

**Summary of English Translation of**  
**“Die Japanische Falken-Arten, Ihre Dressur und Verwendung zur Vogelbeize”**

**An article by Hauptmann a.D.A. Schinzinger, which appeared in**  
***Mitteilungen der Deutschen Gesellschaft für Natur- und Volkerkunde Ostasiens,***  
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[The following came into my possession from Steve Feldman of Asian Rare Books in NYC. I have over the years worked at translating it. While it is not a disciplined treatise on the training of raptors and indeed is full of various myths and flights of fancy.

Of more value is the list of Oriental falconry treatises which I have not been able to trace, their titles not appearing in Harting or any other bibliography. It puzzles me that this work seems to have remained out-of-sight for so long, but part of the answer lies in the fact that the journal is rather obscure, and many copies may have been destroyed in the two world wars. Additionally, Schinzinger does not appear to have been known in falconry circles, and from the writing, it seems he was not a falconer. For one thing, he seems to accept a bit too much myth, and from his German vocabulary, it seems he was not fluent in the language of falconry; nor does he even attempt to use scientific nomenclature when talking of the birds, however, it may be that in most cases one cannot really precise a name to the creatures described. ‘Falcon’ seems to be universally used, with little attempt to differentiate hawks from falcons from eagles etc. A ‘Fish-Falcon’ may be anything from an Osprey to a Sea Eagle.

Nonetheless, it is worth reviewing this work, and in the future, I will work out a more complete translation and print it along with the original German text.]

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Whilst searching for old Japanese books and publications a work found its way into my hands, titled *Buyo Benriaku* (*Short discourse on noble manners*), which first appeared in print in 1684. The copy in my possession was an edition printed in 1812. Volume 5 of this work deals with *Taka* and *Takagari*, that is, falcons and falconry. Along with many related topics, there was to be found in this a chapter, which will be of general interest and special interest, observations of the animal world and, in painstaking detail, accounts of Japanese falconry with descriptions of the falcons, their habits and such like. Along with many bits of superfluous information, including some bits of poetry, there is sufficient accurate information to bring this to light to share.

The author of *Buyo Benriaku* asserts:

There are in Japan different species of falcons, which are called for the most part *o-taka* and *ko-taka* (large and small falcons). In earlier times there were many names, e.g. *chito*, *arina* (a name of Indian origin), *masen* (a species which is very small and flies very fast), *Koma-no-taka* (Korean falcon). The word *taka* itself is taken from the Chinese book *Kaku-butsuron* and is called in Chinese characters ‘the birdcatcher’.

Falcons have generally a yellow and white flecked beak and talons which are ensiform and hard as iron.

They are believed to have originated from the Chinese mountains, where the rough highland winds sharpen their fiery courage and bring out the rapacious spirit. From this kind of courage, falcons get the right to be called the Lords of the air. Even when caged and

fettered, and their eyes hooded, they do not lose their character, but ever long for blood. Only in long periods of captivity do they become tame.

The male can be discerned from the female by the way in which they cross their wings; the male bird crosses the left wing over the right; this is reversed in the case of the female. The strongest birds have cross-like talons, and the tail feathers are thickly crowded together and well ordered.

The eye is cruel and yet at the same time melancholy, so that its naked stare is quite enough to subdue all birds. Its legs, when perched upright, are hard, dry and white as thornwood, with red flecks, as if sprinkled in blood. The flight feathers have flecks and patterns. The eye is as a radiant diamond, the white feathers are as snow.

The stride is slow, with an air of majesty. The claws of the talons are as hard as iron. The room between both legs is broad and shallow, the head round, the breast broad, the neck long and with broad stripes. The wings are hard and thick, the thighs thick and strong, and with power when it perches in a relaxed position, in flight, one can see its muscles rippling beneath its body. In energy and skill it has no equal among the birds. Of course, there is also a species with an owl-like head and slender, yellow legs, a lazy and cowardly creature, ever cunning. It is a denizen of grottoes and loves to sleep. Another kind with a narrower breast distinguishes itself by its rapid flight.

The colours of the feathers change during the moult.

Peculiarly, the female has a larger body than the male.

