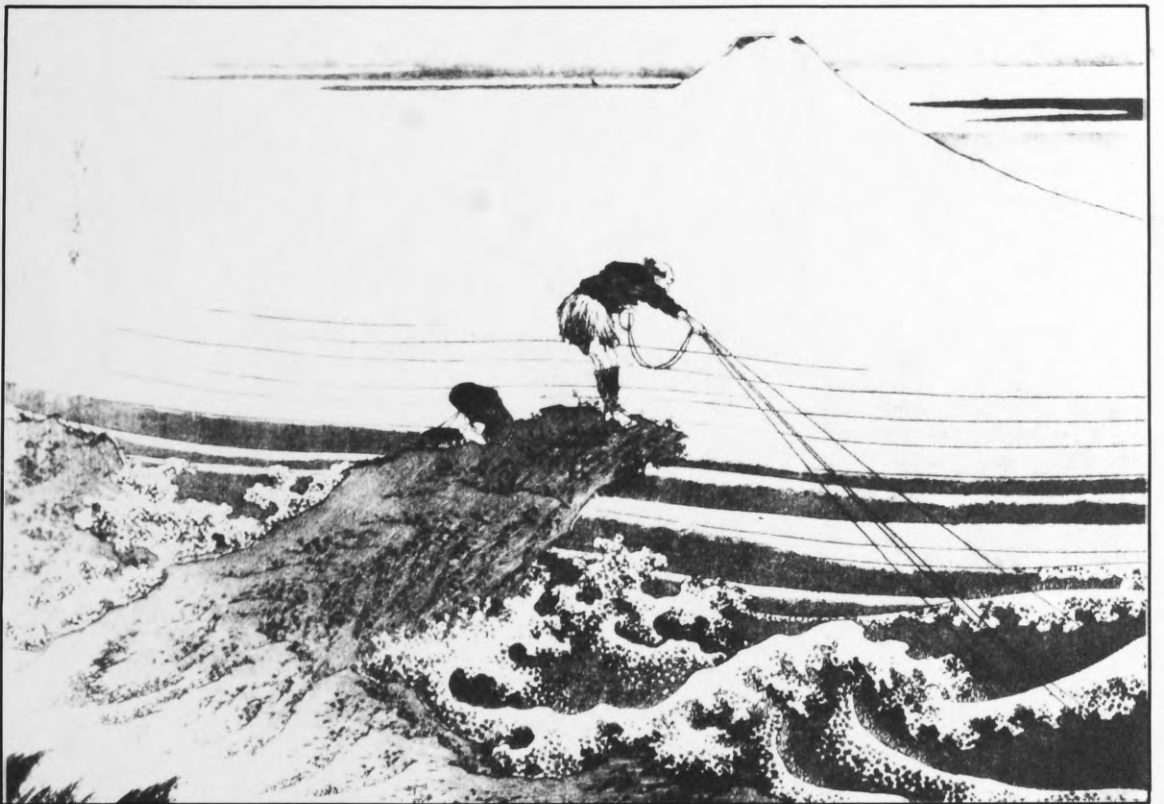
"...at the lake of Mitsaka we see it twice, its trilobed cone reared up behind the houses and descending below their basements into the limpid mirror of the waters."

"Another is a scene of strife. A tempest has been unchained, and in place of rosy tints suffusing the fresh verdure, we see only a mantle of darkness riven by the lightening. But the warring of the elements produces no effect upon the impassive colossus, whose summit shines far on high in clearest azure. The curtain of cloud checks the rays of light only to refract them upon the snowy peak. All these dissimilar features are necessary to give the spectacle its pathetic character, and everything is in unison. Even the lightning seems to identify itself with the Mountain, and becomes the attribute of its sovereignty, like the thunderbolt of the god who commands the terrifying forces of Nature." (Plate XX, upper).

In discussing the significance of the print called "Ichi-butchi-sawa," shown on Plate XX, lower, Bing comments: "What is the secret of the almost epic impression produced by the humble fisherman striving to draw up his net, bending over the waves that lash the foot of the overhanging rock upon which he is perched? Simply this: the curtain of haze enlarges the scene, removing it into a region of mystery, allowing the imagination free scope to associate the man's picturesque silhouette on his solitary rock with the mighty peak which cleaves the clouds far away, like a celestial mirage or a fragment of some supra-terrestrial world that



Fuji Above the Storm



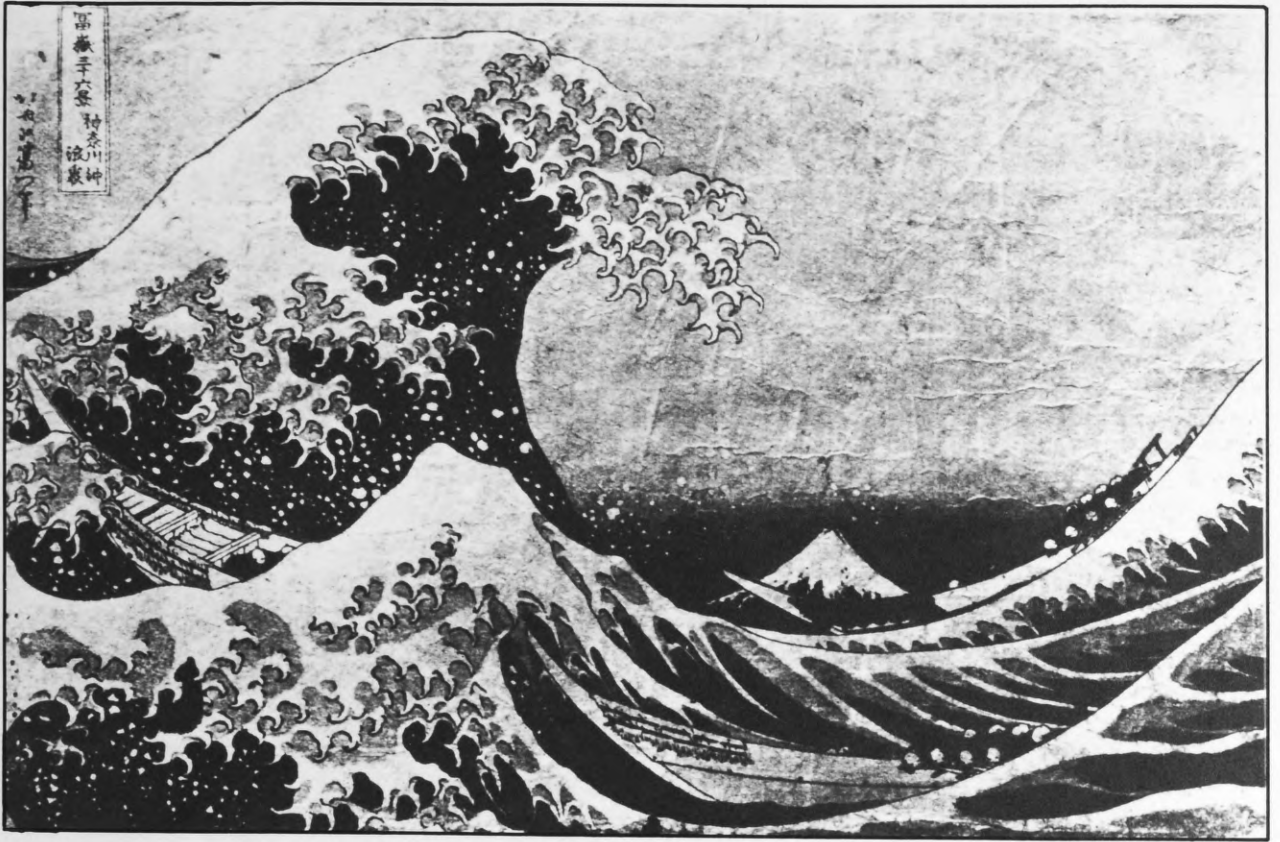
Ichi-butchi-sawa

has suddenly come into sight."

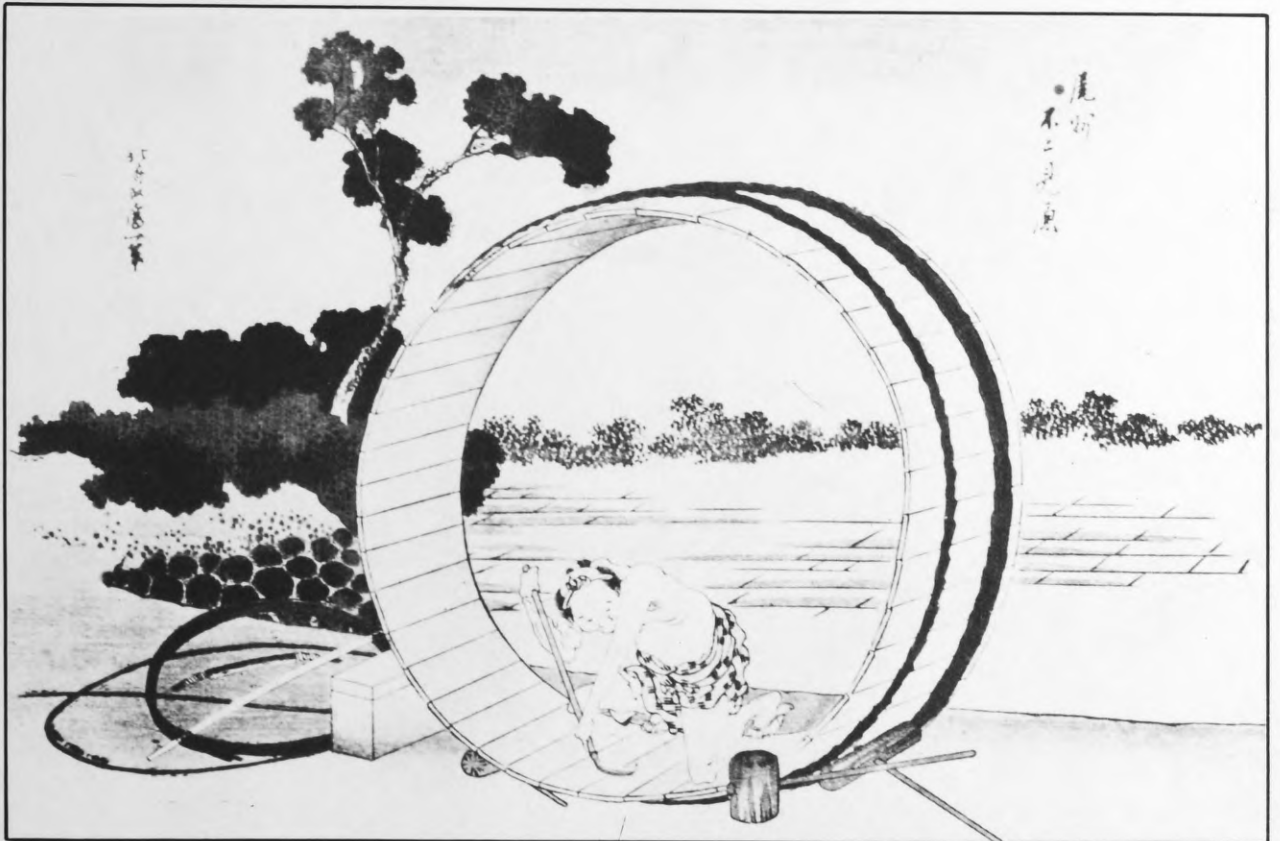
In a style similar to the sawyer print, we find the one entitled "The Cooper," shown in Plate XXI, lower. Of it Bing states: "A rice-field stretches away into the middle distance, which is bounded by a curtain of trees, behind which the sacred cone appears suffused against rosy light. Fields and forest, Fuji, and sky are seen through the cask in course of construction -- a gigantic vat -- bottomless as yet, and in which the cooper appears hard at work. Here we are far away from the bustle of city life. It is in the open country now that the Fuji reigns supreme. No longer does Hokusai dream of contrasting it with any rival; he has eyes for nothing save his ideal; all things must be subject to it; everything in ambient Nature must be attuned to harmonize with and glorify the giant mass."

However, Bing reserves his highest praise for the print usually entitled "The Wave," shown in Plate XXI, upper:

"Here the Fuji, removed far back to the very horizon, gives up the entire foreground to an immense springing wave, which -- owing to the difference between foreground and background -- seems to crush the distant Mountain in a stupendous burst of fury, while certain of the most impressive characteristics of the terrestrial giant seem to be communicated to the heaving water. The snowy crest of the fluid mass is disintegrated, and the fragments fall upon the summits of the smaller waves with the crushing effect of an avalanche; then, rebounding with fury, they transform into moving glaciers the furrows that the tempest has hollowed out in the seething waters.



"The Wave"

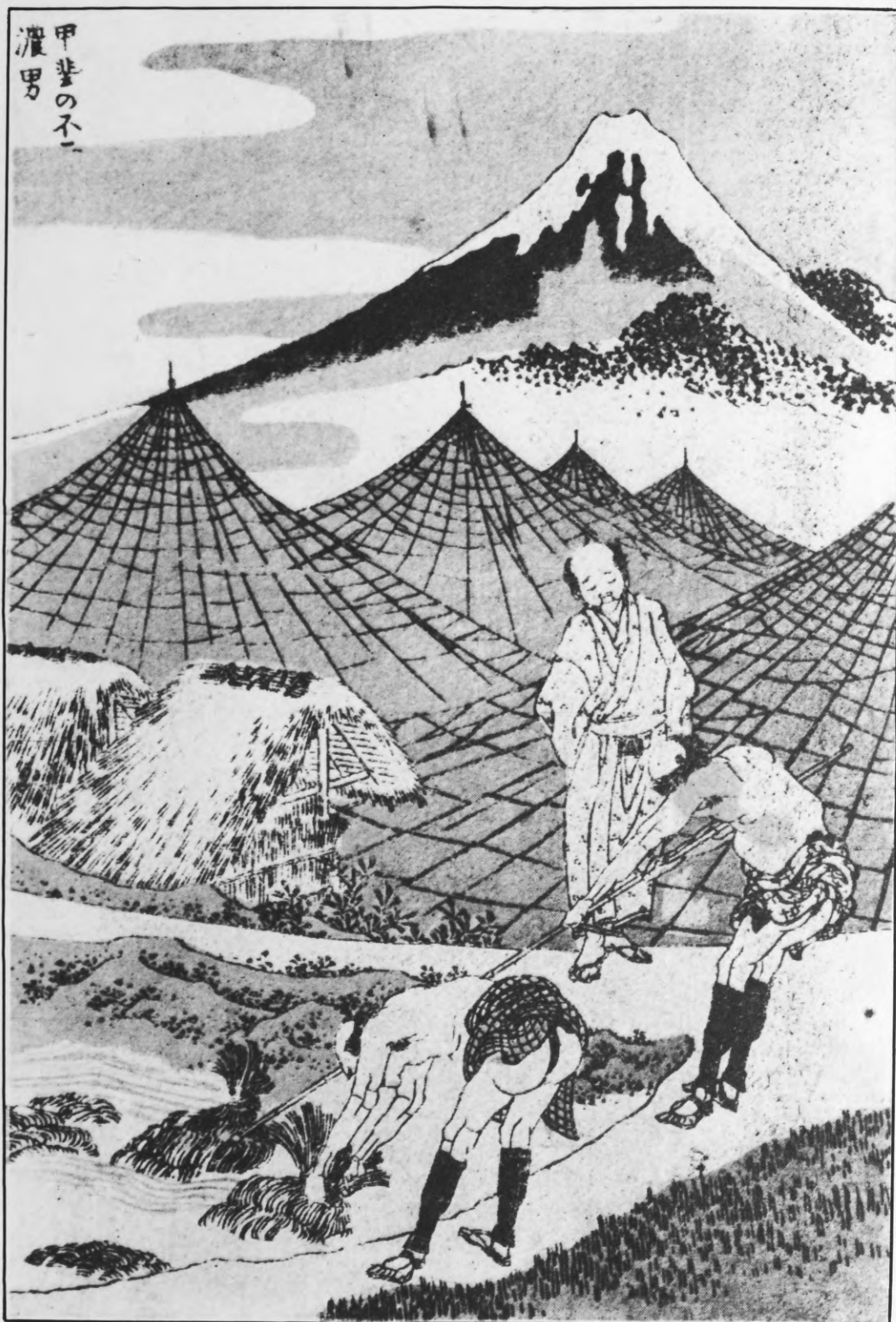


The Cooper

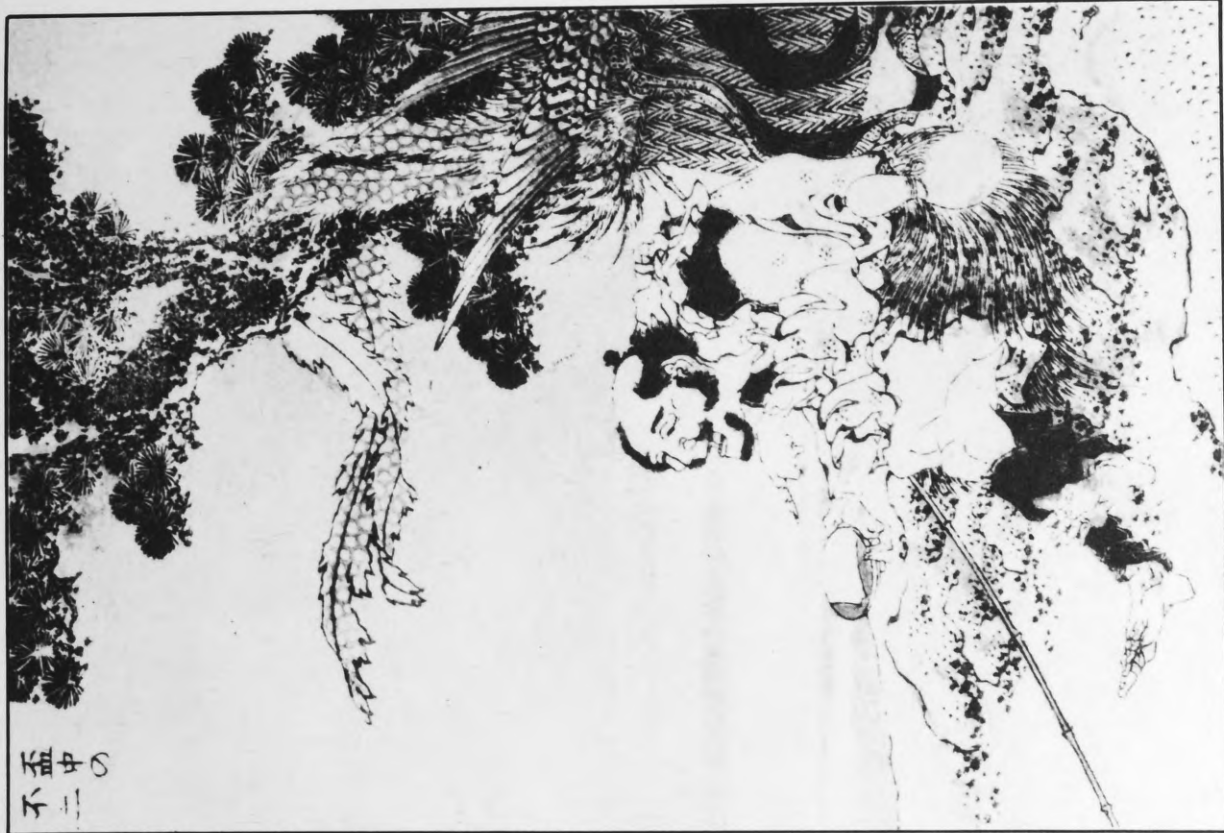
"In the centre of the page, against the dark background of the sky, the silhouette of Mount Fuji stands out, the fixed point and pivot of the whole composition. From the summit downwards its profile is inverted. First it becomes hollow, then stretches in a straight line down to the water, which is deeply concave at that point. The outline is thence continued by the incurvated line of the liquid element, which rises to a giddy height on both sides. Between the inert majesty of the Mountain and the quivering sea the union is intimate. From the central point of the composition formed by the summit of the Mountain, to the two wave-crests, run two unbroken curves, which go to form an arabesque of triumphant decoration. All the sinuosities with which the sea is furrowed in front of the great wave are in harmony with the general rhythm and grateful to the eye in their concordant motion.

