

<Research Report>

James Main Dixon's Stay in Japan From 1880 to 1892

ONO Ayako Institute of Education, Shinshu University

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1. Introduction

In March 2020, the World Health Organization (WHO) recognised that a new coronavirus infection (COVID-19) had reached pandemic proportions. In April, a state of emergency was declared in Japan, with the slogans 'Stay Home' and 'Avoid the Three C's (closed places, crowded places, close-contact settings).' Under these circumstances, the real estate industry in the small town of Karuizawa, Nagano Prefecture, was particularly excited due to the promotion of remote work. People living in large cities and those who can afford it avoid the hustle and bustle of the city and come to Karuizawa, where the air is clean and quiet. The fastest bullet train from Tokyo Station to Karuizawa Station takes approximately 1 hour and 10 minutes.

Karuizawa is one of Japan's most popular summer resorts, dating back to the Meiji era was visited by government-funded foreign professor James Main Dixon (1856-1933). Dixon is best known as the English teacher of the great writer Natsume Sōseki (1867-1916), but little is known about his other activities in Japan. He gave lectures at the Asiatic Society of Japan and the Yokohama Literary Society in the Settlement¹ and published articles on his travels in Japan and Japanese culture. In addition, he donated Ainu objects to the Paisley Museum in his native Scotland. This study seeks to determine Dixon's life and activities in Japan, focusing on his trip to Hokkaido and the summer holiday in Karuizawa.

2. William Gray Dixon (1854-1928), James Main Dixon's brother

James Main Dixon came to Japan as a government-funded foreign professor who seemed close to his brother, William Gray Dixon. William studied at the University of Glasgow and taught English at the College of Engineering in Tokyo between 1876 and 1880.² Glasgow born Henry Dyer (1848-1918) was the founding Principal of the College. Glasgow and Japan had very close relations, as seen in the example of the exchange of gifts between the Glasgow City Museum and the

Imperial Museum in Tokyo in 1878-79.³ William returned to Scotland in 1880 and studied theology at New College, Edinburgh; he then moved to Melbourne, Australia, where he became a minister.

While studying theology in Edinburgh, he wrote a large book of over 700 pages, *'The land of the morning: an account of Japan and its people, based on a four years' residence in that country,'* published in 1882⁴, which tells us that he travelled extensively during his four years in Japan and observed the country closely. After leaving Japan, William wrote that publishing the book made it necessary to record reliable information about the country, as there was so much misinformation about Japan in the West. In addition, he had been a member of the Asiatic Society of Japan during his stay in the country, serving as an auditor with Ernest Mason Satow (1843-1929). He remained a non-residential member of the Society after his departure, which demonstrates that he continued to be a member after he left Japan. Thus, his interest in Japan remained for some years.⁵

3. James Main Dixon and his Japanese students

William's younger brother James Main Dixon is thought to have come to Japan to replace his older brother. According to his autobiography, he was born in Paisley and had one older brother, William, one younger brother, and three sisters. In 1885, one of his sisters, Mary, married Scotsman Cargill Gilston Knott (1856-1922), a professor at Tokyo Imperial University between 1883 and 1891. James studied at Ayr Academy, matriculated to the University of Edinburgh in 1872, where he studied for two years before spending a winter in Ireland. He then returned to Scotland and gained a scholarship requiring residence at the University of St. Andrews and studied philosophy and literature for two years. At the University of St. Andrews, he won the Shakespeare prize and the Early English Text Society prize. He then accepted an offer to tutor a young Englishman in France and spent a pleasant winter on the Spanish frontier. In 1878, he was appointed as a tutor in Philosophy and English Literature at St. Andrews. In May 1879, he accepted the post of professor and secretary at the Imperial College of Engineering in Tokyo, which was offered through the London agent. He sailed for Japan in September of that year. He taught English language and literature at the College of Engineering in Tokyo from 1880 and then at Tokyo Imperial University from 1886 to 1892.⁶ He was awarded the Order of the Rising Sun, Gold Rays.⁷