The birds are afraid of dogs, which they mistrust, however, a man may gain their trust in a short time. With that in mind, it is necessary to bring a bird in contact with dogs lest it become sick with bloodlust. Its cage must be spacious, and most importantly high. It must be kept constantly clean. If it gets cold, one gives it ginger-root to eat and *Sake* to drink to warm it up. If the temperature drops too much, it must be placed in a heated room. The meat given to it must be fresh and bloody. It is made tractable by offering it flesh which it can see is red. When it is somewhat tamed, then it is fed by hand, but only during the day. Should the feathers get too thick, its rations must be reduced. Not only must its pen be kept clean, but the bird itself is to be maintained in a clean state. Its skin must lie taut over its body. The bowels must always be empty, else it gets lazy. Its character must not be superficial, but of a deeply pensive nature be.

The tradition of falconry is in China very old, as it is in Japan, where falcons were used to hunt birds whilst the bow-and-arrow was employed against beasts of the lower realm.

According to one book, *Shishi*, in the time of the Chinese Emperor Huki, it was required learning for many to learn the habits of a number of prey species. From this time forward hunting played a great role and served to reduce the damage done to crops by pests. The Emperor Huke himself made use of the chase with great success, using it to stay abreast of the goings on in each of his provinces as he made hunting trips.

The origin of falconry in Japan has been traced back as far as the reign of Nintoku-tenno (313-399 AD). In the 43<sup>rd</sup> year of the reign of this emperor (356 AD), it is reported, that a man by the name of Miakuno Aniko from Yosamu sent to him a peculiar bird. The emperor gave him a servant for its upkeep.

Since that time hunting has played a great role to play, many books on the subject have been written. Thus one anonymous work, *Yokio* (*Falcon Textbook*), in 81 parts, along with a well trained falcon, was given to the emperor. This one must have been exceptional and surpassed all others. After receiving the bird, the emperor felt the need to send orders throughout the realm, to seek after more falcons. After many kinds were collected, cross-breeding was performed, with a large number of specimens collected.

In the 51<sup>st</sup> year of this same ruler, there appeared a broader work about falconry in 61 parts. The man who brought this work to the emperor was called Chomangri. He wore priestly garments, a brocaded hat, (*eboshi*) and a winter-coloured robe, and held in the hand an extraordinarily fine falcon, which was called the nine-league bird, to the joy of the emperor. With time the practice of falconry grew and grew. Huki's antecedents Heisei and Saga-tenno were great aficionados of this sport. They travelled through the land, for example, through Ohara, Kurisaki, Minari, Oigawa etc. in their pursuit of the chase. During the Jogwan era (850-877 AD) there appeared a larger work in China, *Maka-Yokio*, the *Great Textbook of Falconry*, also published in serial.

From this time on, old and new ceremonies of falconry were practiced. To this aim there were naturally many books written in the Japanese tongue, e.g., *Shinsu-Yokio* (*New Falconbook*) *Yokotsbu* (*Ceremonies of the Art of Falconry*). These, however, were really only translations of previous works in Chinese and did not suit the purposes of the Japanese falconer.

The practical exercises of the art were kept secret by the connoisseurs. In spite of all this, there were many instructional manuals in Japanese as worthy of models known. They were:

- 1.) *Katamo Shosho no Yoseiroku*: Notes on Falcon Training by Katano Shosho
- 2.) *Ujidono no nichiraiki*: Over in Japan, Common Concepts, written by Ujidono
- 3.) *Jimioin no sankoden*: Three Dissertations of Jimioin
- 4.) *Teikakyo no Yoka*: Falcon Poems by Teika, a court noble

In another book, *Shiboden*, it is explained, that in the Jogwan era, the *Seiwa-tenno*, an especially beautiful falcon from Korea was offered, which, however, did not please the emperor. His minister *Minamoto no Nobu* sent servants at that time to prepare hunting ground in *Settsu no kuni*. This place was in the following so famous through falconry that the *vox populi* had a saying about it, which in translation goes something like this:

In Tsu no kuni there are many things.  
Yet is falconry the finest pursuit,  
When man takes much trouble with it,  
This art is taken to its peak.