"And it is precisely this admirably balanced harmony in the forces brought together -- the revelation of the mysterious law which co-ordinates every atom of Nature in a common action -- that inspires us with a feeling of peace and security, even in the midst of the wildest chaos and warring of the elements."

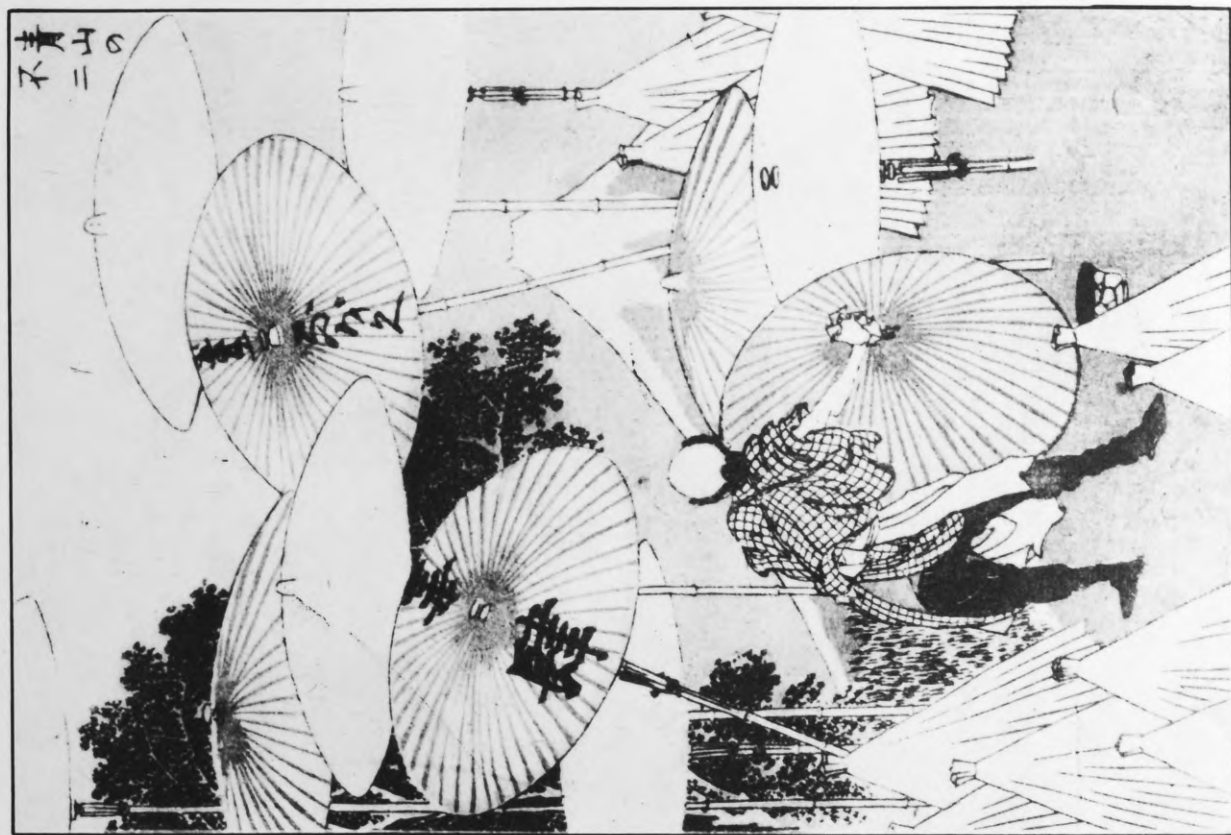
It is interesting to note the similarity in the treatment of Mt. Fuji by the contemporaries, Tani Bunchō (1765-1842), and Hokusai (1760-1849). In his print of "Fuji and the Peasants," shown on Plate XXII, Bunchō repeats the shape of the mountain five times in the stretched drying nets; while Hokusai, in his "Fuji from the Umbrella Maker's," shown on Plate XXIII at the left, repeats the gentle curve of Fuji five times also in the



Fuji and the Peasants



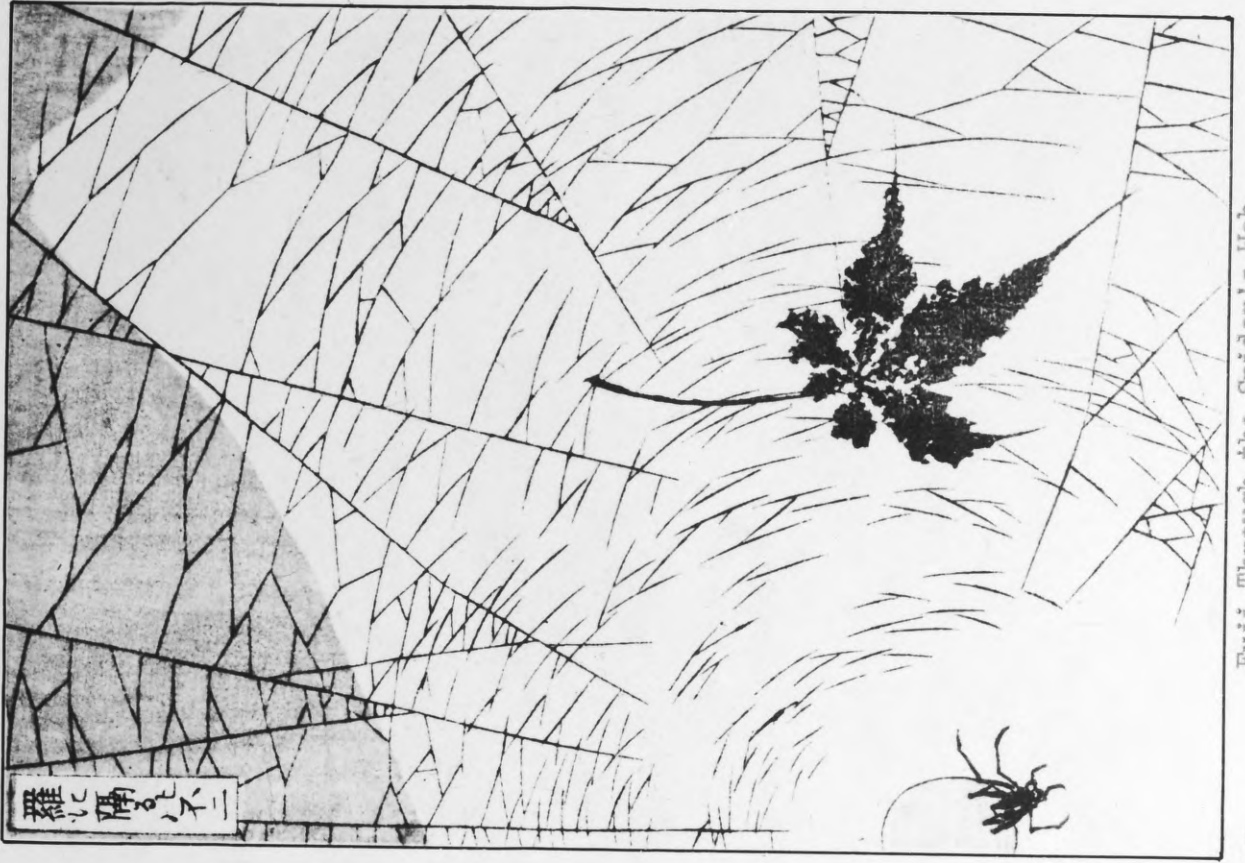
Fuji in the Sake Cup



Fuji from the Umbrella Maker's

newly made white parasols. This latter print is from Hokusai's three volume work, "One Hundred Views of Fuji," a series in black which is unique in that every view contains some form of living being, even though it be only a spider, as shown in Plate XXIV, right. In a few prints the form of life shown contributes to the significance of the picture, as in Plate XXIV, left, where the crane portrays one of the traditional "three whitenesses." The two other "whitenesses" are the peak of Mt. Fuji and the freshly fallen snow on pine trees. In some pictures the mountain itself is not easy to find, but it is nowhere more cunningly hidden than where a rustic traveler, having poured sake into a cup, stops for a moment in surprise as he sees Mt. Fuji reflected in it. (Plate XXIII, right). Fuji is also inconspicuously in the background in Hokusai's "The Cooper and Mt. Fuji," shown in Plate XXV, left.

Hiroshige, too, issued a series of a "hundred views," which are seen but rarely. They were not issued as standard-size color prints, but as a small book, Fuji mi Hyakkei. In addition, Hiroshige made a series of "Thirty-six Views of Mt. Fuji." The series appeared just after the death of the artist. The prints are vertical and of standard size. Some of the series were surely not made by the great Hiroshige, but by Hiroshige Second. The first of these shows one of the Fuji Sankei, "The Three Famous Views of Fuji." For Mt. Fuji has its "three views" just as has Japan. The one illustrated on Plate XXV, right, is "Mt. Fuji from Misakatoge," or Misaka Pass. This Pass is supposed to be one of the best if not the best place for viewing Fuji; it is also the Pass used by Yamatotake on his return from subjugating the barbarians, according to



羅に隔るは二

Fuji Through the Spider's Web



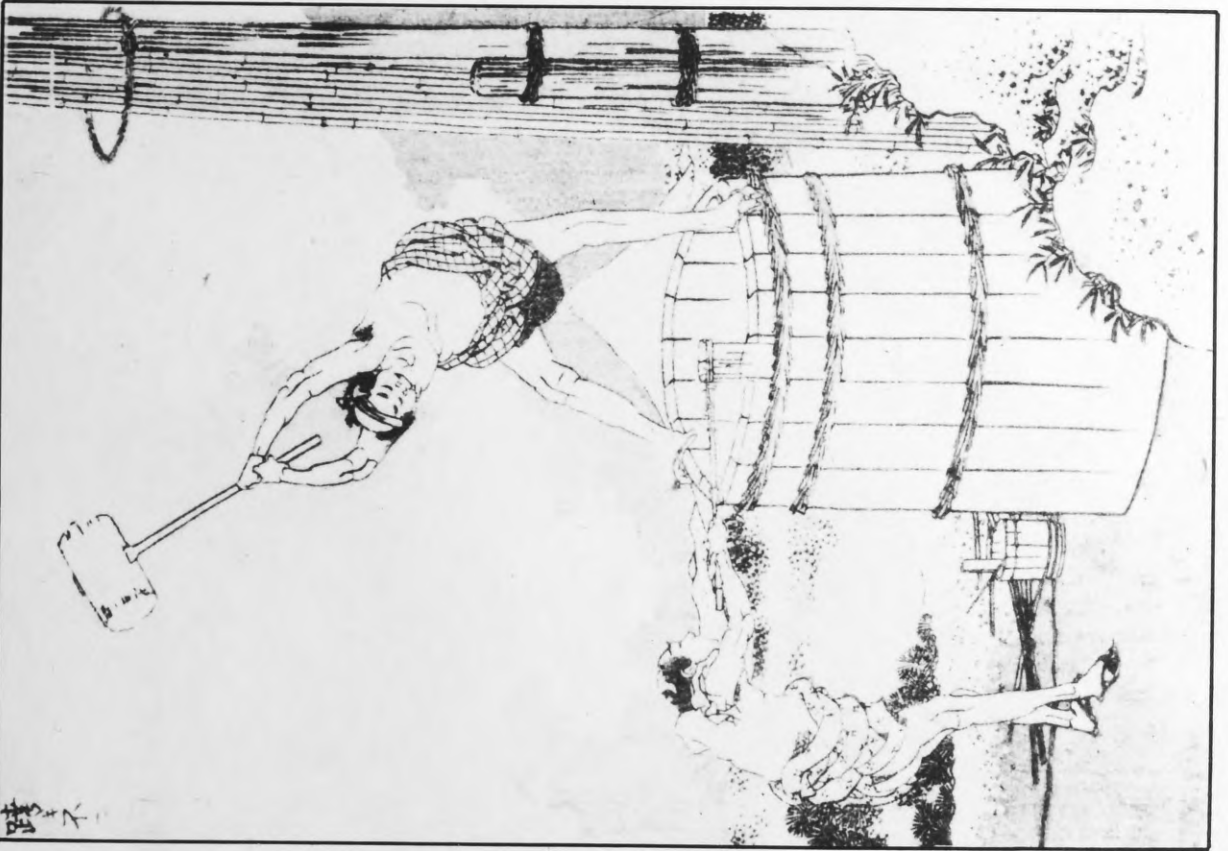
三白
不二

The Three Whitenesses



Mt. Fuji from Misaka Pass

PLATE XXV



The Cooper and Mt. Fuji

不二山

native mythology. Hiroshige's "Mt. Fuji from Enoshima," shown in Plate XXVI, left, symbolizes the connection between the famous peak and the Shintō beliefs. Framed by a torii, it stands in the distance as a thing of awe and respect -- a veritable kami.

The snow scene shown on Plate XXVI, right, entitled "Fuji from Yedo," one of this series, is one of Hiroshige's masterpieces. The grand symphony that is Mt. Fuji is supported by a series of similar shaped huts in the mid-ground, while the castle wall in the foreground serves to accentuate again the gently curving slope of the peak.