What was Dixon like as a teacher in Japan? In his memorial to Dixon, the English language scholar Okakura Yoshisaburō (1868-1936) recalled, 'Mr Dixon

used to go to work on horseback, accompanied by a large St Bernard dog.’⁸ The first student of the English Department of Tokyo Imperial University, Tachibana Masaki (1865-1937), gave more details, recalling that when he visited Dixon's house in Myōgadani, Koishikawa to take an examination, Dixon stopped the examination after three or four minutes and played ball in the garden with the students, after which he had tea and a meal. Tachibana was fascinated with a meal cooked by Mrs Dixon, since Western food was still a rarity. In addition, we learn from an episode written by Tachibana that Dixon was a generous and enthusiastic educator. When a British drama company came to Yokohama to perform *Macbeth*, Dixon told Tachibana that if he would like to continue studying English literature, he should go and see the play. Since Tachibana could not afford to go to Yokohama, Dixon covered the train fare and ticket price.⁹

Dixon's most well-known student is a great writer from the Meiji and Taishō periods Natsume Sōseki. Sōseki, who expected to study English literature, was a little dissatisfied with Dixon's focus on language acquisition. In a later lecture, he said, 'I was made to read poems, sentences, and compositions in front of him, and he highlighted missing articles and my pronouncing them wrong.' Moreover, he says that he did not learn anything about the literature.¹⁰ However, the relationship between Dixon and Sōseki seemed good enough that Sōseki translated *Hōjōki* by Kamono Chōmei for Dixon in 1891. Written by Kamono Chōmei in 1212, *Hōjōki* is one of the most famous essays in Japanese medieval literature. The essay expresses the Japanese view of impermanence, the idea that everything in the world is constantly changing and that nothing is ever the same. Based on this translation, Dixon presented a paper titled 'Chōmei and Wordsworth: A literary parallel' at the Asiatic Society of Japan meeting on February 10, 1892. He discussed the views of nature in Japanese and English medieval literature. Dixon modified the translation by Sōseki and published 'A Description of My Hut' in the *Transactions of the Japan Asia Society* in 1893¹¹, and acknowledged Sōseki at the beginning of his article as follows:

For the original draft of this translation, as well as for much valuable assistance in the explanation of the details in the translation and the introduction, I must acknowledge my great indebtedness to Mr. K. Natsume, a student of English literature at the Imperial University.¹²

There is no doubt that Sōseki had such a high level of English language ability as

a student that he translated Japanese classics and offered them to his teacher. In later years, Sōseki gained a scholarship from the Japanese government and went to London in 1900 for two years. He wrote that these two years were ‘the most unpleasant years I have ever spent in my life’; he was deeply depressed with the foggy city. Before returning to Japan, in October 1902, he visited Pitlochry in Scotland, the native land of Dixon, to be refreshed and stayed there for about two weeks. He remained with John Henry Dixon (1838-1926), who travelled the world between 1899 and 1906 and acquired a collection of Ainu artefacts in Japan, which are now in the Perth Museum in Scotland. The relationship between James Henry Dixon, Sōseki, and James Main Dixon is not known at present. However, it is interesting that when ethnology arose in Britain in the nineteenth and early twentieth centuries, Dixons showed their interest in the Ainu and brought back objects to Britain.

4. Visit to Hokkaido^{1 3}

James Main Dixon described his trip to Hokkaido in his articles: ‘Traveling Yesso’ & ‘Traveling Yesso II’ in 1881 and ‘Visit to Poronai’ in 1882. He also described and recorded artefacts and culture of Ainu in ‘Aino Illustrations, Notes to Illustrations’ in 1882 and ‘The Aino Language I, II’ in 1883.^{1 4} He visited Hokkaido relatively soon after he arrived in Japan although it is not known why and how he came to visit. However, his brother William described the topography and climate of Japan in considerable detail, including Sakhalin, Ezochi (Hokkaido), and the Ainu in his book, *The Land of the Morning*. Therefore, James was probably inspired by his brother. William wrote that his colleague Edward Kinch (1848-1920) provided detailed information about Hokkaido. Kinch came to Japan in 1876 and taught agriculture at the Imperial College of Engineering until 1880. Before coming to Japan, he was an assistant to Arthur Herbert Church (1834-1915), Professor of Science at the Royal Agricultural College Cirencester, a collector of Japanese objects, especially *tsuba*. Church’s Japanese collection was exhibited at the Burlington Fine Arts Club in 1894.^{1 5}