In time the hunting ceremonies took many varied forms, with many accounts and legends springing up. So it is believed that in the reign of *Ichijoin*, this emperor took a young nestling, which flew after eight days. The emperor had a dream about the young bird covered in wounds and asked for help. As the day drew nigh, the bird appeared really covered in blood, about which he composed a verse:

Has it ever been known,  
That a bird on its return,  
Stained red from blood,  
So brave and good?

This bird was known as *kurenai-no-taka*, “blood-red falcon.”

Another tale is that of a white-tailed falcon in Matsu Province, which went by the name of *otoya-taka-maro*. It was brought to the Emperor, who took it with him in his travels to

Katano. Among his entourage was to be found the famous falcon trainer Masayori, who took from the falcon two tail feathers and replaced them with two white gull feathers, which he cleverly prepared. He wished thereby to bring the bird into a poetic association with Mount Sumikano, on which the hunt took place, the summit of which was still capped in snow. When the falcon was in flight, its feathers turned to dust and its white feathers remained secure, and it fell into a rage. This put the Emperor in a foul mood. He summoned Masayori, who answered him with this poem:

Snow on the tail of a bird,  
Is like snow on the mountain in spring,  
Make it, O Lord, keep silence,  
And it will melt away soon enough.

(This reflects a play on words between *o-noe* = on the tail and *Kisaragi-no-o-noe* = at the end of two months).

With that began the hunt. The falcon rang up. Then the tail against the storm was placed, the two white feathers travelled and fell as snow to the Emperor's feet, whereupon he was greatly pleased and commanded that the snow-tailed creature must be known and tamed. From that time forward, the place has been referred to as the *tsugi-o*, that is, the binding from two white tail feathers. The original rise of the place is therefore the *Karasaki Dainagon Masayori*. But in more recent times the place has been reserved only for hunting at the beginning and end of the year and man has been using the feathers of the silver pheasant, as this verse bears witness:

The year, I believe, is about to start anew,  
So are the hunters seeking the feathers of the pheasant.

Another falcon story from history is found in the *Chomonshu* (collection of events): The Emperor Ichijoin had a valuable falcon, but it could find few birds. It gave little regard to the usual game birds. It was not stirred to the chase any feathered game. The Emperor was frequently asked, if perchance it was a migrant?. For a good while all attempts to train it to hunt birds remained unsuccessful. Everyone could only wonder at its handsome appearance. Finally a man named *Yoda Kosaburo Toyohira* appeared, and after having sufficiently examined the creature, stated that it would take no birds. When the emperor heard his opinion, he gave him the bird to train. A few days hence, the emperor was out with the bird in the vicinity of a pond. There was sand in the pond, and when the fish rushed by, he released the bird, which immediately snatched from the water a large carp and took off into the air with it. The trainer gave as a reason for this behaviour the following explanation: the falcon was raised by a sea falcon, and so must it first of all follow the instincts of its mother; later, it would remember its father and perform its inherited duty. As no one knew about this business, all previous attempts to train it had failed. This answer pleased the Emperor so much that he sent Toyohira a property freehold.

In the book *Hijoden* there is another tale of this same emperor, who had obtained a very wild falcon, which only a trainer (*takabito*) named *Jimpei* from *Shinao* could work, and really only took the falcon carp (*koi*) and birds, for which he came to be known as *Koimaru*. At the request of the emperor, this *Jimpei* was adopted as a son by *Masayori* and later became one of the most renowned of all *Takabitos*.

In another book we find this account: A foreigner by the name of *Koshin-Shuko* came to *Tsuruga* as a falcon trainer. He had with him a falcon named *Kuchiso* and a spotted hound *Sotema*; he was of great reputation among all the savants. The Emperor *Ichiso* sent *Masayori* to him, to pump him for information on the art of dealing with foreign birds of prey. He feigned ignorance and kept silent. Then *Masayori* sent a beautiful woman by the name of *Kochiku* to him, and saw then, she enticed the foreign bird expert, ensnaring him with her charm, this done in secrecy. He revealed to her the fine art of falcon training in 18 paragraphs in 36 verbal discourses; further he described the costumes of the hunt, bells, eating implements, hunting tools, etc. In the book *Ikkehiden* (*Secret Family Records*) there is to be found a section on veterinary medicine for sick falcons.