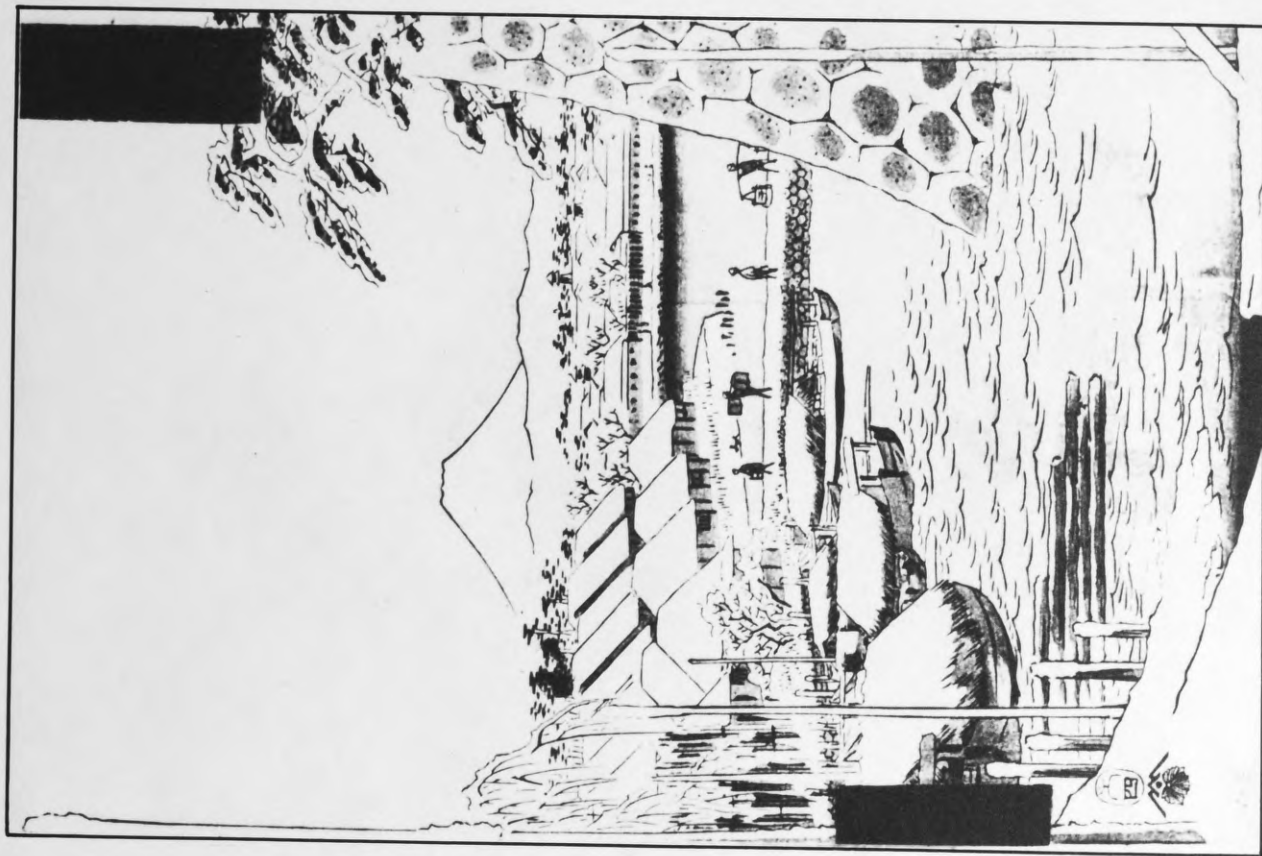
Of the third artist, Starr comments: "Sadahide, whose prints, as works of art, have little merit, flourished between 1830 and 1857, and turned out a large number of prints. So far as Mount Fuji is concerned, most of his prints were issued in triptychs -- three in a series, vertical, to be set side by side. The list of his Fuji pictures is quite long -- including triptychs of the country about Fuji, the details of the ascent, the crater (shown in Plate XXVII, lower), Tainai, etc. These often lack in art value, because of the minute labeling of details of every kind, which makes them almost schematic diagrams, rather than pictures, but which gives an enormous amount of information which is not easily found."³²

Starr also commented: "One recent series of one hundred views deserves mention. It exists in original paintings only. The artist, Hirose Rempo, lived and died in Fujieda, his native town, which is in view of Mount Fuji. Through a period of

32. Starr, op. cit., pp. 95-96.



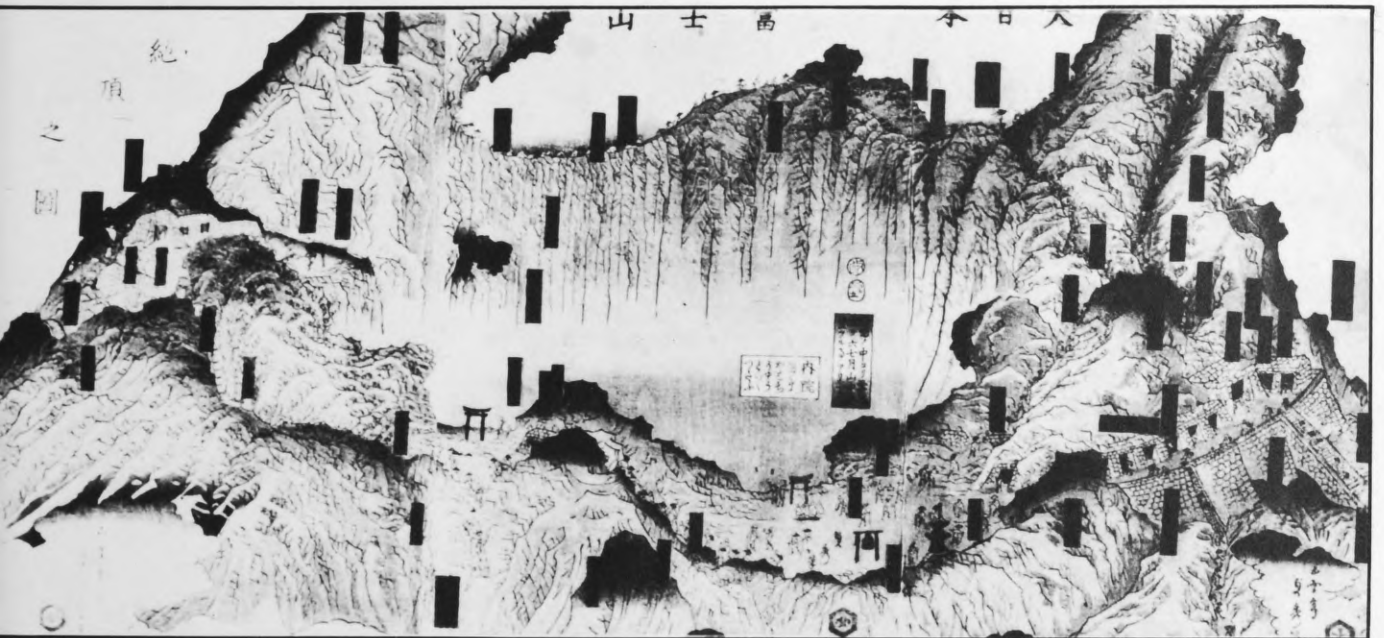
Mt. Fuji from Enoshima



Mt. Fuji from Yedo



First Appearance of Mt. Fuji -- 294 B. C.



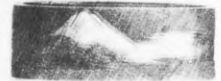
Crater of Mt. Fuji, by Sadahide

thirty years he painted it under all circumstances. His series represents Mount Fuji as seen from the eight quarters, at the four seasons, at sunrise and sunset, in cloud, in rain, in sunshine, with tip clouded, with midway cloud belt, with clouds at base, in every conceivable combination and phase. It ends with views from every town from which the artist had seen it. The series forms four volumes of pictures. It was examined by the late Emperor Meiji, and was stamped by the Imperial Household Department. By request, the artist copied all the pictures later on silk for the Emperor."³³

There is in existence in Japan a great printed sheet that dates back perhaps to the days of Hiroshige, known as "Mt. Fuji Viewed from the Thirteen Provinces." It was executed by a man called Akiyama Bokusen, who reportedly verified every view before printing it. It is not certain whether this latter could be called art; the same question pertains in regard to the great number of photographs taken of the holy mountain. At any rate, Fuji-san is well represented in all the art media, including the sword fittings shown in Plates XXVIII, XXIX, XXX, and XXXI. The fittings shown in the Plates range in date from 1650 to 1870.³⁴ The tsuba are sword guards, and the kozuka are knives worn in the sword sheath.

33. Ibid., p. 97.

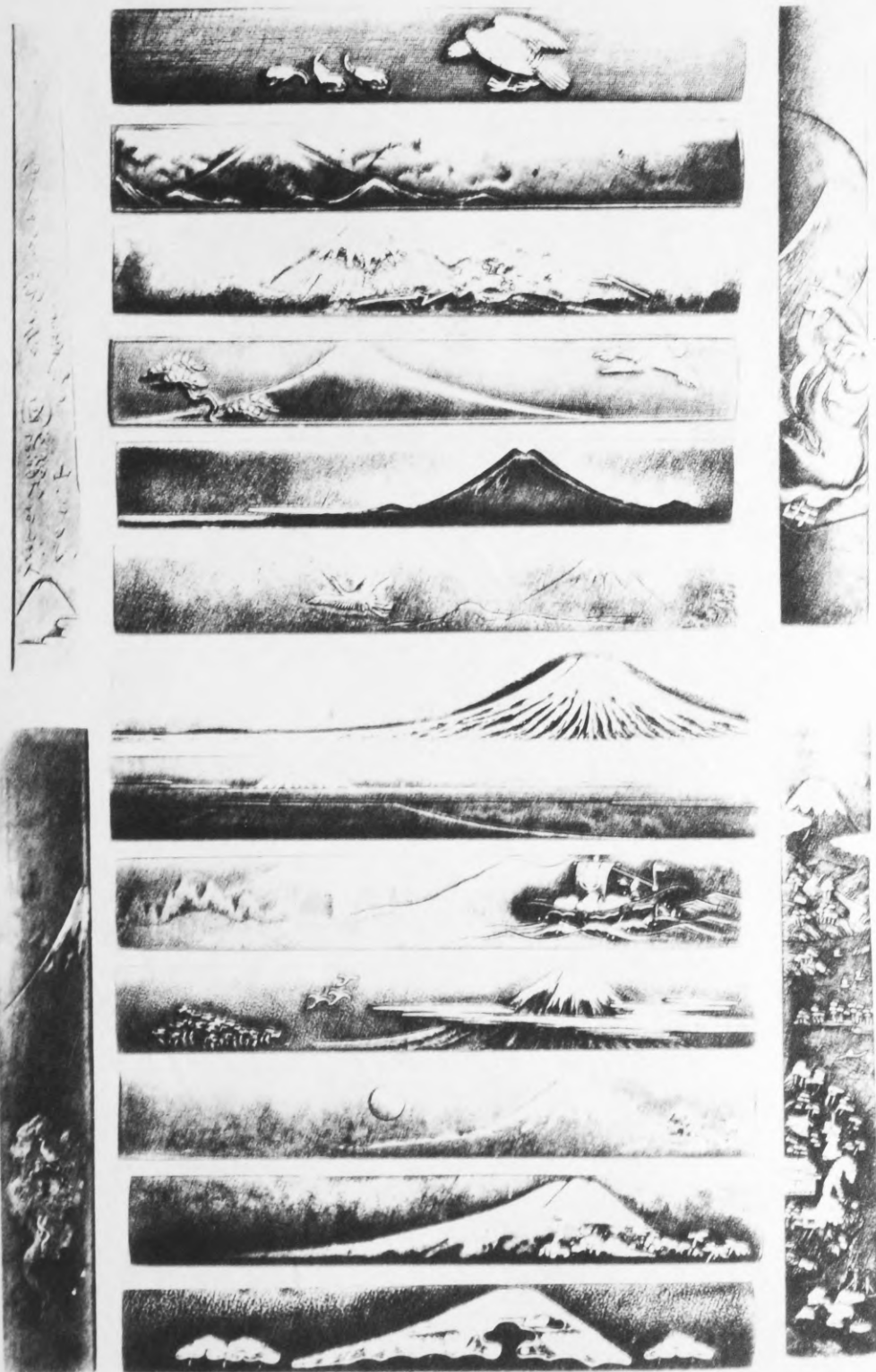
34. Transactions of the Asiatic Society of Japan, Vol. XVI, 1917-1918, p. 128 ff.



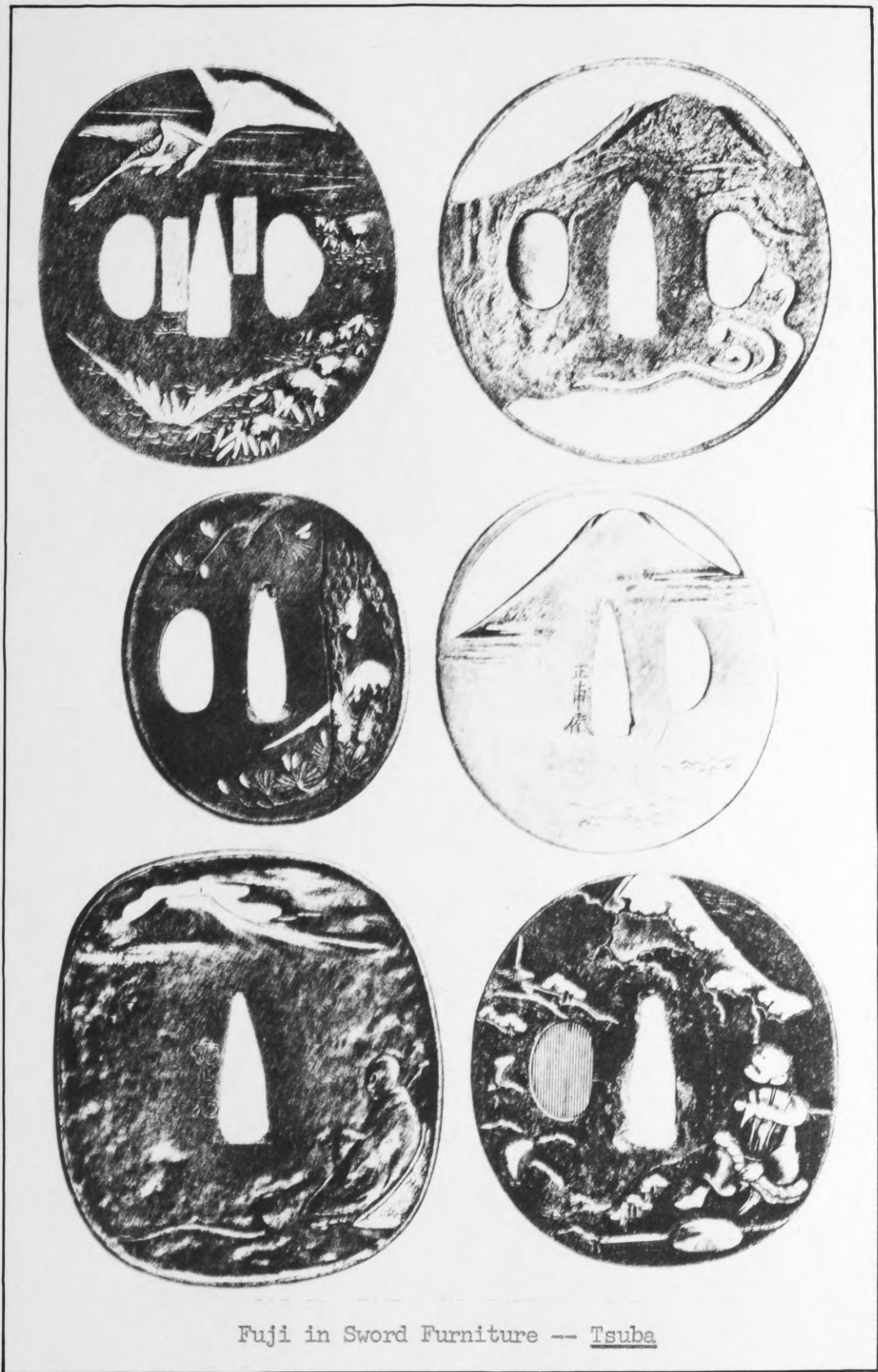
"The Dream"



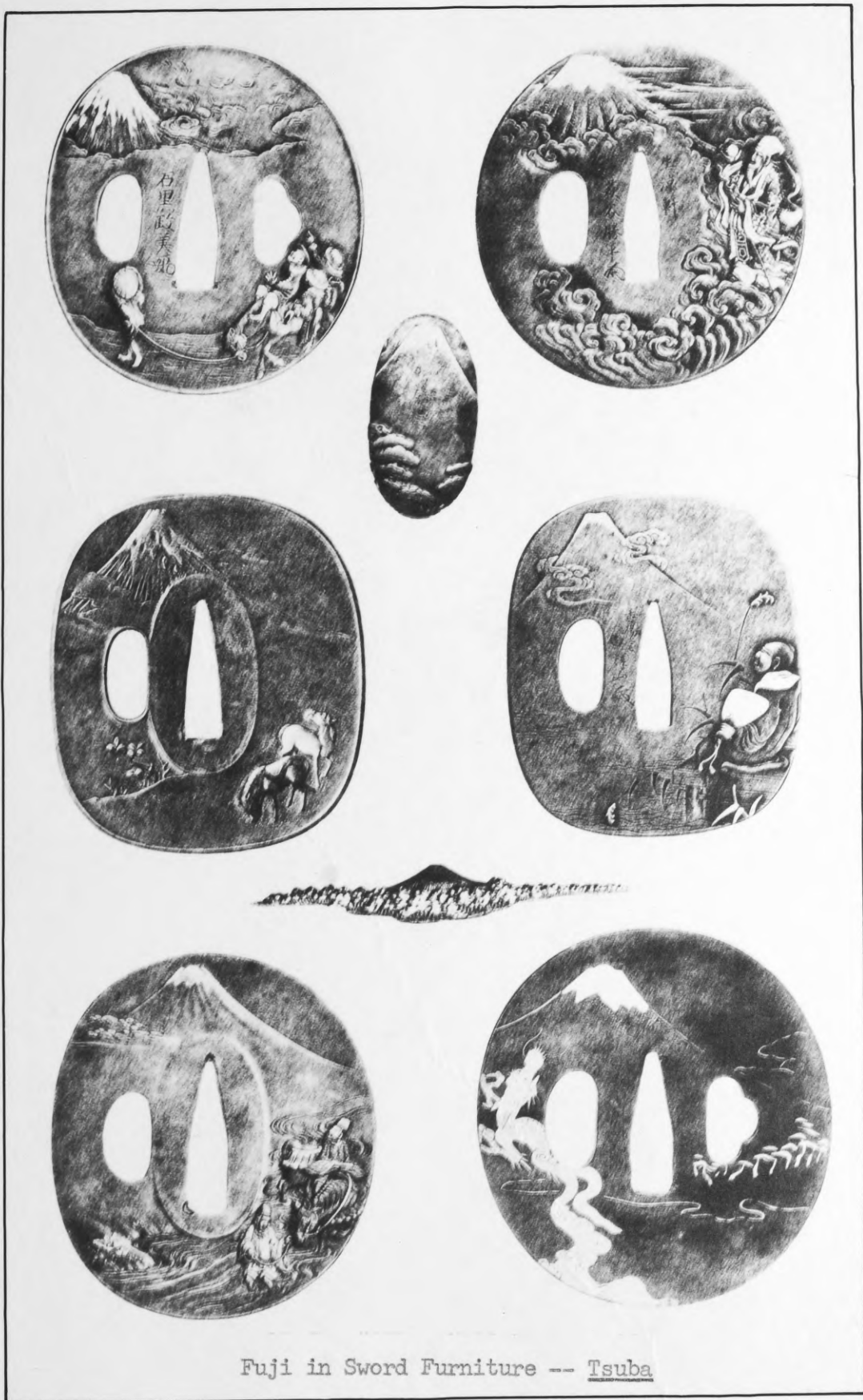
Fuji in Sword Furniture -- Tsuba



Fuji in Sword Furniture -- Kozuka



Fuji in Sword Furniture -- Tsuba



Fuji in Sword Furniture -- Tsuba

THE FOLKLORE OF MT. FUJI

Probably no other mountain in the world's history has been the subject of so much attention by so many people over a long period of time as has Mt. Fuji. I wish here to deal with the religious worship of Mt. Fuji, the pilgrimage customs growing out of that worship, the folklore of popular sayings and proverbs connected with the mountain, and finally the people who are associated with Fuji-san in history and legend.