Dixon may have visited Hokkaido at least twice. In ‘Traveling in Yesso,’ he describes a journey by horse, and a route is given for a comfortable trip through Hokkaido in three weeks. He presumably travelled between August and September that year, as he wrote that the Horonai Public Railway was still under construction. The Hokkaido Kaitakushi, established by *the Meiji* government to develop the resources of Hokkaido and embarked on the development and management of the

island, constructed the Horonai Public Railway between Temiya (Otaru City) and Horonai (Mikasa City) to develop a route to transport coal from the Horonai Coal Mine to the port in Temiya. A trial run between Temiya and Sapporo was conducted in October 1880, and it was officially opened in November. The opening of the Horonai line from its inception to Horonai Station was in November 1882. It seems likely that the Horonai was called 'Poronai' at that time.^{1 6} It is therefore likely that Dixon visited Hokkaido on at least two occasions, in 1881 and 1882. In 'A Visit to Poronai,' he wrote the following.

Poronai is situated amongst the hills about forty miles E. by N.E. from Sapporo, the capital of Yezo. The railway I mentioned in a former article as in course of construction, with Poronai as its terminus, is now well advanced, ... As I had the advantage of travelling along the route with the engineer-in-chief a short time ago, a few notes may be interesting.^{1 7}

He continued, 'We were taken down on this occasion by the 'Yoshitsune'.^{1 8} 'Yoshitsune' was the first of the two cars imported by Horonai Public Railway in 1880 and was given the number 1. It was the flagship train and pulled the Imperial Train of the Meiji Emperor's tour to Hokkaido in 1881. Therefore, he travelled extensively around Hokkaido by horse and occasionally by boat to enjoy the scenery in 1881, and in 1882, he must have taken a train and visited the Horonai Coal Mine.

Dixon seemed to have found his native Scotland in the scenery of Hokkaido. He wrote, 'The situation of Biratori is most picturesque; the view of the river windings from the shrine of Yoshitsune reminds one faintly of the view of the Forth from Stirling Castle, all however in miniature.'^{1 9} And 'Fukuyama is finely situated on the western side of its bay ...The coast in this neighbourhood resembles the bleak eastern shores of Scotland, and is indeed subject to somewhat the same climate influences.'^{2 0}

When and how did Dixon make contact with the Ainu people and obtain the items mentioned above? Although he presented his paper 'The Tsuishikari Aino' at the Asiatic Society of Japan meeting on November 8, 1882^{2 1}, his encounters with the Ainu people are described in an article entitled 'Traveling Yesso I,' published in 1881. In this article, he wrote the following:

A favorite excursion, twice made by the writer, is to Tsuishikari, an Aino

settlement, situated at the point where the river on which Sapporo stands falls into the large Ishikari river [sic]. It is best to go down in an Aino boat, which consists of a single long hollowed out, very long and narrow.^{2 2}

In 1875, Japan concluded a treaty with Russia to exchange Sakhalin for the Kuril Islands. As a result of this treaty, people living in Sakhalin were forced to move to Wakkanai, then to Tsuishikari (now Ebetsu) by the Meiji government in 1876. Therefore, Dixon visited Tsuishikari and met the Aino people who had once lived on Sakhalin. Between 1881 and 1883, he wrote six articles regarding his visit to Hokkaido. He also stated that he had collected the artefacts from the Aino during the summer of 1881 and 1882 at different Aino settlements. He explains the details of these artefacts in his 'Notes to Illustrations' with illustrations (Appendix1). These bow, arrow, flute, and costume are thought to have been donated to the Paisley Museum in his native Scotland.^{2 3}