From the beginning of the *Kampei* era (889-898), tournaments with falcons were staged, for which purpose luxurious feasts were arranged, and to which a great number of invitations were sent out.

The most famous of falcons of the first blood time war the following:

- 1.) *Iwate-no-nomori* “Fieldkeeper in Iwate” in possession of *Tenchi-tenno*
- 2.) *Shiryo* or *Hakuyo* in possession of *Daigo-tenno* (897-929)
- 3.) *Hatoya* = Dovecote
- 4.) *Akame* = Redeye
- 5.) *Misago* = Fishfalcons, collectively in the possession of the Emperor *Ichijo-in*
- 6.) *Fujihana* = Flower of Fiji
- 7.) *Karamaki* = the Foreign (Korean) Circler
- 8.) *Yamnaga* = the Mountain Climber
- 9.) *Fujisawa* = Valley of the Wistaria sap, this one in the possession of *Go Ichijo-tenno*

From these famous examples has the *Shiryo* or *Hakuyo*, after a description in the book *Yokio* made the following note:

Its feathers were white as snow. On the throat it had quite fine wool-like down. From the head to the tip of the tail it measured three *shaku*. On the breast it had very many feathers that came to a point. The upper part of the head was quit flat and sported a small crest, with heron-like plumage to be seen. Its deep set eyes shone like fiery stars with a fixed, uncompromising quality. The nares were broad, the beak large and curved at the end. When perched, it appeared as a block of stone. Its great wingspan was extremely wide. On the tarsii it had long feathers. Its talons were extremely strong, but its flight graceful like that of a dove. It could in its time serve as a master falcon.

The designation for the falcon trainer is *Takabito*, *Takasho* or *Takajo* = literally: Falconman.

The age of a falcon can be discerned from its talons:

- 1-2 years: blackish talons with reddish tint inside;
- 3- years: above black, inner talon blue;
- 4-5 years: on the upper side, black and white streaks, inside blue;
- 6-7 years: black above red streaks, inside blue;
- 8-9 years: outside and inside white;
- 9-10 years: outside yellow, inside black
- 10-11 years: outside yellow, inside black

The length of the wings is always in proportion to the overall length of the bird, and as a rule 8 *sun* shorter, e.g., a bird with a length of 3 *shaku* has a body of 1 *shaku* 9 *sun* and a wingspan of 1 *shaku* 1 *sun*; one 2 *shaku* 8 *sun* has as a body length 1 *shaku* 8 *sun* and a wingspan of 1 *shaku* etc.

We have yet the characteristics of the individual body parts to consider.

## I. From the neck to the head

- a) *koro*, literally; higher castle; place on the upper part of the head. The crown is called *koro-no-ke* = feathers of the high castle.
- b) *sanniyu (yama iri)*, literally: Mountain pass; the place in front of the eye. Longer feathers on this side are called *washige* = eagle feathers; they are only found in the first class species.
- c) *jikyo*, literally: Incense holders, an arched wide place on the throat side. Here, among healthy falcons, is to be found a strong muscle, the failure of which means sickness,
- d) *ranbi* = ruffled up feathers, crown. These spots also serve as protection against dust and foreign bodies for the nares; they are also called the olfactory feathers;
- e) *shogohoke* = at the entrance to the nares, the growing feathers. These are set in motion by the force of the bird's respiration. Lack of flexibility is a sign of sickness or melancholia; *ranbi* and *shogohoke* are always white.

At this point my source interjects a verse:

“If the falcon has no opportunity for a kill,  
It bristles up its feathers with regret”

- f) *kanetsuke* = Tooth-black feathers. They wash the base of the tail and are quite fine. In good health the bird moves these feathers, for which reason they are called the *shirushi-no-ke* = indicator feathers.