It was shown in the previous section on the geology of Mt. Fuji that it is a comparatively young volcano in geological time. Similarly, it is credited in legend as having been created in historical time, as the early Japanese saw history.

According to the Wakan sanzai zue (和漢三才圖會), or "Chinese and Japanese Pictorial Encyclopedia of the Three Powers, Heaven, Earth and Man," published in eighty volumes in 1714, founded upon the Chinese "San ts'ai t'o hwui (三才圖會)," the creation of Fuji took place in the reign of the Emperor Kōsei, in 285 B. C.¹

Mrs. Frances Weston states this myth as follows:

"One night, in the province of Ōmi, the earth opened in a gigantic chasm, forming the lake of Ōmi (Biwa), while the soil thrown forth was transported some one hundred miles to the northeast, and deposited on the shores of the Pacific, to form in Fuji a cone of perfect symmetry.

"A curious survival of this tradition is suggested

1. Frederick Victor Dickens, Primitive and Mediaeval Japanese Texts, Oxford, Clarendon Press, 1906, p. 57.

by the fact that, whilst it was once the rule of ordinary pilgrim-climbers to fast and mortify the flesh for one hundred days before ascending to worship on the summit, there was a special dispensation in favour of the men from the Province of Ōmi. Since the mountain was formed from the soil of their birth place a natural affinity with it redeemed them from the need of more than seven days of special penance."²

The mountain is supposed to have been hidden by thick mists for many years after its formation. Then one day the mists cleared away, and the people who were in the region fell upon their knees in awe. The artist, Hokusai, has caught in his print (Plate XXVII, upper) the event as it is related in the native myths.

Japanese authorities state that Mt. Fuji became an object of the peoples' reverence for two reasons: first, temples had previously been set up for the adoring of mountain dieties; and, second, the power and force of Fuji's eruptions caused the people to worship the mountain out of a feeling of fear, awe, and respect.³ At any rate, the mountain was soon associated with the Shintō goddess Sengen, or Asama (浅間), also known as Kono hana sakuya hime no mikoto, whose form is portrayed on Plate XXXII, right. Her name roughly translated signifies "The Princess Who Causes the Flowers to Bloom." I have found only one authority who states that Asama and Kono hana are not the same goddess. A measure of his accuracy is found in his declaration that the goddess is said to disapprove of sexual impurity between man and woman,⁴ whereas all

2. Transactions of the Asiatic Society of Japan, Vol. XVI, 1917-18, p. 120.

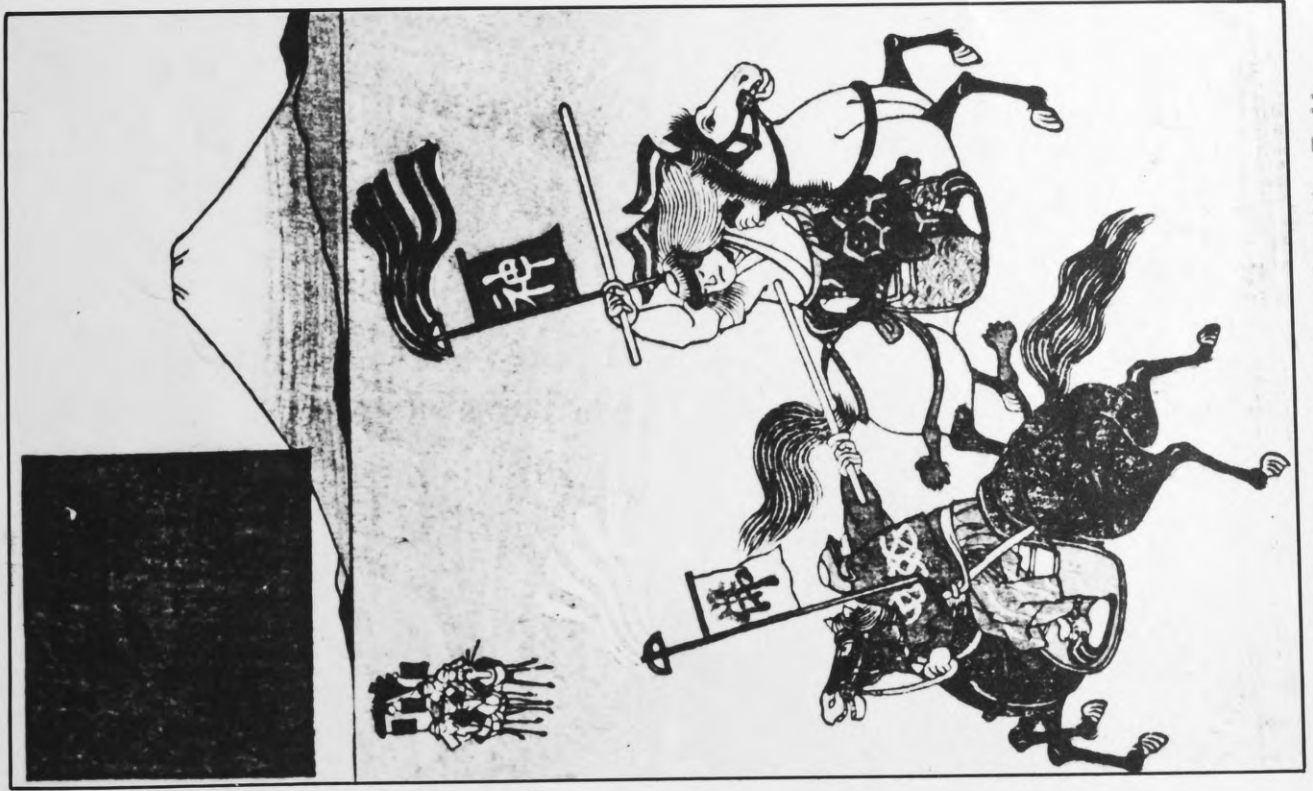
3. Fuji no rekishi, op. cit., p. 8.

4. Genchi Kato, TASJ, op. cit., Vol. XLV, Part II, 1917, p. 34.



Kono Hana Sakuya Hime no Mikoto

PLATE XXXII



Shintō-Buddhist Struggle for Mt. Fuji

the material in my possession points toward the opposite view. The later parts of this section will review the position which sex and sex practices holds in the worship of Mt. Fuji.

Ninigi, the grandson of Amaterasu, was presented with the three sacred treasures, the mirror, the sword, and the jewel, by the Sun Goddess, and descended to earth to establish control. On earth he met and married the lovely Konohana. Jimmu Tennō was their great-grandson.⁵ Thus we see that Fuji-san is worshipped not only because of its great size and natural beauty, but also because its goddess is a direct ancestor of the Imperial Family.

Konohana must have been a sort of cousin of her husband. Her father was Ōyamatsumi-no-kami, who was the son of Tate-mira-no-o, a brother of Amaterasu and Susa-no-o. Konohana is considered the goddess of farmers for having made rice foods from the rice of Nunata. She is worshipped by brewers because she brewed a heavenly sake from the rice of Sanada. And because of her feat in the parturition hut -- of giving birth to triplets while surrounded by a ring of fire -- she is generally and fervently worshipped as the goddess of easy birth.

There are many shrines devoted to the worship of the goddess of Mt. Fuji, but the Sengen shrine which is best maintained, highest in rank and most famous is located at Ōmiya. Its foundation is reputed to date back more than 1900 years. Legend states that the original building was erected in the third year of the reign of the Emperor Suinin, or 31 B. C., at Yamamiya, about four miles from its present site. The Emperor Heijō (806-809) had

5. E. Papinot, Historical and Geographical Dictionary of Japan, Yokohama, Kelly and Walsh, 1910, p. 450.

it removed to its present site, so that it has been there for more than eleven centuries. Through the centuries it was progressively raised in rank, until before the war it was Kampei-taisha, or highest rank of the second class. The finest building now standing was constructed under the patronage of Tokugawa Ieyasu, and is considered National Treasure. It is from this Sengen shrine at Ōmiya that the official opening of the mountain and its closing are announced. Anyone who climbs before the season is opened or after it is closed is considered to be in line for bad luck, and any accidents that happen on the climb or the descent are believed to be due to the non-protection of Konohana.

At Yoshida, the famous and impressive Sengen shrine, the Fujitake-jinja, dates from Enryaku 7, or 788 A. D. The only Sengen shrine known to most travelers is the new Sengen shrine at Shizuoka, one of the showplaces of the tourists and the guide-books, and interesting for its art. However, there are hundreds more. Not including the minor shrines, there are 95 in Shizuoka and 43 in Yamanashi. And before the 1923 earthquake, there were many Fuji shrines in Tokyo itself, estimated to number about sixteen.⁶

The standard Fuji worship is at the present time called Fujikō, or the Fuji pilgrimage-worship. As we shall see, in its doctrinal form it pays little attention to the princess-goddess Konohana. However, this goddess is still held in high esteem by the populace of Japan and by the non-sectarian climbers. The Fuji worship in its modern form was founded by a man known as

6. Starr, op. cit., p. 128.

Kakugyō, born in Nagasaki in 1541. He is said to have been the fifth son of Katō Higonokami, but he was also called Hasegawa Takamatsu, Fujiwara, and Katō Jimpei. When only seven years old, he made his first ascent of Mt. Fuji, and became devoted to it. He was living at Mito when he was eighteen years old, by Japanese calculation. Ascending Mt. Fuji after one hundred days of gyō, or religious asceticism, he looked from the summit and saw a brilliant light. He made the inner circuit and the outer circuit of eight lakes, and performed two thousand days of gyō standing on his square block at hito-ana, or man-cave. Later he ascended the mountain 120 times and made the round of the Chūdō 33 times. He taught, did wonders, and founded his sect in 1558. Kakugyō died at hito-ana on the third day of the 6th lunar month of Shōhō 3, or 1646 A. D., at the advanced age of 106 years. His successor, Nichigyō, was one who had been converted by a miracle.⁷

Today most of the Fujikō are grouped into three sects, totalling 1,300,000 members. The three sects are Jikkōkyō with 120,000 followers, Fusokyō with 180,000 followers, and Maru-yama with 1,000,000 adherents. The latter is the newest, having branched off from the Fusokyō in 1884. The geneology of the Fujikō is traced by Starr as follows:⁸

- | | | |
|----------------------|--------------|------------------------------|
| | 1. Kakugyō | |
| | 2. Nichigyō | |
| | 3. Ganshinso | |
| | 4. Ganso | |
| 5. Fujiwara Gesshin | | 5. Getsugyō Sojuso |
| 6. Murakami Nitsugyō | | 6. Shokugyō <u>Miroku-so</u> |
| 7. Kose-shi | | 7. Hanako |

7. Ibid., p. 112.

8. Ibid., p. 122.

7. Hanako
8. Hanagata Namie
Sangyō (Itō Thei)
9. Rokugyō (=Sanshi). Died 1841.

- | | | |
|-----------------------|-----------------------------|--------------------------------|
| 10. Rokurobei d. 1894 | 10. Shishino Nakaba d. 1884 | 10. Shibata
Hanamori |
| 11. Kuniyoshi | 11. Tanaka Yoriyasu | 11. Shibata
Reiichi d. 1920 |
| 12. Rokurobei | 12. Shishino Kemmaru | 12. Shibata Magotaro |

MaruyamaFusokyōJikkōkyō

Starr comments: "Curiously enough, the members of Fujiko have got far away from Konohana and Ninigi and the rest. In all their organizations, the chief object of worship is the three gods of creation amalgamated into a kind of trinity under the name of Motono-chichi-haha." (This means: Father-mother god of Origin). "This idea comes curiously near to the Christian Trinity, and some scholars are inclined to refer the Fujiko to Christianity. In favor of such reference, they call attention to the facts that Kaku-gyō was from the Nagasaki district which was the center of Christian influence -- that he lived at the time of missionary effort, and this trinitarian idea. The government looked upon the two in somewhat the same fashion, and members of the Fujiko were at times persecuted or subjected to examination and oversight in the same way as the Christians."⁹

Shibata Reiichi, the leader of the Jikkōkyō, declared the Fujiko concepts to be as follows: "We worship one god alone -- Ameno-minakanushi-no-mikoto, who controls the Universe, and is all pervasive and unlimited. But there are emanations from this deity, male and female -- Takami-musubi-no-kami and Kami-

9. Ibid., p. 125.

musubi-no-kami. Together these form the three gods of creation under the single name of Motono-chichi-haha. This deity has its location in Mount Fuji, which is the cone of the earth and the centralization of all spiritual beings. Mankind receives a particle of the universal soul at birth, and is precious to deity. People must pattern after Mount Fuji, which is the central axis of the land. We should be clean in heart and body, as is Mount Fuji; and just as it is perfect from the four points of view, so should we be perfect and without deception. Followers hold three principles -- Mount Fuji is the soul of the world; we should pray for the continuance of the Imperial House, an unbroken dynasty for ages, and for national stability; we should strive for friendship and affection between men of all degrees and be diligent in business."¹⁰

With the restoration of the Tennō to de facto power, the Fujikō, which had always been intensely nationalistic and Japanese, even when it was Buddhist before Kakugyō, was notably quickened. The kannushi of the Asama shrine, Shimo Nakaba, otherwise known as Shishino Nakaba, accepted the ideas of Sanshi (#9, d. 1841). By order of the Emperor, he climbed Mt. Fuji with local officials, and removed the traces of Buddhism. He held a special service to restore the sacred mountain to the hundreds of kami of heaven and earth. Shishino Nakaba thus became the head of that branch of Fuji worshippers known as the Fusokyō.¹¹ Before the war, it was one of the thirteen Shintō sects officially recognized by the government.

There are eight pinnacles, or peaks, around the lip of Fuji's crater, which was therefore called a lotus blossom of

10. Ibid., p. 120.

11. Ibid., p. 119.

eight petals. The names of these peaks were once Buddhist, but when the mountain was wrested away by Shintō, the old names were replaced. The present day Shintō names were given in the section on geology. The Buddhist name Yakushidake became Kusushidake, Kwannonake became Izugadake, and Shakadake became Kengamine. The other Buddhist names for the peaks have been forgotten or are unavailable. The struggle between Buddhism and Shintō for the religious control of Mt. Fuji is illustrated in a famous nōsatsu (納札), or votive placard, of 1860, which is shown on Plate XXXII, left. As the end of the Bakufu approached, there was a tendency to introduce the Fuji worship into social education as a part of the Path of Truth Teaching.¹²

Although the present day organized sectarian worship of Fuji is called Fujikō, both the name and the practice of Fujikō go back far beyond Kakugyō. The Fujikō was a custom of the Kwantō region after the middle ages. Fuji mounds were built in many places and were enshrined as Fuji-gongen.¹³ It is recorded in the Tenshō period (1573-1587) annals of the Ninagawa family that in the year of Bummei 13, or 1481 A. D., they set up Fuji mounds in several localities, and from this time on such mounds increased. It was called "local devotion to Fuji," and a day was set aside for it. This custom was not limited to the Kwantō area, but appears in the Azuma Kagami and other works such as the Kamakura nenchū kōji.¹⁴

12. Abe Shigetaka, ed. 阿部重孝, Kyōikugaku jiten 教育學辭典 (A dictionary of education), Tōkyō, Iwanami Shoten, 2nd edition, Vol. 2, 1939, p. 1028.

13. In Ryōbu Shintō, gongen are pure Shintō kami, and at the same time only temporary manifestations of the Buddha.

14. Nakayama Tarō, ed. 中山太郎, Nihon minzokugaku jiten 日本民俗學辭典 (Dictionary of Japanese folklore), Tōkyō, Showa Shobō, 1933, p. 798.

The common people went to Mt. Fuji to worship in great crowds, and scattered money to gain merit. They returned to their villages wearing their traveling clothes, shaking small bells, carrying makimono, or scrolls, etc., which they had obtained from Shintō priests while away. They were employed in houses containing sick people and gave imitations of prayers. This was in vogue in various provinces. The chōnin and the hyakushō threw away their occupations and were numerous in the city and the country. Because of this situation, in the year 1849, a severe notice was promulgated forbidding the Fujikō, and order was restored.¹⁵

As a general rule, religious pilgrims in Japan wear no special garb, but those bound for Fuji, Ontake, or other high mountains, may be distinguished by their white clothes and very broad and sloping straw hats. The Jesuit priest, Tçuzzu, accorded Fuji-san the first place among the celebrated mountains of Japan. He knew Fuji from having seen it personally. He says:

"In this province (Suruga) is the Fugisan, the most famous, most lofty, and most beautiful mountain in all Japan. From half way up to the top it is all loose dry earth like ashes... There is in the crater on the summit a very large hole out of which smoke is continually pouring... It is a greatly frequented place of pilgrimage for all Japan. It is so cold on the summit that one can only make the ascent in summer during the dog-days. At this season many pilgrims climb up in a day and a night (the ascent takes as long as this for it is very steep). On the road at this time numerous refreshment booths are set up for the pilgrims.¹⁶ The pilgrims cast into the crater or the hole there Catanas (swords) and daggers and other weapons as offerings.

15. Nakayama Taro, ed. 中山太郎, Hoi Nihon minzokugaku jiten, 補遺日本民俗學辭典 (Supplement to the dictionary of Japanese folklore), Tokyo, Showa Shobo, 1935, p. 280.

16. See Plate VIII, lower section.

The force of the wind and fire however which come out, is so strong, that the weapons are blown away to one side without being able to drop down there. Those people who have the care of it, collect them, and make a profitable thing out of it. In the descent they let themselves slide down on the loose earth mentioned above and reach the bottom in a short time. As there are many of them they occasionally tumble over each other with the result that some are smothered.