5. Summer Holiday in Karuizawa

One of Dixon's activities, which he did not write about, is his summer holiday in Karuizawa, which influenced the lifestyle of modern Japanese. The small town of Karuizawa in Nagano Prefecture became one of Japan's most well-known summer resort areas. With its view of the active Asama volcano, it was one of the 69 inns on the Nakasendō Highway, one of the five highways that flourished during the Edo period (1603-1868) and was called Karuisawa-shuku. It connected Kyoto and Edo. Nakasendō was also called 'Kisoji' because it passed through Kiso and was actively used to transfer people to and from work and carrying *daimyō* (feudal lords) for *sankin kōtai*, the administrative systems in the Japanese feudal period. In the Meiji period (1868-1912), due to the change in the social system and the abolition of *sankin kōtai*, Karuizawa's role as a post town ended, and it fell into decline.

It is unknown who the first Westerners to visit Karuizawa at the beginning of the Meiji era were. However, from his diary, it is known that Ernest Mason Satow visited Karuizawa between 11 and 12 January 1873.^{2 4} Furthermore, in *A Handbook for Travelers in Central & Northern Japan* published in 1881 (Fig. 1), Satow and Albert George Sydney Hawes (1843-1897) wrote about Karuizawa as following.

The lofty situation, 3,270 feet above the level of the sea, renders the climate

very cool during the summer months, and the absence of mosquitoes is another recommendation in its favour as a place of retreat from the unhealthy heat of the plains.^{2 5}

James' brother William is also known to have travelled around the central part of Japan and climbed Yatsugatake, Hakusan, and Tateyama with Robert William Atkinson (1850-1929) and Nakazawa Iwata (1858-1943) in the summer of 1879. Furthermore, in the paper presented at the Asiatic Society of Japan meeting on October 14, 1879, Atkinson mentions the view of Mount Asama rising in Karuizawa.^{2 6} William recalls his travel with Atkinson and Nakazawa as follows:

Behold a string of six jin-riki-shas spinning across the prairie at the base of the volcano Asama- yama, toiling up the broad new road over the pass of Usui on the Nakasendō, then leaping in an almost dangerous zig-zag down to Sakamoto and Matsuida...^{2 7}

Karuizawa-machi shi (History of Karuizawa) records that James visited Karuizawa passing through the Miwa Pass in August 1885 with Alexander Croft Shaw (1856-1902)^{2 8}, an Anglican missionary and minister to the British Legation in Japan. On the other hand, in April 1886, Tsuboya Zenshiro (1862-1942), the chief editor of the magazine *Taiyō*, wrote that on his way to Nagano, Dixon passed Karuizawa and climbed up the Usui Pass to the plateau, where the plains were far apart, and Mount Asama towered above the clouds.^{2 9} Whichever route they took to Karuizawa, they found that the cool climate make it a good summer retreat. They found some unoccupied houses and asked to rent one of them during the summer. Dixon chose the inn called Kameya (fig.1), owned by Sato Mampei (1868-1918), which featured in the Sato and Hawes guide book and later became the Mampei Hotel. Shaw chose the detached house of Takabayashi Kunpei. Both families came to Karuizawa to spend their summer holiday in 1886. This was the beginning of the town of Karuizawa as a summer resort for foreigners living in Japan. Kameya was a long-established inn founded by Sato Manemon in 1764. However, it was closed following the decline of inn towns due to the end of the Shogunate, and the owner of Kameya, Sato Mampei, was working for the Nagano Prefectural Government. He was delighted to hear that an honorary foreign employee wanted to rent Kameya and later visited the University of Tokyo to meet Dixon. Mampei quit the prefectural office to become a chef for Dixon; this was a business chance to

develop a declined town.^{3 0} Thus, in 1894, Mampei renovated Kameya Ryokan from an inn into a Western-style hotel and changed its name to the Kameya Hotel. In 1896, it was renamed once more as the ‘Mampeï Hotel’ in 1896.