“When the indicator feathers move for joy,  
The mother falcon also forgets her age”

- f) *hakumen-no-ke* = white down feathers. They are located on both sides of the neck and are snow-white.
- g) *ganmon* = eyegates. It is understood that both eyes and are also called *getsumon* =moongates. The eyelid feathers are called *shokono-ke* = starlight feathers.
- h) *Yamawasure-no-ke* = feathers of those leaving the mountains. These are to be found behind the corners of the eyes, and grow first the flying bird. A verse states:

“When the young falcon cheeks are adorned with feathers  
It will forsake the mountain and go to seek its prey”

- i) *ukekai* = nourishment receptacles; so is called the lower jaw. The base of the lower mandible is known as *hashi-yurugi* = beak mover.
- j) *Kuiire* = Notch (mouth, corner of the beak). There is to be found at this spot a group of feathers called *yosamunoke* = feathers of the night chill.
- k) *Hashi* = beak. The tip of the beak *aobashi* = bluebeak.

- l) *Shishisaki* = top of the beak. A name given to the curved part of the beak, also known as *e-kake* = nourishment hook.
- m) *Suido* = water conduit; the spot between the base of the mandible to the crop.

## II. Breast – Abdomen – Feet

- a) *fusadame* = separation of the intestines, directly upper half of the crop. Here also is the beginning of the wings;
- b) *etsutsumi* = crop. It is the inflated spot on the *suido* (water conduits). (It makes its way through the throat and the crop). The feathers here are crested and called *ekakushi-no-ke* = feeding coverts.
- c) *Hicho* = wingspan. They can only be seen when the wing is extended.
- d) *Hokio* = thigh coverts. They are the downy feathers of the upper thigh. On the unfeathered lower tarsi, *kenashi-hagi* are tied to the falcon's jesses.
- e) *Matsubara-no-ke* = Feathers of the clearing of the jaw. They stay in place after the moult.
- f) *Biren* = tail coverts. Found at the base of the tail.
- g) *Tsume* = the talon. It is composed of four claws: *tate-tsume* = standclaw, *uchi-tsume* = striking claw, *kairuko* = hind barb, *tori-karami* = bird grabber.

The best is the talon whose claws are widely spaced crossways to each other and whose sole is hard, strong and globular.

On the right foot, which, when the falcon is perched on the left arm, is found on the body side of the falconer, the claws are called: *uchi-tsume* = striking claw, *Kake-tsume* = hanging claw, *tossue-tsume* = compacter (grabbing claw), *kayenoko* = support.

## III. The Wings

The flight feathers are divided into 11 separate parts, each distinctly named, with many sub-divisions, all of which are described in painstaking detail, but for which there is not here enough space to fully describe.

## IV. From the Back to the Tail

The plumage of the back is divided into six parts and each of the 12 rectrices has its own name. Again, I must pass on providing the reader a lengthy dissertation.

When the falcon is high in the air, it spreads its tail feathers out. On the return it closes its tail, so that it appears like a *daikon* (a type of radish). When the back of the beak is thick with a long tip, the bird will live long. Thin beaks and short tips signify a short life span and stupidity.

A falcon with long legs is fast and sharp. The flesh must be hard and dry. Additionally, a good falcon must have a majestic stance, keeping its head raised up. The wings, when spread, must appear long and slender, like a scythe, in which case it can fly swiftly. A good sign is an eye which is deeply penetrating in its and stares straight, such that it can subdue the prey by its gaze alone, ensuring that it cannot escape. A good falcon must show no anxiety or curiosity, but must maintain an air of dignity when perched, that is knightly behaviour.

The moulting season, in the spring, is called *toya* = bird's nest, because in this time it stays quiet and in the nest. The term *toyas* is employed when talking about the age of the falcon, e.g., one *toya*, two *toya*, etc.

Since the falcon is a tempermental bird, it flies in the morning towards the sun and in the evenings it heads west. It must not be kept in a dark enclosure, as it might lose its courageous spirit, which it takes from the sunlight.

In earlier times there were (and in China as well), distinct species of falcon used for the hunt, and it is good to list a few of them here.