Those who die in this way are deemed to be blessed, and stories are circulated that signs appear in the houses of such people giving assurance that they are in a good place. Perhaps the devil is behind this in order to confirm them in this superstition... On one side of this hill, a long cave runs into the interior called Fugino fito ama (Fuji no hito-ana). No one has yet reached the end of it and inside, so they say, are temples and altars with idols."¹⁷

Tçuzzu says that Fuji is one of the four renowned mountains of Japan; one of the others is Daisen in the region of Hōki, which is called the Hōki-Fuji.¹⁸

At the present time, Yoshida is the very heart of the Fujikō. In the town there are forty-five oshi, or houses of lodging and preparation for pilgrims, six of which remain open the year around, while the other thirty-nine are open only in summer. Each little ko has its own oshi where it always stops. There are probably only about thirty of these oshi in Gotemba, Subashiri, and Ōmiya together, so Yoshida still retains a supremacy in ko affairs. In the yard of the Sengen shrine at the foot of the Subashiri trail are stone monuments, erected by persons who had made 33 or 88 ascents. These are both sacred numbers in Buddhism,

17. George Schurhammer, S. J., Shintō: The Way of the Gods in Japan, Bonn and Leipzig, 1923, p. 121. The quote is from: Christovam Ayres, Fernão Mendes Pinto e o Japão, Lisboa, 1906, and originated in: Fr. Joao Rodriguez Tçuzzu, S. J., Historia da Igreja do Japão, 1634.

18. Daisen is the birth place of Mr. Okuno Yotaro, librarian for the Center for Japanese Studies at the University of Michigan. He states that he has often climbed Daisen.

and members of Fujikō, who wish to make a record, aim to make it up Mt. Fuji either 33 or 88 or 108 times.

Starr credits the beginning of the accelerated religious pilgrimage to the influence of Kakugyō, who died upon the mountain in the year 1646.¹⁹ The pilgrimage as such had existed long prior to his death, but that event undoubtedly increased the desireability of ascending the mountain. At any rate, control of Fuji practically passed into the hands of this great religious group. Rules of ascent were formulated. Not only were minute prescriptions laid down, but definite charges were levied and collected from those who made the ascent. The levies may have been a survival of earlier practices, previously related, or they may have been an innovation; it is not possible to ascertain this at present without further study. Outside of religious pilgrimage, popularity of ascent came after the Russo-Japanese war, apparently through a strengthened patriotic or nationalistic pride.

It is said that the tradition of climbing Mt. Fuji started with Shōtoku Taishi. Whether or not this tradition is a matter of historical truth is not known, but at any rate the practice began in Japan just after the introduction of Buddhism, with its Chinese tradition of climbing and living upon holy mountains.²⁰

It is stated in the Honka Kōsō Nempu (本化高祖年譜) that Nichiren climbed Mt. Fuji in the year Bun-ei 6, or 1269 A. D. The Nichiren sect has always had a close relation to Mt. Fuji, but there is no possibility, as far as the national records go, of adopting the tradition held in the Kōshū-gun area

19. Starr, op. cit., p. 72.

20. Fuji no rekishi, op. cit., p. 168.

that Nichiren was buried on a Fuji climbing trail.²¹

Nowadays people mainly climb Fuji in broad daylight, but in the Edo period night climbing was not at all uncommon. They would leave the climbing compounds in the evening and greet the sun at the 5th or 6th station, or sometimes at the 9th station or the summit of Fuji. Daytime climbing was called "day-mountain;" night-time climbing was called "night-mountain."

As to the reason for the division of the climbing trails into ten stations, there are several popular explanations. One is that the stations were meant to be one "ri" apart. Another was that they counted the $g\bar{o}$ ($\frac{\wedge}{12}$) of water needed in the ascent of Fuji. It took 10 $g\bar{o}$, and later 10 $g\bar{o}$ ($\frac{\wedge}{12}$), or stations, were established. A third explanation concerns the sex worship of Mt. Fuji, of which more shall be said later. The period of pregnancy is ten lunar months. Therefore, each stage signifies one lunar month of pregnancy, and birth is symbolized by the tenth stage, the summit of Fuji.²² Many other similar reasons are given in various localities and at various times. This student is inclined to accept the second explanation as given above.

The Japanese are extremely fond of referring to Mt. Fuji in similies and proverbs. The Japanese character has been compared to Mt. Fuji, which, though calm and serene to the outward view, has the fire of volcanic passions burning within its bosom. Some of the proverbs concerning the great mountain follow:

"Even Fuji is without beauty to one who is cold and hungry."

21. Ibid., p. 35.

22. Ibid., pp. 261-263.

"Fuji-san ni sangatsu yuki fureba tawara wo ande mate."

富士山に三月雪降れば俵をおんで待た

"If snow falls on Mt. Fuji in March, we will plait straw."

(A good harvest this year, if snow falls in March.)

"Fuji no suna fumoto ni otsureba sono yo no naka ni itadaki ni kaeru."

富士の石砂麓に降つれば其夜の中に頂にかへる

"The sand that slips to the bottom of Fuji returns again that night."

"Fuji-san no mieru kuni ni bijin nashi."

富士山の見える國に美人なし

"There are no beautiful women in the provinces that see Fuji."

(Beautiful women are few in the eastern provinces.)

"Fuji no yama hodo."

富士の山ほど

"As much as Mt. Fuji," or "There is no mountain like Fuji."

"Fuji no yama hodo negōte aritsuka hodo kanau."

富士の山ほど願うて蟻ほど叶ふ

"Even if you ask as much as Mt. Fuji, your wish will be fulfilled the size of an anthill." (Things you desire are difficult of fulfillment.)

"Fuji no yama hodo negōte suribachi hodo kanau."

富士の山ほど願うて擂金本ほど叶ふ

"Wishing for as much as Fuji and getting a mortarfull." (Same as above)

"Fuji no yama hodo negōte momo no mi hodo kanau."

富士の山ほど願うて桃の實ほど叶ふ

"Wishing for as much as Fuji and receiving only a peach-fruit."

"Fuji no yama wo ari ga seseru."

富士の山を蟻がせせる

"An ant planning to build a Fuji."

"Little beings plan to do great things."

"Fuji no yama wo hari nuku."

富士の山を張りぬき

"Make a Fuji of papier-mache." (A simile for the impossible.)²³

"Fuji-san to take kurabe."

富士山と丈くらべ

"Comparing Mt. Fuji to one's own stature." (A simile for a goal impossible of attainment; occurs in the Gempei Seisuki.)²⁴

"Fuji bitai."

富士額

"Fuji's brow (or forehead)"

(A jutting brow resembling Mt. Fuji.)²⁵

"Fuji mizake."

富士見酒

"Sake in which Mt. Fuji can be seen."

(Sake which has been well shaken up

at sea. In former times, sake of Ikeda and Itami was piled up and taken out to sea to a place where Mt. Fuji could be seen; then it was taken back and sold at high prices at Kyōto and vicinity.)²⁶

"Fuji wa iso..."

富士八石磯

(The source book comments: "not

clear."²⁷ However, this student's

"As for Fuji, a beach..."

opinion on the question is: 'Even

the mighty Fuji comes to the beach,' or, 'Even such a giant as Fuji must start at beach level.')

23. The above nine proverbs are all taken from:

Nakano Yoshihira 中野吉平, Rigen daijiten 俚語大辭典 (Dictionary of proverbs), Tōkyō, Tōhō Shoin, 1933, p. 820.

24. Ibid., p. 830.

25. Ibid., p. 831.

26. Ibid., p. 835.

27. Fujii Oto-o, ed. 藤井乙男, Gengo daijiten 諺語大辭典 (Dictionary of proverbs), Yūhōdō Shoten, 1906, p. 889.

Mrs. Frances Weston quotes still other sayings:²⁸

"Whether the sky be cloudy or clear, the form of Fuji never changes."

"The breezes that blow down from the mountain top are the breath of its guardian Goddess; the rain that falls on it is her tears."

"To dream of a snow-clad Fuji, and, above all, if with it appear three egg-plants (nasubi) and a hawk, is the height of good fortune."

The people who live near Mt. Fuji have many superstitions concerning the prediction of weather from Mt. Fuji. Some of these may be based on experience, but at any rate, they would probably apply only to the locality where the saying originated.

"When a cloud bank cuts Fuji, the following day there will be wind from the south or the southeast." "Clouds at dusk, will hide Fuji."

"When the clouds go behind Fuji, there will be a storm." "When the clouds head west, there will be rain within three days; when the clouds head eastward, there will be fine weather."²⁹ The guides who work on the slopes of Mt. Fuji say that when the weather is fine, swallows fly at the crater, but that they go down to the base whenever a storm is coming.³⁰

Today the neighboring country folk often refer to Fuji with a reverent familiarity simply as O Yama, "the honorable mountain." There are several other sayings and beliefs in the popular fancy. For instance, one hears: "Mountain, Fuji; waterfall, Nachi; bridge, Kintai." This signifies that each is the best of its kind. Another saying: "There are two fools -- the

28. TASJ, op. cit., Vol. XVI, 1917-1918, p. 117.

29. Fuji no rekishi, op. cit., pp. 459-460.

30. Starr, op. cit., p. 133.

man who has never climbed Mt. Fuji and the one who climbs a second time." "Ants nibbling at Mt. Fuji" signifies an impossible or hopeless undertaking.

The natives of the region have a tradition that one may hear koto music on the summit at times. Usually this is said to occur in late summer, in times of drought. The geologist Hirabayashi suggested that the murmuring sounds of water of the melting snow from the great snow-sheet in the crater, trickling through the rock, gave rise to the idea of the tinkling koto music.

The Hitachi Fudoki states: "Mt. Fuji is always covered with snow and cannot be climbed, while Tsukuba mountain is alive with people, who drink and sing and dance." This is said to be on account of the story that Yama-harai-kami, or the mountain-cleansing-deity, also called Fuji-no-kami, once refused shelter to his parent, Mioya-mino-mikoto, on account of the fact that his house was in mourning. However, the parent was given lodging by the kami of Mt. Tsukuba.³¹ Hence the allusion in the myth.

Tradition says that Miroku, in the sixth generation of Fujikō patriarchs, wrote copies of the ominuki, or mystic revelation made to Kakugyō, using the water from the cold spring on the summit, Kimmeisui (golden clear water). Even today disciples take bamboo tubes and bottles from Yoshida up to the crater to bring this sacred water down to use in sacred writings.



In the Hannichi Kanwa (半日閑話) of Ōta Nampo (太田南畝), it is written that inside the crater of Mt. Fuji

31. Ibid., p. 131.

there are 48 waterfalls, not all of which can be seen at the same time. Inobe says of this: "This could not be so, but it is probably a rumor circulated at that time."³²

In another legend or saying: "The snow waters of Fuji are a symbol of peace. The mountain top snow melts and permeates the earth."³³ The significance of this saying is lost to this student. Probably it is one of those innumerable sayings which have a cultural context so deep that an outsider has no chance of finding the meaning by himself.

Mt. Fuji, like Japan itself, has its three famous views, or Fuji Sankei. The first is from Saigyo-zaka, a summit in the village of Saigyo, west of Mt. Fuji. The second is Misakatoge, whose name is believed to have originated from the story that Yamato-takeru-no-mikoto passed through there on his way from Sagami to Kai. The third is Hanamizuzaka, near Hinoharu.³⁴

Sex symbolism plays an important role in the worship of Mt. Fuji and in the pilgrimages to it. In the spring, before the mountain is opened, people begin to look at the shape of the snow which is leaving Fuji. From Suruga the snow goes away in this form:  and in Kai the snow remains in this form: . These forms are complementary, and symbolize male and female.³⁵

On the seventh day of the seventh month, a picturesque festival at the Ōmiya shrine is the field-planting festival, in which two fields, one known as man-field, one as woman-field, are ceremonially planted by eight maidens. The seedlings

32. Fuji no rekishi, op. cit., p. 444.

33. Ibid., p. 448.

34. Starr, op. cit., pp. 20-21.

35. Ibid., p. 132.

planted by these girls are eagerly sought and carried to one's own field, where they are supposed to cause increased crops.³⁶

Starr declares: "...the sacredness of Fuji is connected with sex ideas, with generation, birth, productivity. Is it not so in mountain-worship generally?"³⁷

Among the lava tunnels of Mt. Fuji, several play a significant part in the religious practices of the mountain. Tainai moguri, or descent into the womb, is said to be where new life begins. Mamori, or charms, are sold at all the Fuji shrines, but those sold at the tainai all have reference to easy birth, and the demand is enormous. Men buy them not only for their own wives, but for neighbors, and even for entire villages. Here, too, are narrow waistbands of white cloth, printed with characters and done up in paper. These sell for ten sen (prewar price), and are fastened about the abdomen of the woman at the time of giving birth. Another extremely popular kind is a curiously folded envelope containing a bit of inscribed paper. The folding reproduces the triple peak of the mountain, and resembles other natural objects. This is to insure a good supply of milk for the baby, the inscribed paper being cut into bits and put into water which is drunk by the mother. Those pilgrims who go through the tainai keep the unconsumed parts of their candles, and take them home. When next the woman of the house is in childbirth, one of the candles is lighted and placed beside her; the birth should be fully accomplished before it has burned out.³⁸

36. Ibid., pp. 128-129.

37. Ibid., p. 42.

38. Ibid., p. 53.

Sadahide made a triptych (Plate XIV, left) of the tainai, which shows the inner cavern as studded with rock breasts, and teats from which mountain water trickles, and is taken by the pilgrims as milk from the mother. After one has gone through the tainai, he is fed with a small cup of the sweet pap which is given to new-born babies in Japan. This completes the ritual of rebirth.

Practices observed during the Fuji climb and afterwards are multitudinous. The customs observed by the Fujikō pilgrims are interesting as showing the development of special attitudes with regard to the sacred mountain. Starr states: "Pilgrims from Yoshida used to go up and return the same way; to go up from the north and descend to the south was said to 'crack the mountain.' To carry and use a fan on the ascent was said 'to summon the wind.' Both things were prohibited. Members of the Fujiko usually refrain from eating the fish, konoshiro. This taboo is based upon the occurrence of kono, in the name of the fish and the name of the goddess, Konohana-sakuya-hime. From the seventh station pilgrims wear nothing to protect against rain, in order to show full respect to the mountain god. Climbing sticks, bought at the second station of the Yoshida trail and used in the ascent and brought down, have curative power. If one is so held that its shadow falls upon a well, the water from the well will immediately cure syphilis."³⁹

All pilgrims perform the Chūdō (circling of Mt. Fuji halfway up) in a clockwise direction with the exception of those of the Maruyama sect of Fujikō. The wara-ji, or straw sandals, worn upon the Chūdō by members of the Fujikō are not thrown away, but

39. Ibid., pp. 133-134.

are kept. In case a man is suffering from fox-possession, the laying of these waraji upon his body calms him and works a cure.⁴⁰

The Fujikō pilgrims also have a special vocabulary for use when climbing the mountain or when referring to the climb:


<u>regular</u>		<u>Fujikō word</u>	
<u>noboru</u>	to climb up	<u>sasu</u>	to point
<u>kudaru</u>	to descend	<u>hashiru</u>	to run
<u>ame</u>	rain	<u>otare</u>	drops at intervals
<u>kaze</u>	wind	<u>oiko</u>	breathing
<u>yasumu</u>	to rest	<u>yodo</u> or <u>kodo</u>	hesitation

In the olden days the people climbing Fuji-san purchased a strong metal cane from the management office, where stamps and staffs were also sold. Then and now this cane bears the inscription 本宮表口改. Before the Meiji period, Ōmiya worshipped Dainichi and Yoshida in Kai worshipped Yakushi. Because of Ōmiya and Dainichi, the staffs bore the notation Hongū-omoteguchi-kai. The jurisdiction of Ōmiya extended to the summit and down to and including the eighth stage of the Yoshida, which had jurisdiction below the seventh. Ōmiya and Murayama took money for "climbing stamps" and people not having these were not permitted to climb. The value of Murayama stamps was 130 mon and those of Ōmiya 83 mon.⁴¹

A "Fuji dōsha 富士道者" was a person of Yoshiwara in Suruga province who wore an umbrella hat of kaya rush in the

40. Ibid., p. 60.

41. Hoi Nihon minzokugaku jiten, op. cit., p. 280.

shape of Mt. Fuji  upon which was written the character for capital, miyako.⁴² The miyako insignia signifies Yoshiwara, the major town at the very bottom of Fuji's southern slope, which in the early days was the "capital" of the Fuji pilgrimage from the western part of Japan, as well as the center of the gay life of the Tōkaidō.

Among the newer customs and practices of our more modern period are skating on the five lakes of Fuji in winter,⁴³ and the establishment in 1906 of a post office at the summit of Mt. Fuji. This post office has been available at the summit every summer since that time.⁴⁴ Indeed, so far has the popular fancy gone in finding new things to do upon Fuji that the newspaper, Hochi, laments: "On the summit of Mt. Fuji, people have begun the singing of utai, with dancing. Mr. Yokoi's baseball team even had a fine game on the ground of Kimmeisui. Fuji is now just a park; nothing more and nothing less."

Mt. Fuji has not received the same extensive treatment in Japanese literature that it has in Japanese poetry. However, many novels and folktales are set in the Fuji region. The "Hagoromo," or Robe of Feathers, has already been alluded to in the section on poetry. The Taketori Monogatari, which treats of an old bamboo-cutter and the bamboo child, is also set in the Fuji region. The supernatural heroine, before returning to the moon where she belonged, gave her foster-father, the old bamboo cutter,

42. Ibid., p. 281.

43. Japan-Manchukuo Yearbook 1940, Tōkyō, 1941, p. 500.

44. Basil Hall Chamberlain and W. B. Mason, A Handbook for Travelers in Japan, London, John Murray, 1907, p. 163.

direct access ^{to the water} ~~while~~ ^{on Honshu,} Okayama, is separated from open sea by the Kojima Peninsula and is thus somewhat protected from certain climatic disturbances, mainly typhoons, which ~~may~~ strongly affect Matsuyama. On the other hand, as before stated, Okayama's relative inaccessibility to the main shipping lanes and her lack of deep water facilities is a distinct disadvantage, ^{which is only partly offset by its advantageous position on the coast,} ~~albeit~~ ^{offset to some extent} by land accessibility, especially by rail.