James’s brother-in-law, Cargill Gilston Knott presented a paper, ‘Notes on the Summer Climate of Karuizawa’ at the Asiatic Society of Japan meeting on June 10, 1891, and it was published in the next year their journal the following year.^{3 1} He said, ‘Karuizawa, at the head of the Usui Pass, is now recognised as one of the principal summer resorts of the foreigner residents of Tōkyō. As such, its history dates from the year 1886, when the Venerable Archdeacon Shaw and Professor J.M. Dixon discovered its peculiar merit.’^{3 2} Knott presented temperature and other data from the Central Methodological Office compared Karuizawa to Tokyo and proved the Karuizawa is very cool and refreshing in the summer months, making Karuizawa such a pleasant summer resort. However, it was not only the weather conditions but also the landscape that appealed to him as he wrote, ‘Dense foliage and fantastically weathered rocks combine in shaping some of the most wonderful scenery of Japan.’^{3 3}

Following Dixon and Shaw’s visit, Karuizawa gradually became known among foreigners as a summer resort place. On July 27, 1889, *The Shinano Mainichi Shinbun* reported the names, nationalities, and occupations of foreigners staying in the prefecture for academic research and recreation.^{3 4} This article shows that Dixon and his wife spent June 26-July 10 and July 20-September 20 in Karuizawa, while Dixon’s sister and brother-in-law Knott spent July 9-September 10 there with their child. In addition, 16 foreign guests stayed at Kameya that summer. According to *The Shinano Mainichi Shinbun* of July 30, 1893, 170 foreigners were staying in Karuizawa, and this number would rise to 300 by the following month. It is clear that the construction of a hotel was necessary because of the large number of foreign visitors.^{3 5} Those who saw this demand as a commercial opportunity opened the Karuizawa Hotel and the Mikasa Hotel to accommodate foreign summer visitors. At the same time, there was an increase in the number of foreigners who constructed holiday homes. As foreigners were not allowed to own the estate, the titleholder was Japanese, like Sato Mampei.

In 1893, Yujiro Hatta (1849-1930), a naval captain who had an experience of studying in Britain and is thought to have visited Scotland around 1874^{3 6}, became the first Japanese person to build a villa in Karuizawa. Since then, wealthy Japanese politicians and people in business began to purchase estates there to escape the heat and enjoy the cool climate. Thus, Karuizawa was developed as a

summer resort and has been so ever since.

6. Conclusion

During the Meiji period, a large number of government-funded foreign employees came to Japan and introduced Western civilisation to the country. However, there are often only fragmentary records of their presence. James Main Dixon's case is one of many. He is best known in Japan as an English teacher of Natsume Sōseki. Little is known about his travels to Hokkaido, interactions with the Ainu people, and Ainu artefacts and donations to the Paisley Museum in his native Scotland. Sakaguchi Ryo highlighted that Dixon's articles about the Sakhalin Ainu culture, especially when they were living in Tsuishikari, were very few and valuable.^{3 7} The details of the Ainu objects donated by Dixon to the Paisley Museum will need to be clarified. As for Dixon's visit to Karuizawa for a summer holiday with Shaw, the latter is more often mentioned than Dixon in Karuizawa because of his Christian missions.

There is a relative lack of research has been done on Dixon's twelve years in Japan. To shed light on what he brought to Japan and what he brought back home; a more comprehensive collection of material is needed in the future.

[Appendix 1]

James Main Dixon, 'Aino illustrations,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 2(10), October, 1882, Yokohama: Kelly & Co., opposite page 480, pp.507-508, 528; 'Notes to illustrations,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 2(11), November, 1882, Yokohama: Kelly & Co., p. 507 & opposite page 528.

Notes to illustrations. By J.M. Dixon, M.A.

The articles represented were collected by me during the summer of 1881 and 1882 at different Aino settlements which I visited in Yezo. A further set of illustrations will appear in the December number of the magazine.

Aino Implements.

All the implements represented on the first page I bought from the Tsuishikari Aino, a tribe which came quite recently from Sagalin [sic.] or Karafto.

No.1, the *pera* or staff; No.2, the *wosa* or comb; No.3, the *affunnit* or shuttle,

are instruments used by the women in weaving the native cloth from the bark of *ohio*, a species of elm.¹

No.4 is the barb, *kite*, of the harpoon employed in capturing seals.

No.5 is a hook, *yotép*, used in landing large fish. It is flung so that the larger finger to which the string is attached first enters the victim's back, then, by a jerk the hook is turned over in such a way that both points insert themselves.