- 1.) the *O-taka*, large with red eyes, must have been good, because it is recommended in many writings:
- 2.) likewise the *Ko-taka*. It had blood-red spots on the lower tarsi.
- 3.) The *Hayabusha*. The Chinese believed that these small falcons were doves which had undergone a metamorphosis. Its flight is as swift as an arrow. Although only a small bird itself, it takes on much large birds as prey. Its talons are sharper than those of the largest falcon. It is very clever and clean, with a liking for the bath. There is a habit among these creatures of flying rapidly against the wind to steel its nerves. As night approaches, it catches small birds, not to kill, but to take to the nest where they will keep the falcon warm during the night. When the sun rises they are released unharmed. It is also famous for its compassion, as it takes no birds which are brooding or raising young, whereas with most species of falcons, no birds are ever spared. The *Hayabusha* therefore serves as an allegory, a picture of great courage and a warning to hard and tyrannical overlords. A song expresses this:

“The small bird, with a good heart,  
gives thanks in the morning for its nest companios,  
which in the night have supplied it with warmth,  
The evil man then, himself in pleasantry,  
Is often hard, tyrannical and cruel,  
Shame on you, Oh man, you pale in comparison to this bird”

Man learns them from this small bird the first knightly quality, that of compassion. A proverb on this subject adds:

“Draw nigh to the helpless and weak,  
Shelter them graciously under your roof,  
But on you, Oh knight, be but shame,  
Do you strike the enemy, when he is bound and wounded?”

- 4) the *hashi-taka* = the feeding stick falcon. This one takes only harmless sparrows, it is no symbol of bravery. In addition, it has the habit of screaming when it strikes, whereas the knightly falcon makes battle in silence.
- 5) The *Konori*-falcon. Known to fight other falcons over a female. It too is no symbol of knighthood but of cowardice (opines the old book).

Falcons are taken either with nets, *a-gake-no-taka* (*a* is short for *ami* = net; *gaku* = taken), or with limestick, *mochi-taka*.

The many different stories in print about about falcons are divided into 12 types. The names of these are from antiquity taken from the names of other birds.

There are also precise terms used to describe the keeping of falcons in captivity, e.g. *kamoi-nari* = duck raising, etc.

When counting falcons, the term *moto* = place is used, e.g., one, two, three, four places.

“Against the wild goose in autumn,  
man releases two places of fast falcons.”

The release of the falcon after the prey is called *awashū* = comparative opposition (measure oneself).

Only a specified number of birds are taken with falcons: cranes, wild geese, wild ducks, pheasants, snipe and woodcocks, great egrets, quail, larks, sparrows and hares. (The hare in Japan is classified with wild feathered game. It is the custom with many elderly Japanese to refrain from eating mammal meat, but they do eat hare, which is classified as feathered game.)

With practice it is learned which species the falcon has a preference, and then only these must be targeted. Thus the same falcon is not used to pursue every type of bird.

The author of the work in hand states: A complete treatise on falconry is prohibited, since many techniques of the trainers must be kept secret. However, there is a plethora of technical works on the subject, in which quite a lot of information is put forth. I will here set forth a small selection of terms:

*Tori-kuru* = bringing on of the prey

*Tobinaro* = waiting on

*Takano* = the hunting field (or practice field) (practice is even made with captive birds)

*Yama-taka-gari* = Free flights in mountainous terrain. In the time of Emperor *Sanjo* (1011-1015) this type of falconry must have been practiced extensively.

*Hasamu* = ringing (around birds)

*Metaka* = Sacrificial falcon (the prey taken by this bird was offered to the Almighty)

*Hogururu* = taking up (of the falcon from its prey)

*Tosakebi* = bird calls (to the lure)

*Washitsukami* = grabbing in the style of an eagle

*Taka-uchi* = The strike made with the wings. Before the falcon strikes with the talons, it strikes with its wings.

*Taka-tasuke* = Assistant falcon, or

*Tsugi-taka* = Relief falcon (reserve falcon)

*Tsuki-hanashi* = Casting off impulse

*Uchi-kayeru* = The falling back after the strike with the wings, and

*Motoriba utsu* = The hard strike on the rebound (against the wind)

*Makiaguru* = Circling in the air

*Kebana-wo-chirazu* = Feathers which fall as litter

*Kobushi-wo-suru* = To make a strike with talons clenched

*Atari-otosu* = When on meeting up with other birds, the prey is allowed to escape

*Mimibataki* = The box on the ear

*Suetori* = The falcon on the perch

*Shibafue* = leaf flute (on the lure)