The city is not only on the principal trunk line between Kobe and the southwest, it is also the focal point of transverse lines running northward to the Japan Sea coast, and southward to the main port of departure from this part of Japan to Shikoku. Okayama, in fact, is the main rail center between Himeji and Hiroshima, and as such is the seat of a major district of the National Railway system. ^{By comparison} ~~by comparison~~ Matsuyama's land accessibility is definitely inferior, for the rail facilities of Shikoku are seriously limited by the absence of an overland connection with the rest of the country. Takamatsu in the northeast of Shikoku, about four hours from Matsuyama by special express, is the island's chief rail center. Locally, however, Matsuyama is neatly connected with all neighboring cities of importance by excellent inter-urban rail facilities, many of them electrified. ~~By sea, of course, Matsuyama is the more fortunate of the two cities, as has been previously explained.~~

The climate of both cities is roughly comparable, though Okayama receives markedly less rain and has an unusually high evaporation rate.¹³ It is therefore handicapped by a ^{LOW} ~~lack of water~~ for industrial use, resulting of course in a dearth of hydro-electric potential. The scarcity of rainfall in Okayama, ^{is} ~~while~~ usually not serious enough to reduce its

¹³ Okada, T., The Climate of Japan (Central Meteorological Observatory, Tokyo, 1931), Table 23, p.

"When your debts pile up to Fuji's height
That is the time to fly by night."⁴⁸

In the same book, we find the postboys singing the two chants:

"Mount Fuji has a cave wherein a horse may shelter;
Will you not shelter me within your arm's embrace?"⁴⁹

"The smoke goes up into the sky
From Fuji's crest. I wonder why.
The girls at Mishima should know;
They light the fires of love below."⁵⁰

Other references in *Hizakurige* to Mt. Fuji are: "Passing Moto-yoshihara they reached Kashiwabashi, where you get the finest view of Mount Fuji, and..."⁵¹ "Minobu...is the headquarters of the Nichiren sect of Buddhism and is situated at the foot of Mount Fuji."⁵²

The Japanese seem to have a mania for finding some relationship between her famous men and Mt. Fuji. Inobe Shigeo states that the thought of "let's glorify Fuji" and the departure therefrom gave rise to a mysterious tradition. The idea has existed from a long time ago that between Fuji and historically famous men, people should look for some sort of connection. In line with this tendency, it is stated the Jōgū Shōtoku Taishi Den Hoke-tsuki (上宮聖德太子傳補闕記) that Shōtoku Taishi climbed Fuji in the year "kanoe uma" (庚午), or 609 A. D.⁵³

48. Ikku Jippensha, Hizakurige, Kōbe, Japan Chronicle Press, 1929, p. 367.

49. Ibid., p. 9.

50. Ibid., p. 33.

51. Ibid., p. 49.

52. Ibid., p. 395.

53. Fuji no rekishi, op. cit., pp. 29-30.

It was on the Suruga plain at the foot of Mt. Fuji that Yamato-takeru-no-mikoto, 80-113 A. D., escaped the prairie-fire which had been kindled to destroy him, by the aid of the famous "grass-quelling-sword." He was the third son of the Emperor Keikō. In the sixth year of Suiko Tenno's reign, 596 A. D., four black horses with white legs were presented to the Imperial Household from Kai-no-kuni. Shōtoku Taishi is said to have taken these horses and climbed into the eastern clouds, whence he returned some three days later, reporting that he had ascended Mt. Fuji.

Enno-gyōja, also known as En-no-Shōkaku, founder of the shugendō teaching, and of the yamabushi, or mountain-soldier-priests, was the first religious founder to ascend the mountain, and is said to have made the ascent on high single-step geta. Most of the Buddhist leaders after him, however, climbed up. Kōbō Daishi (774-835), founder of the Shingon sect; Enchin, or Chishō Daishi (814-881), founder of the Jimon branch of Tendai; Shinran (1174-1268), or Kenshin Daishi, founder of the Shinshū sect; and Nichiren all made the ascent, going up the Yoshida trail. Nichiren is reputed to have spent an entire year on the mountain, where he buried a copy of the Hokkekyō, or Lotus Sutra.

Only one Emperor has ever made the ascent while he was ruling: Kwammu Tennō (782-805) made the ascent in 800 A. D., going up by the Maruyama trail and down via the Yoshida trail. In 1923, Hirohito, while Prince-Regent, went to the summit. Two of the Ashikaga Shōguns, Yoshimitsu (1358-1408) and Yoshinori (1394-1441), visited Mt. Fuji for the view. Yoshinori wrote a poem while there, which reads:

"Long have I been told
That no word can convey the idea of Mt. Fuji
Unless one sees it with his physical eyes --
And now I see it."⁵⁴

The famous hunting expedition of Minamoto Yoritomo (1147-1199) started out from Kamakura, and took place on the lower slopes and footplain of Mt. Fuji in 1193 A. D., the same year in which he condemned to death his brother Noriyori. The expedition, however, was in celebration of having been made Sei-i-tai-shōgun the previous year. The most notable incident connected with the hunting trip is the vendetta of the Soga brothers, Sukenari and Tokimune, upon their father's murderer, Kudō Sugetsune. There are few stories more popular in Japan than that of the Soga brothers, whom poetry, romance, and even the theater vie with one another to commemorate.⁵⁵

On the Yoshida trail is a spring. When Yoritomo's hunting party was at this place, his companions were suffering seriously from thirst. Yoritomo then prayed to Sengen, and thereupon bore into the rock with his whip. Water burst forth from the rock to the relief of his thirsty comrades.

At the second station of the Yoshida trail is the Ōmuro-Sengen shrine, the oldest on the mountain. The original benefactor of this shrine was Takeda Shingen (1521-1573), onetime daimyō of Kai-no-kuni, and famous opponent of Nobunaga, who gave properties for its maintenance. His figure here shares honor with that of Fudō.

One small daimyo, named Aoki, had for his crest the

54. Starr, op. cit., p. 143.

55. Historical and Geographical Dictionary of Japan, op. cit., p. 599.

summit of Mt. Fuji, with its trifurcated peak issuing from the clouds.⁵⁶

The first foreigner to make the ascent was Sir Rutherford Alcock, British Minister to Japan, who went up in the summer of 1860.⁵⁷ Authorities disagree, however, as to whether the date of his ascent was on September 6th or July 26th. So far as foreign women are concerned, the pioneer was Lady Parkes, wife of Sir Harry Parkes, British Minister to Japan from 1865 to 1883.

Several Japanese have climbed Mt. Fuji in winter, but the most daring exploit is that of Mr. and Mrs. Itaru Nonaka. Mr. Nonaka conceived the idea of building an observation post at the very summit of Mt. Fuji for the observation of winter climate and phenomena. He made a winter ascent of the mountain in 1890 in order to fix upon the best spot for it. His first attempt, on January 4 failed, and on February 16 he made a second attempt. He succeeded in reaching the summit and decided upon the spot for the observatory, which he built the following August. He began his observation early in October, and later that month his wife, Chi-yoko, climbed up to assist her husband. Her record still stands as the only winter ascent ever made by a woman alone. On December 22, the observer in the Central Government Meteorological Observatory, Mr. Wada, came up and almost by force took the now exhausted and starving couple down the mountain. The only thing which they accomplished was to record the second lowest temperature on Mt. Fuji in winter: -18.2° Centigrade.

56. Things Japanese, op. cit., p. 197.

57. Sir Rutherford Alcock, The Capital of the Tycoon, New York, Harper, 1863, Vol. I, pp. 364-374.

On January 9, 1909, a party of eight Japanese successfully reached the summit of Mt. Fuji in midwinter. The event was widely publicized, and newspapers gave vivid accounts of the exploit.

This section on folklore would not be complete without a mention of the man who holds the world's record for the greatest number of ascents of Mt. Fuji. He is Shuto Ekichi of Koito-mura, Chiba, who in 1923 had been up the mountain 208 times. His rate of ascents when interviewed by Frederick Starr was four a year.⁵⁸

58. Starr, op. cit., pp. 64-65.

THE NOMENCLATURE OF FUJI

Two aspects of the name of Mt. Fuji confront the investigator from the start in his use of Japanese native writings. The first of these is the multiplicity of ways of writing the syllables fu and ji. Along with these varying methods of expressing the mountain's name go various theories as to the derivation and original meaning of the word fuji. The second aspect is the number of different mountains in Japan bearing the word Fuji in their names.

The earliest records to which we can look for references to Mt. Fuji are the Kojiki and the Fudoki. Both were ordered compiled by the command of the Empress Gemmei in the early years of the eighth century A. D. The princess Konohana-sakuyahime-no-mikoto is mentioned in the Kojiki,¹ and the comment is made by Chamberlain that she is now worshipped as the goddess of Mt. Fuji, which is not mentioned by name in the text. Further on we find that Yamato-take's Empress quieted the waves and then sang:

"Ah! thou (whom I) enquired of, standing
 In the midst of the flames of the fire burning
 On the little moor of Sugamu,
 Where the true peak pierces!"²

This peak is supposed by some scholars to be Mt. Fuji thus alluded to, but again the name of the peak is not mentioned in the text.

The Hitachi Fudoki is the only one of the early records to mention Mt. Fuji. Here the Chinese characters 福慈, are

1. Basil Hall Chamberlain, Translation of Ko-ji-ki, Thompson, Kobe, 1932, p. 138.
2. Ibid., p. 257.

used, and may be read in Manyōgana fu-ji, or fukuji in the modern fashion. The Hitachi Fudoki reference occurs in the myth of the two mountains, Fuji in Suruga-kuni and Mt. Tsukuba in Hitachi-kuni. Matsuoka comments: "Since it must refer to fuchi or fuji (火不申) the fire god, the kanji used here are probably temporary characters for the fire god."³

The next record available shows that Mt. Fuji was written in several ways at a slightly later date. In the Manyōshū (c. 759 A. D.), the syllables for Mt. Fuji are written:

<u>布士</u>	<u>不盡</u>	<u>布仕</u>
<u>不自</u>	<u>布時</u>	<u>布自</u> ⁴

References to Mt. Fuji occur in the Manyōshū poems numbered 317, 318, 319, 321, 2695, 2697, 3355, 3356, and 3358. Most of these have already been quoted in the poetry section.

In the Taketori Monogatari it is written, "The mountain is called fuji (ふじ) because it erupts."⁵ In the Kaidōki (海道記) it states that the mountain was called fuji (不死), or "deathless," because of the constant rise of smoke.⁶

Traditional legends such as the foregoing were accepted as providing a basis for the name Fuji up until the end of

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3. Matsuoka Shizuo 松岡 静雄, Hitachi fudoki monogatari 常陸風土記物語 (Commentary on the Hitachi fudoki), Tōkyō, Tōe Shoin, 1928, p. 180.
 4. Toyoda Yasoyo 豊田八十代, Manyō chirikō 萬葉地理考 (Studies in the geography of the Manyōshū), Tōkyō, Taikōzan Shoten, 1935, p. 291.
 5. Fuji no rekishi, op. cit., p. 120.
 6. Ibid.

the Edo period, when scholars began to seek an explanation in linguistics, on the basis of the phonetic change from (p) to (h) or (f). General linguistic opinion now seems to be that the name of Mt. Fuji is derived from some Ainu word, inasmuch as the Ainu occupied the district around the peak until about 500 A. D. However, no unanimity is forthcoming among the proponents of the Ainu derivation theory. In A Grammar of the Ainu Language, Dr. Batchelor states: "Fuji no yama... Hunchi or Unchi nupri "Mount of fire"; or "Mountain, the goddess of fire." Unchi or unji is applied to fire (in) Yezo when being worshipped only; but in Saghalien it is the usual name for fire."⁷

Although Inobe prefers Batchelor's explanation, Chamberlain prefers the "suggestion of Mr. Nagata Hōsei, the most learned of living Japanese authorities on Aino, who would derive Fuji from the Aino verb push, "to burst forth"..."⁸

Other Japanese authorities, linguists as well as literary men, are sometimes inclined toward a completely different theory. Mr. Hishinuma gives the following explanation:

"It is said that Fuji-san is a holy volcano; it is indeed a mountain of fire. But within this funchi and fuji reside the meaning of 'grandmother.' It is not the grandmother of humanity; it is the grandmother in the form of a creative kami. The chastity of woman in a cosmic sense is this 'grandmother thing.' Habit is truly mysterious; the Ainu woman will not show her breasts to another person, and she will absolutely not show her nipples. This is not a personal matter; she says that they are funchi upushoro,

7. Ibid., p. 124.

8. Things Japanese, op. cit., p. 177.

"the breast of grandmother." If she is inside and a man enters, she takes hold of her nipples in the front. The reason for this is that when one sees a Japanese woman put out her nipples and give milk to her child, she says, surprisingly enough, "funchi upushoro kutsu," 'the zone of grandmother's breast.' When she is married, it is the region of chastity, and no one except her husband can ever uncover it."⁹

A dictionary of the ancient Japanese language offers three explanations. The first involves the theory that fui is a phonetic change from hochi (火 高 火), meaning "fire-spirit." The second states that it may devolve from an Ainu word fuchi or fui-kamui, meaning "fire god." A third possibility listed is the theory that it might be what is left of pronouncing the ancient name of a region in Kai called fukuchi (福 土 地), or "rich land."¹⁰

Various other explanations, most of them appearing to be rationalizations or mere guesses, are offered by minor Japanese authorities. The explanation Hirada Atsutane conforms with the explanation as given in the local records of Suruga: The mountain was originally called fukuji (福 慈), and the people abbreviated it in speech to fui, and wrote it: 不盡

布士

不自

富岷 etc.¹¹

In the opinion of Takada Yosei, Fuji is derived from fujina (吹息穴),

9. Hishinuma Higichi, Ainugo yori mita Nihon chimei shin kenkyū (New studies on Japanese place names of Ainu derivation).
10. Matsuoka Shizuo 松岡 静 左 佳, Shinhen Nihon kogo jiten 新編日本古語辭典 (Dictionary of the ancient Japanese language, new edition), Tōkyō, Tōkō Shoin, 1937, p. 474.
11. Fuji no rekishi, op. cit., p. 122.

which originally was written ifuki (息吹), with the first two characters reversed.¹²

Mori Munekata believes that Fuji is derived from the word fushiko (斑白), meaning a "shining white spot," and probably referring to Fuji's peak in winter.¹³ Kawano Michiharu would derive fuji from fuse (西復), or fuse (伏), and states that these words refer to the shape of a pot, which, having overturned, resembles the sacred peak. The origin of this derivation may be due to the reference in Saka's diary,¹⁴ where, in a reference to Mt. Fuji (不盡), the allusion is made that Fuji resembles a fuse-go, or overturned basket for drying clothes. If this be the basis for Mr. Kawano's explanation, the theory can only be regarded as romantic, and not grounded in possibility.

A kambun quotation from the Umpō Shikiyōshū (運歩色葉集) gives in kanji various names based upon characteristics possessed by the mountain. Among these are:

<u>富士</u>	<u>富兒</u>	<u>不二</u>
<u>不盡</u>	<u>富慈</u>	<u>不死</u>

The above names are derived also from qualities possessed by the goddess inhabiting the mountain, according to Inobe.¹⁵

Over thirty synonyms for Mt. Fuji appear in the literature and everyday speech of the Japanese people. Among these are the following:

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12. Ibid., p. 123.
 13. Ibid.
 14. Saka's Diary of a Pilgrim to Ise, op. cit., p. 69.
 15. Fuji no rekishi, op. cit., pp. 120-121.

Fujigatake	藤 掛 大 山	Wisteria Peak
Niiyama	新 山	New Mountain
Azuma Yama	東 山	Mountain of the East
Fujisan	不 二 山	Peerless Mountain (Hokusai)
Fujisan	布 士 山	Spreading Samurai Mountain
Fujisan	不 盡 山	Tireless Mountain
Fujisan	不 時 山	Timeless Mountain
Hatachi Yama	二 十 山	"Twenty" Mountain ¹⁶
Tokiwa Yama	常 磐 山	Everlasting Mountain
Mie Yama	三 重 山	Threefold Mountain
Midashi Yama	見 出 山	Look-out Mountain
Mikami Yama	三 上 山	Three-topped Mountain
Kamiiji Yama	神 路 山	God Path Mountain
Hagoromo Yama	羽 衣 山	"Feather Robe" Mountain
Taketori Yama	竹 取 山	"Bamboo Cutter" Mountain
Kuni no Fukayama	國 深 山	Highest Peak in the Land
Torinoko Yama	鳥 子 山	Mountain as Stout and Smooth as <u>Torinoko</u> Paper
Wagōzan	和 合 山	Harmony Mountain
Mikage-san	御 影 山	Shadow Mountain
Eigōzan	影 向 山	Shadow Facing Mountain
Sennin-san	仙 人 山	Hermit Mountain
Shichi Hōzan	七 寶 山	Mountain of Seven Treasures
Shimenzan	四 面 山	Four-sided Mountain
Yōrōzan	養 老 山	Old Persons' Mountain
Myōgōzan	妙 高 山	Wonderful Tall Mountain

16. This is probably in reference to ten stations up and ten stations down Mt. Fuji.

Koi no Naka Yama	戀中山	Lovers' Mountain
Takashi Yama	高師山	Great Teacher Mountain
Kokushuzan	穀聚山	Grain Collecting Mountain
Fuyōgamine	芙蓉山	"Fuyō" Peak ¹⁷
Hachiyōtake	八葉嶽	Eight Petal Peak
Narusawa Takane	鳴澤高根	High Mountain of Narusawa
Otomeko Yama	乙女子山	Maiden Mountain
Fuku Kaza-ana Yama	吹風穴山	The Mountain with Wind Blowing Caves
Tokishirazu Yama	時不知山	The Mountain Which Knows not Time
Shiki no Naru Yama	四季鳴山	The Mountain Which Voices the Four Seasons ¹⁸

So important has the location of Mt. Fuji been in the history of Japanese commerce that the province of Suruga is called "Omote Fuji," or "facing Fuji," and the province of Kai is called "Ura Fuji," or "behind Fuji."

The feeling of infatuation with Mt. Fuji has also grown geographically. To the Japanese, the fact that Mt. Fuji presents the same perfect and smooth outline from all directions makes it the model of ideal mountain beauty. The "four corners and eight surfaces" are alike. And with this pattern once in mind, lesser mountains approximating to the same form are also called Fuji, though with a local, or characteristic, term attached. Verification of this tendency is found in the Enciclopedia Universal Ilustrada, already referred to, which states: "El nombre de fuyō se aplica

17. The fuyō is a large pink and white lotus, the hibiscus mutabilis.

18. Shida Yoshihide 志田義秀 and Saeki Tsunemaro 佐伯常磨, Nihon ruigo daijiten 日本類語大辭典 (Dictionary of Japanese synonyms), Tōkyō, Jikōkan, 1909, p. 40 (chimei section).

en el Japón á todas las montañas de forma cónica."¹⁹

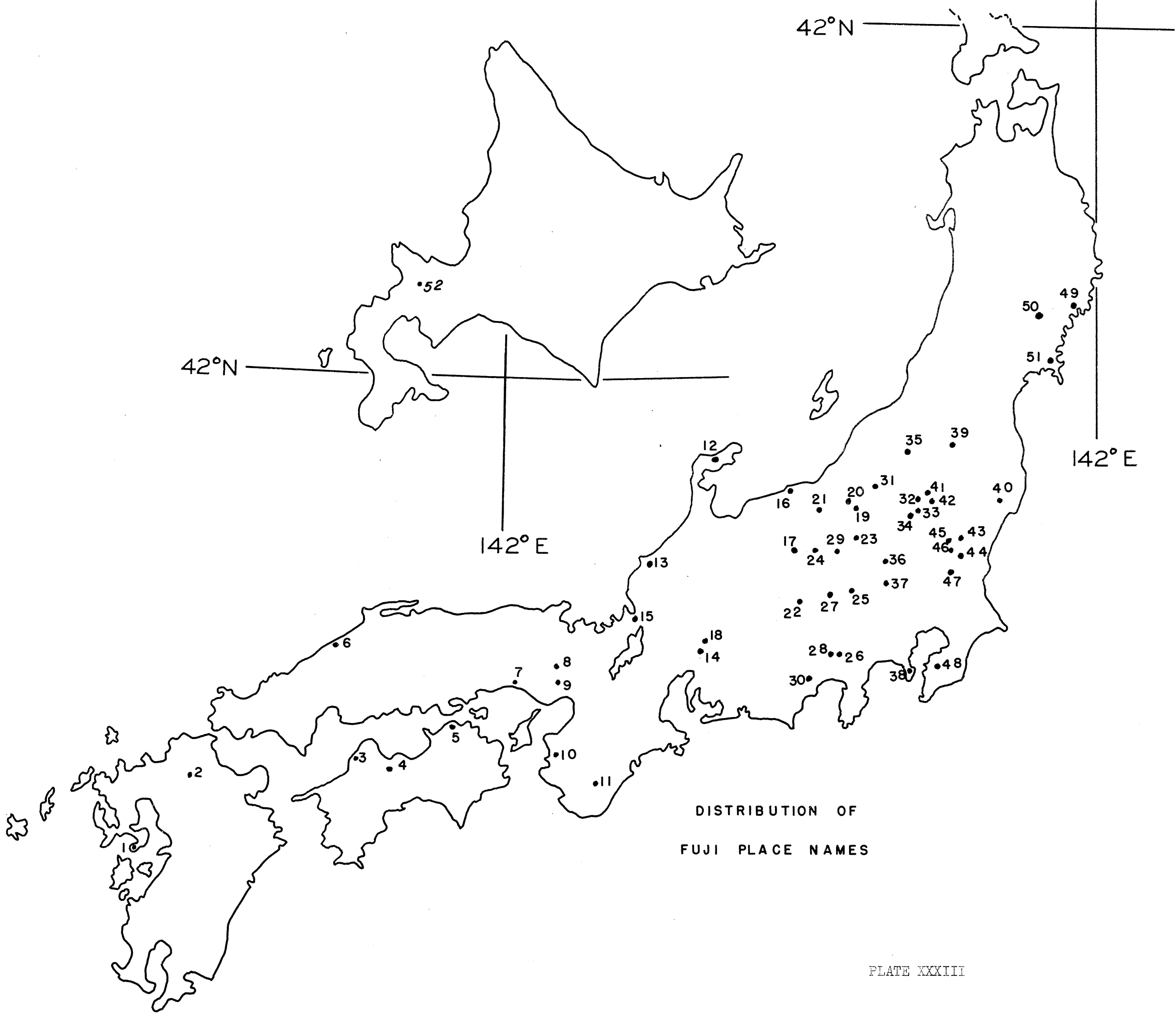
This student has discovered two separate list of mountains called Fuji. The two lists do not agree except on four mountains. No doubt this discrepancy is due to the fact that one authority was concerned only with locating the mountains, and the other only with tracing the development of the Fuji-naming tradition.

The following list is the result of Dr. Nakano's investigations, and constitutes at the same time a key to the numbers on the accompanying map, Plate XXXIII, originally published by Dr. Nakano, and adapted therefrom.²⁰

<u>Key</u>	<u>Name</u>	<u>Place</u>
1.	Amagi Kofuji	Amagi
2.	Fuji-san	Kuchinotsu
3.	Kofuji	Ōmori
4.	Kofuji	Matsuyama
5.	Sanuki Fuji	Marugame
6.	Iyo Fuji	Sekitsui-san
7.	Kofuji-san	Himemichi (Kiro)
8.	Kofuji-san	Fu-ji-san (福知山)
9.	Arima Fuji	Mita (#2, next list)
10.	Kofuji	Ganwa
11.	Fuji-ne-san	Tōzukawa
12.	Kofuji-san	Wajima

19. Enciclopedia Universal Ilustrada, op. cit.

20. Nakano Hirome 中野弘, "Waga kuni no yama no na no bumpu 我々國の山の名の分布 (Distribution of mountain names in Japan)," Geographical Review of Japan, Vol. 16, No. 10, October 1940, pp. 706-709.



DISTRIBUTION OF
FUJI PLACE NAMES

<u>Key</u>	<u>Name</u>	<u>Place</u>
13.	Fuji Utsugadake	Taiseiji
14.	Kofuji-san	Gifu
15.	Miashi Fuji	Tsuruga
16.	Kofuji-san	Itosakanagawa
17.	Fuji Oyama	Shinano, Ikeda
18.	Fuji-san	Kanayama
19.	Ueda Fuji	Echigo, Yuzawa
20.	Tanigawa Fuji	Echigo, Yuzawa
21.	Taka-i Fuji	Nakano
22.	Fuji-san	Haruna-san (#9, next list)
23.	Fuji-san	Miyota
24.	Fuji-san	Wada
25.	Fujio-san	Tamba (#29, next list)
26.	Ko-Fuji	Lake Yamanaka
27.	Kuro Fuji	Mitake Shōsendake
28.	<u>Fuji-san</u>	<u>Mt. Fuji</u>
29.	Ina Fuji	Shinose
30.	Shin-Fuji	Shimizu-shi
31.	Fuji-san	Nozawa
32.	Fuji-san	Shiohara
33.	Fuji-san	Yaita (Shihan)
34.	Fuji-san	Nikkō
35.	Fuji-san	Okai
36.	Fuji-san	Kumatani
37.	Fuji-san	Kawagoe
38.	Fuji-san	Yokosuka

<u>Key</u>	<u>Name</u>	<u>Place</u>
39.	Azuma Fuji	Fukushima
40.	Taki-Fuji	Kogawa
41.	Go Fuji-san	Shirakawa
42.	Fuji-san	Ōdawara (Ōtawara)
43.	Fuji-san	Hitachi, Ōmiya
44.	Fuji-san	Ishioka
45.	Fuji-san	Torizan
46.	Fuji-san	Maoka
47.	Fuji-san	Makabe
48.	Fuji-san	Ōtaki
49.	Fuji-san	Ayazato
50.	Fuji no Nesan	Mizusawa
51.	Fuji-san	Ōsu
52.	Yezo-Fuji	Shiribeshi-san ²¹

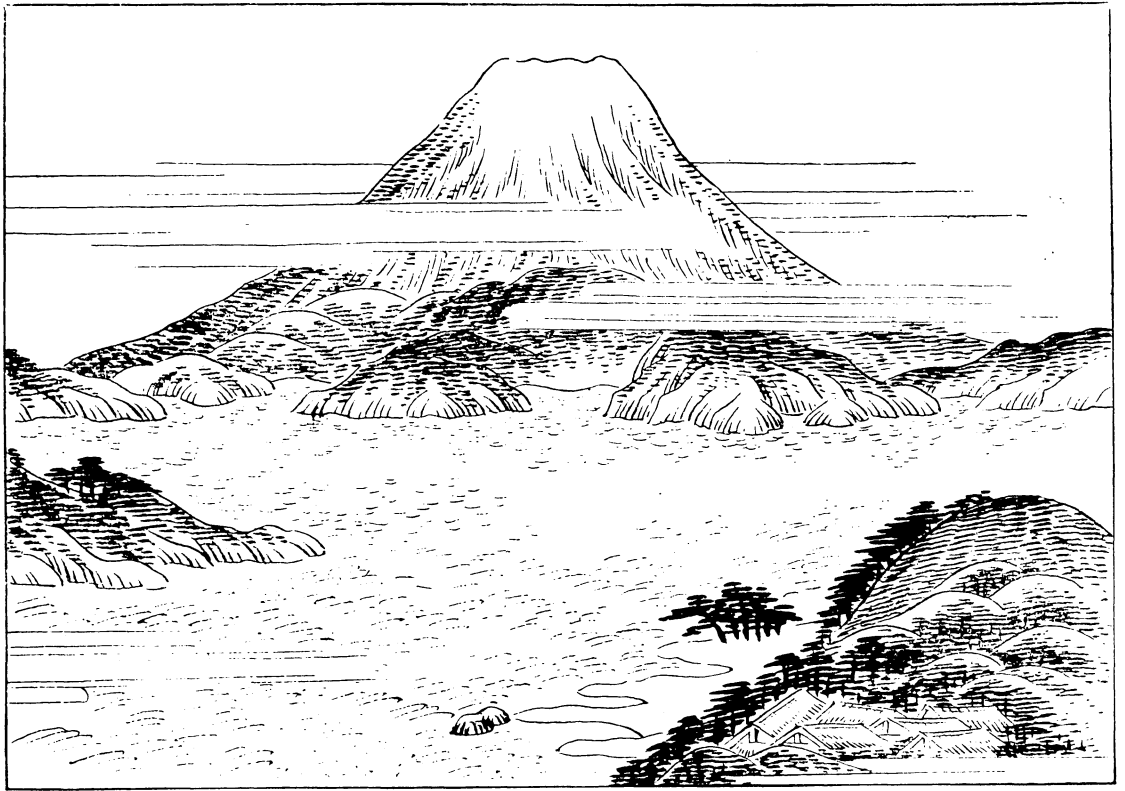
Inobe Shigeo, who compiled the second list of Fuji mountains, seems to be mainly concerned with tracing the Fuji naming tradition. His list follows:²²

	<u>Fuji name</u>	<u>Correct name</u>	<u>Location</u>
1.	Miyako no Fuji	Hiei-zan	Shiga-ken, Shiga-gun.
2.	Arima Fuji (Shown in Plate XXXIV, upper left)	Tsuno Yama	Hyogo-ken, Arima-gun.
3.	Owari no Ō-Fuji Owari no Kofuji (Both these mountains are shown in Plate XXXIV, right)	Honkyū-san -----	Aichi-ken, Niwa-gun.
4.	Mikawa Fuji	Sonseki-san	Aichi-ken, Kamo-gun

21. Number 52 does not appear on Dr. Nakano's map or key.

22. Fuji no rekishi, op. cit., pp. 375-405.

	<u>Fuji name</u>	<u>Correct name</u>	<u>Location</u>
5.	Izu no Ko-Fuji	Ōmuro Yama	Shizuoka-ken, Kamo-gun
6.	Shimoda Fuji	Ichinoiwa Yama	Shizuoka-ken, Kamo-gun
7.	Hachijō Fuji	Nishiyama	Shizuoka-ken, Hachijō-shima
8.	Hitachi Fuji	Chōfukuzan	Ibaraki-ken, Kushi-gun
9.	Ikao Fuji	Haruna-san	Gumma-ken
10.	Ōmi Fuji (Shown on Plate XXXIV, lower left)	Mikami Yama	Shiga-ken, Yasu-gun
11.	Iwaki Fuji	Ishimori-san	Miyagi-ken, Iwaki-gun
12.	Oku no Fuji	(alternate name for both #13 and #14 below)	
13.	Nambu Fuji	Ganjū-san	Iwate-ken, Iwate-gun
14.	Tsugaru Fuji (Shown in Plate XXXV, lower)	Iwaki-san	Aomori-ken, Tsugaru-gun
15.	Hōki Fuji	Daisen	Tottori-ken, Seihaku-gun
16.	Iwami Fuji	Ginzan	Shimane-ken, Nima-gun
17.	Harima no Ko-Fuji	Asō-san	Hyogo-ken, Shikama-gun
18.	Kaga Fuji	Shirayama	Ishikawa-ken
19.	Takata Fuji	Myōkō-san	Niigata-ken, Kubiki-gun
20.	Sanuki Fuji	Ihino-san	Kagawa-ken, Nakatado-gun
21.	Iyo no Ko-Fuji	Kogoshima	Ehime-ken, Onsen-gun
22.	Chikushi Fuji	Kaya-san	Fukuoka-ken, Itoshima-gun
	"	Yufu-take	Ōita-ken, Hayami-gun
	"	Uki-take	Nagasaki-ken, Matsuura-gun
23.	Bungo Fuji	Yufu-take	(Same as #22-b)
24.	Satsuma Fuji (Also known as Utsubō Fuji; shown in Plate XXXV, upper)	Kaimondake	Kagoshima-ken, Ibusuki-gun
25.	Izu no Fuji	-----	Shizuoka-ken, Kamo-gun
26.	Owari Fuji	(Same as #3 of this list)	
27.	Hitachi no Korofujisan	Korofujisan	Ibaraki-ken, Kushi-gun



Satsuma Fuji -- Kainondake



巖木山
在陸奥州
津輕郡

Tsugaru Fuji -- Iwaki-san

	<u>Fuji name</u>	<u>Correct name</u>	<u>Location</u>
28.	Mino no Yūgure Fuji	-----	Gifu-ken, Inaba-gun
29.	Tamba no Fuji-san	-----	Hyogo-ken, Higami-gun
30.	Bungo no Ko-Fuji	-----	Ōita-ken, Naori-gun
31.	Iga no Ko-Fuji	Nangū-zan	Mie-ken, Abe-gun
32.	Makabe no Ko-Fuji	Sambi-san	Ibaraki-ken, Makabe-gun
33.	Sagami no Fuji-san	-----	Kanagawa-ken, Naka-gun
34.	Sagami no Kofuji-san	-----	Kanagawa-ken, Kamakura-gun
35.	Owari Fuji-ga-mine	-----	Aichi-ken, Aichi-gun
36.	Hitachi no Fuji-san	-----	Ibaraki-ken, Makabe-gun
37.	Iga no Fuji-san	-----	Mie-ken, Ayama-gun
38.	Mino no Fuji-mine	-----	Gifu-ken, Kamo-gun
39.	Iwashiro no Fuji-take	-----	Fukushima-ken, Ōnuma-gun
40.	Chikuzen no Fuji-san	-----	Fukuoka-ken, Kurate-gun
41.	Ōmi no Gan Fuji	Asama-san	Shiga-ken, Gamafu-gun
42.	Ise no Fuji	-----	Mie-ken, Kuwana-gun
43.	Iga no Fuji	-----	Mie-ken, Abe-gun
44.	Wakasa no Koku-Fuji	-----	Fukui-ken, Mikata-gun
45.	Kaga no Fuji Shagaku	-----	Ishikawa-ken, Enuma-gun
46.	Matsuura Fuji	-----	Nagasaki-ken, Matsuura-gun
47.	Ōta Fuji	-----	Near Seoul, Korea
48.	Dairen Fuji	-----	Dairen (Dalny)
49.	Antung Fuji	Yüan ² Pao ³ Shan ¹	Antung, China
50.	Nanyō Fuji	Mt. Egmont	New Zealand
51.	Takoma Fuji	Mt. Tacoma	Tacoma, Washington, U. S. A.

Uruppu Fuji is on Uruppu Island in the Kuriles: 46° N., 150° E.