The costume of the hunter is known as a *kariginu*. The wide *kimono* arms are bound together at the hems with a string. With this is worn a type of trousers known as a *hakama*, the upper part of which is water-coloured, the lower part dark-blue. The *hakama* also has leather straps for binding. The left arm of the *kimono* and the left leg of the *hakama* are joined up and are both done in brocade, which is twisted. Formerly called this was called a *kote*, and more recently a *momonuki*. On the top is a broad *eboshi*. On the belt is worn a bag for the lure (made from pheasant flesh), known as *e-fukuro* = feedbag. On the right hand a glove is worn, used for protection, tied with tiger or panther leather, and with the thumb left exposed. The *karidzu*, or hunting stock, reaches from the ground to the breast and has open a fork, as a place for the falcon to perch. These prongs are called *torikake-no-eda* = branch for perching. The stick is usually made of cherry wood. In order to allow the ascent of the falcon, the birds are placed on the stick and then from the hand cast off, from which they immediately fly. Another such device is to raise the stick and then suddenly take it down. This move is called *karidzue-hiku* = drawing of the stick. In order to cast off a falcon whilst riding, the falconer has a longer pole, which also has prongs at the top, but is made of bamboo. A larger piece of equipment is the *yama-o*, the mountain rope. It is made from the shoots of the *Fuji* tree. It also serves as holder for the captured prey. When counting heads of prey, the term *mimi* (ear) is used; e.g., *hito-mimi*, one bird, *futa-mimi*, two birds, etc. Thin twigs are used for tying up the prey, the *to-shipatsuke* (to = abbreviation for *tori*, *shiba* = travel; *tsuke* = prepare). In the spring these twigs are made of cherry wood, in summer of willow in the autumn maple and in the winter, pine.

Sparrows are tied up in bamboo, quails and larks with chrysanthemum stems. The term used for enumerating such prey is twig, = *eda*; e.g., *bito-eda* = one bird, *futa-eda* = two birds, etc.

That leaves only the *suzu* = bells to explain, which are hung on the falcon when hunting, so that the bird can be found by the sound of them. These are made of silver. On Bhudda's birthday they are put on the falcon, even when in the mews. From the name of one of the twelve rectrices, *suzu-tsuki*, it is concluded that the bell is hung on this feather, usually held in place with fibres from the bark of the cherry tree. Bells are not used when hunting songbirds or screeching birds (ducks).

The falcon's enclosure is called *yobo* = falcon cabinet, *togura* or *toya* = birdhouse; *takabeya* = falcon room etc. For so brave a bird the enclosure must be spacious. 12 *shaku* wide and 6 *shaku* deep. If used for two large falcons then the enclosure needs to be 3 *ken*. The height is 4 *shaku* 1 *sun*. On the ceiling is a balcony with windows, called the storm window. Inside each pen is a kind of cabinet, obviously without doors, in which food is stored, called the *e-dana* = feeding shelf. There is a distinction made between *natsu-toya* = summer mews and a *mushi-toya* = warming mews. In the former there must be a constant supply of water, placed on the north side of the pen, where also the food is placed. The floor is strewn not with sand, but with pebbles, and only round ones at that, as sharp-edged stones might wear down the birds' talons. Additionally, a bathing pan 3 *shaku* 8 *sun* or larger is placed within. A small window is to be found on one side. Until the bird is ready to be taken out, it is tethered to a perch (*hoko*). This is made of cherry wood in the spring, willow in the summer, sycamore in the autumn, and fig in the winter.

In times of stormy weather, birds are placed in a more secure enclosure called a *fusego*. In order to keep the rectrices from getting damaged in transport, the whole tail is wrapped in a silken sack, the *o-fukuro*.

The feedbag, *e-fukuro*, is made of thin bamboo, the ends of which are tied together with leather straps.

As part of the study on falconry a few words on dogs are appropriate. There are different types as follows:

*Ro* = a stout-hearted hound

*Rencho* = long-nosed hound

*Keekyo* = short-nosed hound

*Hai* = short-legged hound

*Shakuu* = wild hound

*Koken* = enormously large hound

The dog is kept in the house, on account of its loyal and devoted nature and the fact that it keeps away intruders. It is believed that yellow hounds are the best, because of the Chinese legend that the hound was made of yellow earth (falcons of blue earth).

For the breeding and training of hounds there are special servants, the *Inu-yari* = hound masters, which had their own code of dress.