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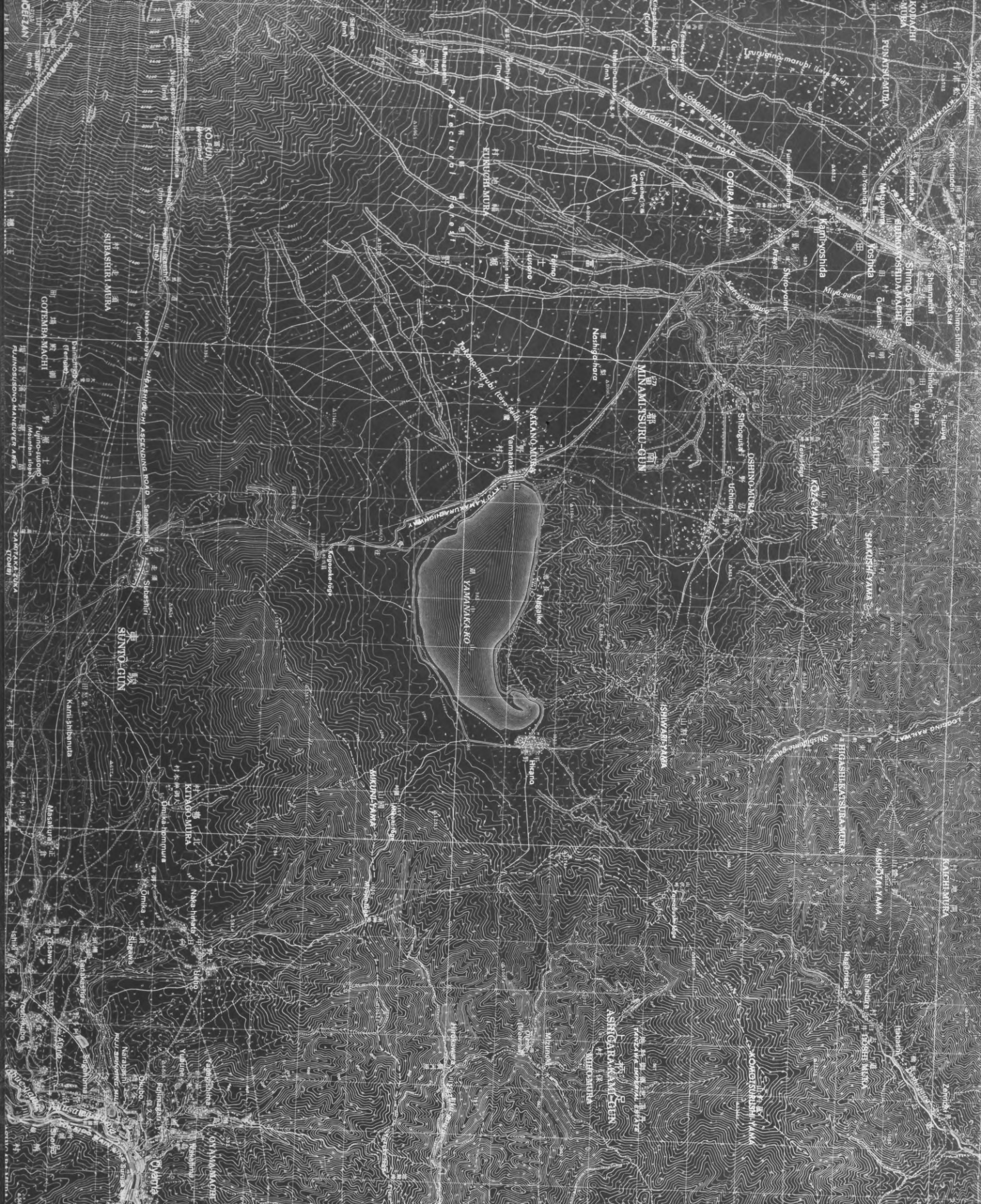
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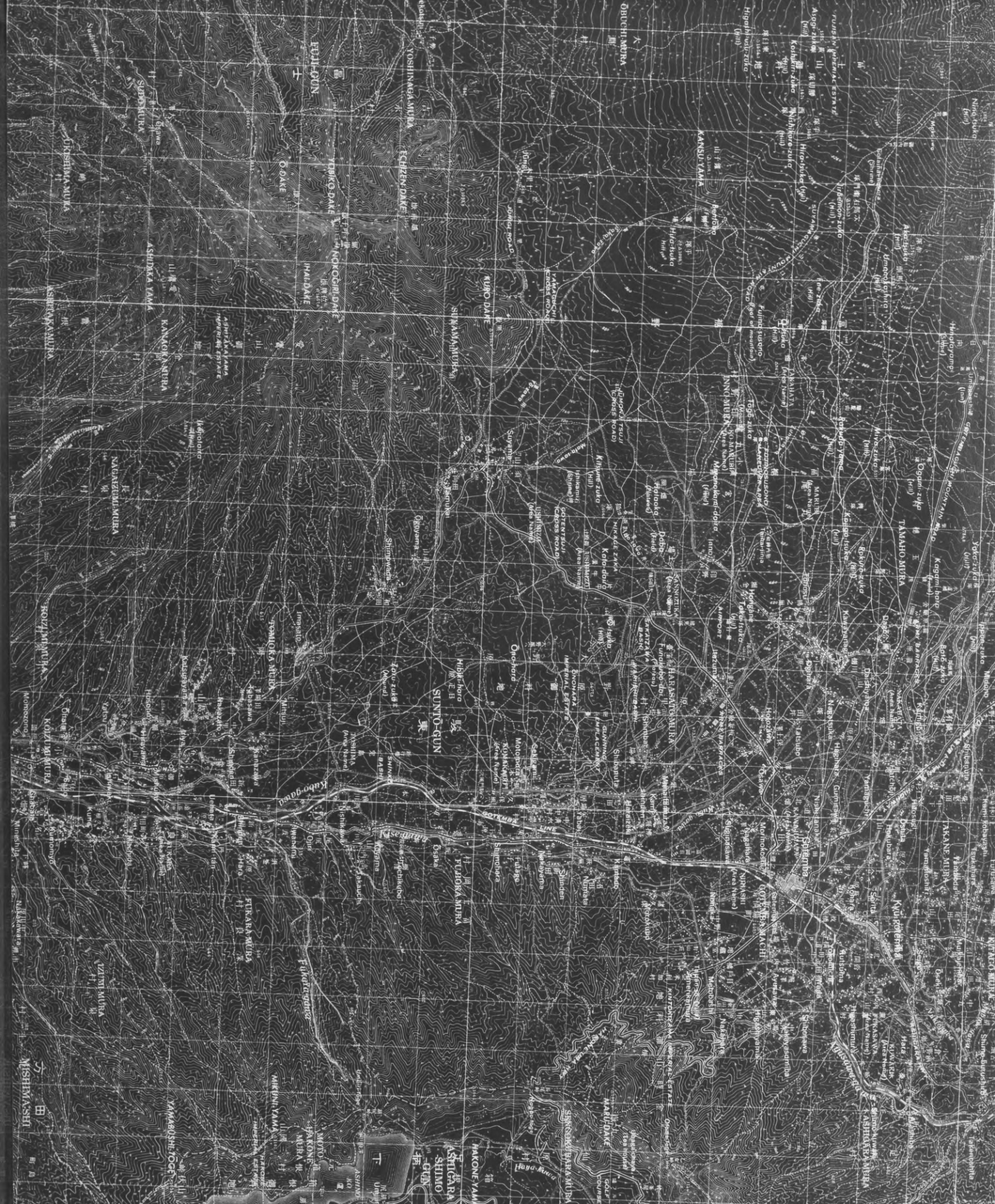
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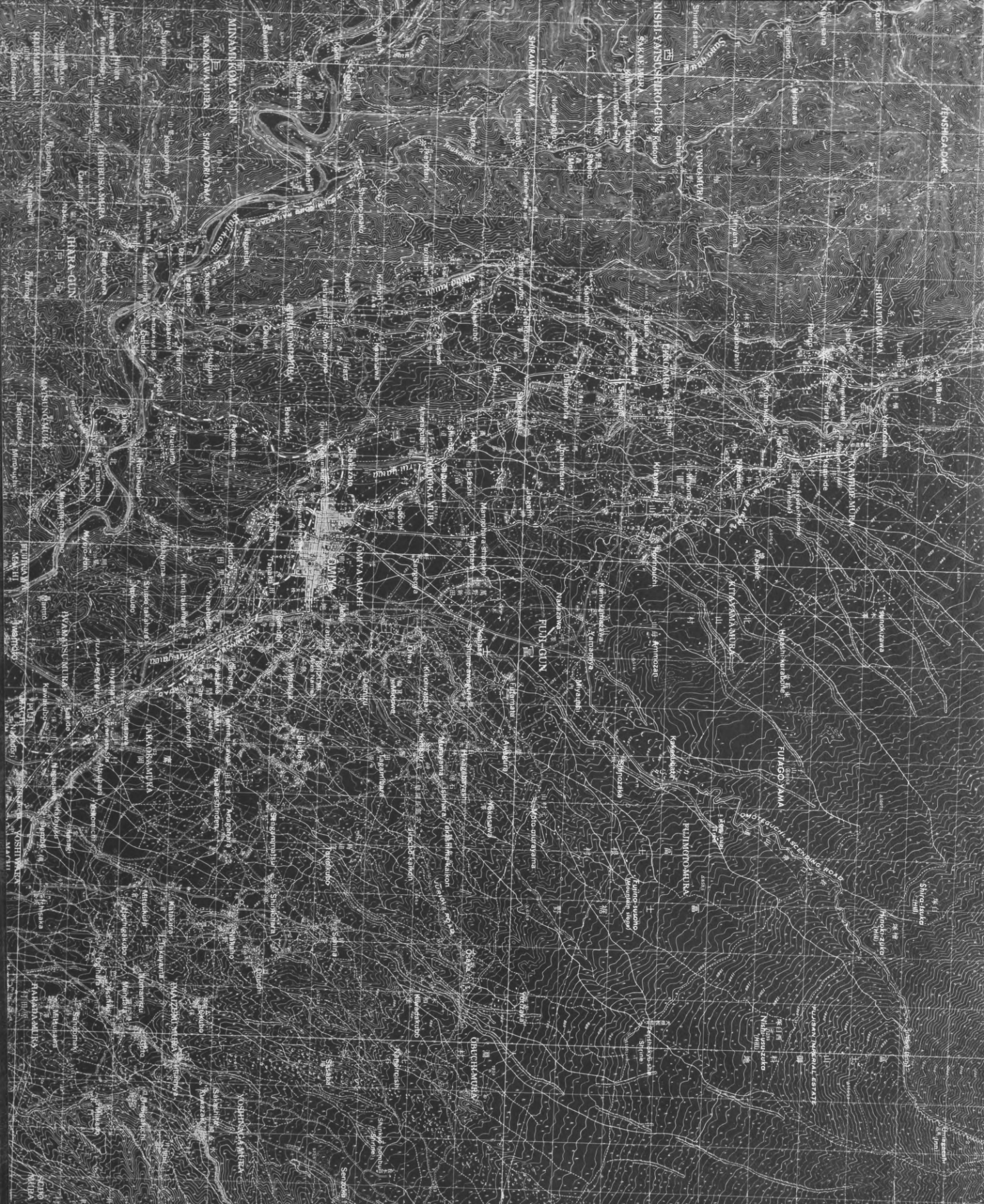
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September



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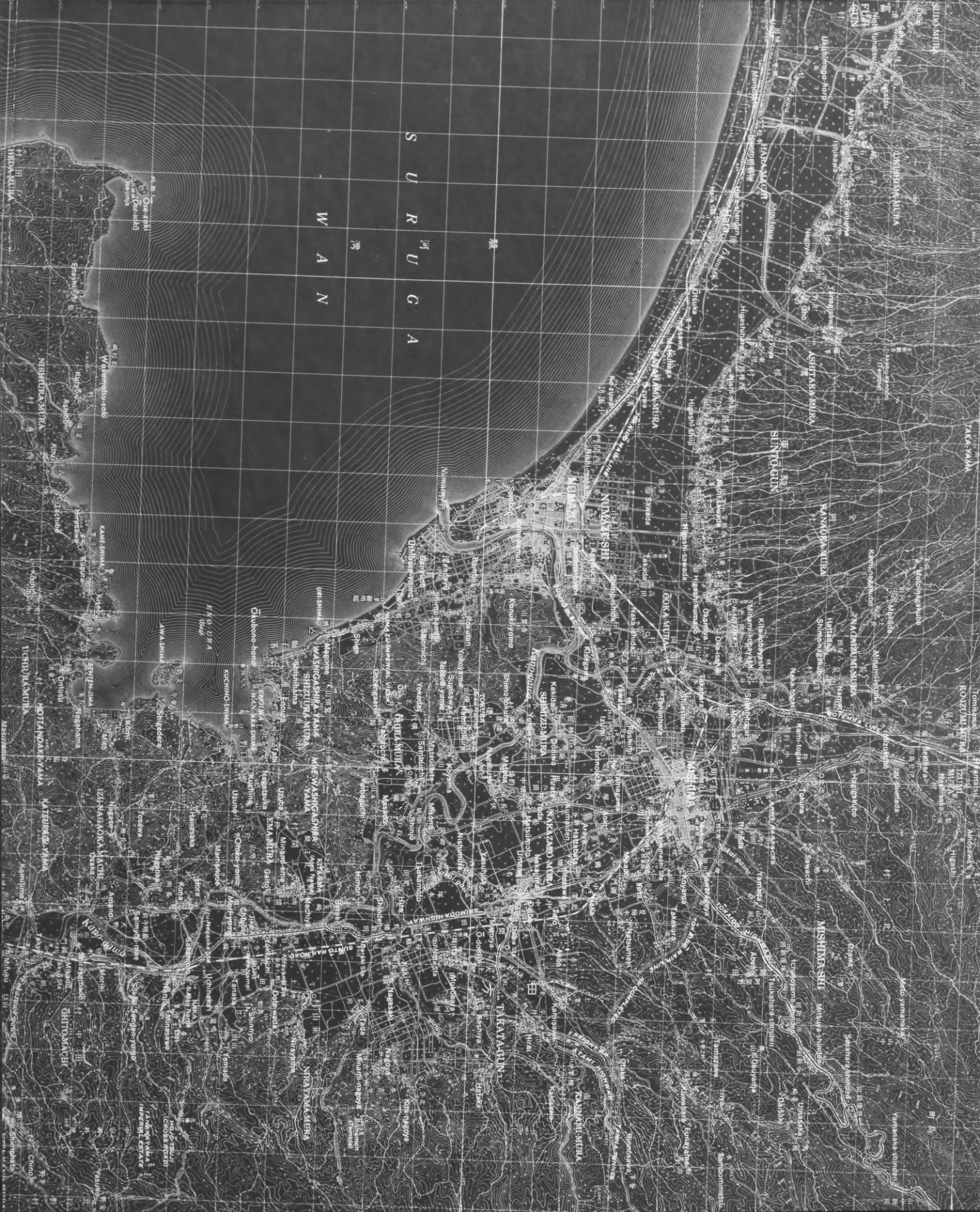
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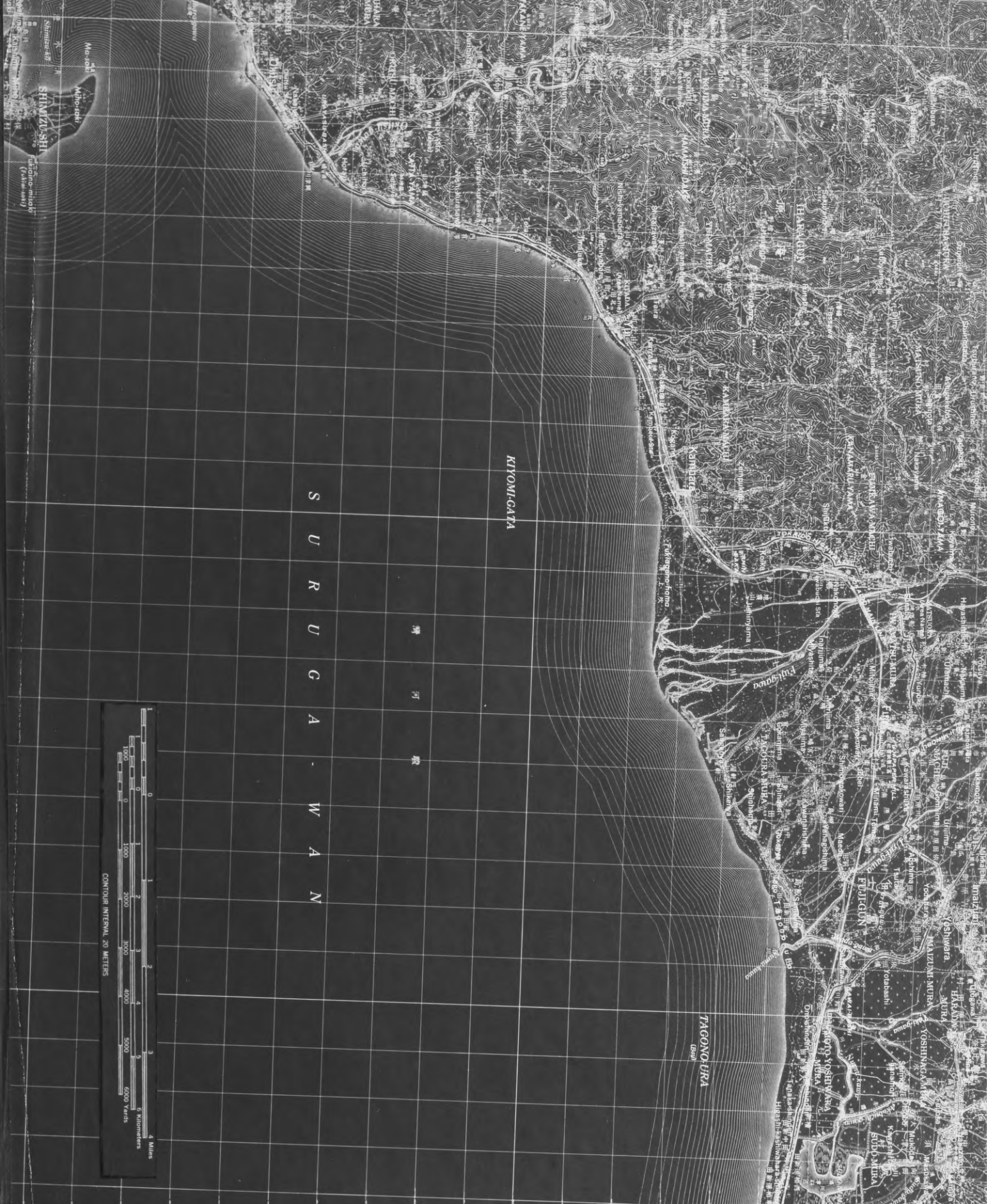
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November



KITAYAMA-GATA

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