Aino household utensils.

Nos. 6, 7 are trays (*otski*) which I bought in Sapporo. They show well the species of ornamentation affected by the Ainos.

No.8 is a rice-bowl, *shikaribachoyene*, and No.9 a fish-bowl, *chebechoyene*, the use of both being confined to the Tsuishikari Ainos; at least, native Yezo Ainos to whom they were shown could not name them, and said they had no such articles in their houses.

Nos.10, 11 are *kasup* or spoons. It is noticeable that the Ainos take pride in cutting articles, even such as are composed of several parts with joints, from a single piece of wood.

Aino clothing.

No.12, of which back and front (half) views are given, represents a *tsikiribi* or ornamented Aino coat. The actual coat from which the sketch is taken I bought from a Biratori woman through the kind offices of old Penri, the chief. It had just been washed and was hanging up to dry, and thus attracted my attention. The materials of which it is composed are not of native manufacture-pieces of blue, white and red Japanese cotton cloth, -but the design and workmanship are pure Aino.

No.13 is an apron, *maitare*, No.14 a girl's head-dress, *hetomoye*, and No.15 a man's legging, *hos*.

Aino images and other articles.

Nos.16a, 16b, 16c, are Aino images or god-symbols (*inawo*). No special sanctity seems to attach to them, for an Aino will readily whittle one for a stranger from a freshly-cut branch stripped of its bark.

No.16a is Opitta-kamui, the Universal God.

No.16b is Chup-kamui, the Sun God.

No.16c has an ornamented stem showing it to be a goddess. She is Tombekamui, the Moon Goddess.

No.17, of which a flat and a side view are given, represent an *ikōnit* or

¹ Botanists are not quite agreed, I believe, on the *genus* of the tree.

moustache lifter, used when an Aino eats or drinks. His first act in drinking is to raise the *sake* cup, dip the *ikōnit* into it, and sprinkle a few drops in turn to those gods whom he specially worships. He uses it also for the more practical purpose of preventing his moustache interfering with the free passage to his mouth of food or drink. The carving on the one represented is meant for a seal.

No.18 is *makiki* or knife.

No.19 is a *kisheru* or pipe or white wood, with a bowl lined with lead. The women are incessant smokers.

Aino Musical instruments.

No.20 is a *mokuni* or mouth-harp of wood. The native of Formosa are said to have a similar instrument, but with a tongue of copper. I have seen two metal Jew's trumps, exactly similar to the vulgar home instrument, in the possession of Aino women, who were playing on them very sweetly. An Aino told me that they got them from Santan (Manchuria).

No.22 is the *tokari* or five-stringed lute. The strings (evidently got from a Japanese) are attached at the narrow end to a piece of salmon-skin and cross two bridges. The woman at Tsuishikari from whom I bought it played a few monotonous airs upon it with her fingers.

Nos.21a, 21b are bow (*ku*) and an arrow (*ai*). The bow is of iromaki wood; the arrow has a barb of Santan metal. The man who sold me them told me they had killed three bears.

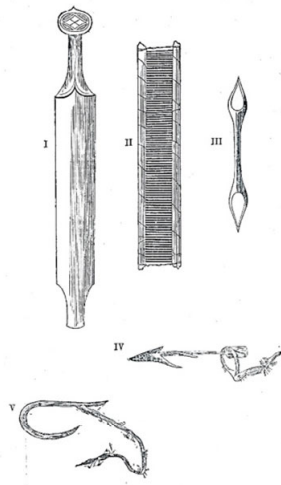
An Aino grave.

It will be noticed by comparison with pictures of other Aino tombs* that the Tsuishikari Aino tomb differs considerably. A freshly cut log about 3 1/2 feet long is stripped of its bark and of all its offshoots except one, and after slight ornamentation, such as is shown in the present engraving, is fixed in the earth over the head of the dead person. Six little pegs of light wood, and two flat pieces of dark wood with carving mark out the grave. Bits of blue and orange cloth were attached here and there to these and to the large memorial log. A toy spear and harpoon and lean against the log.

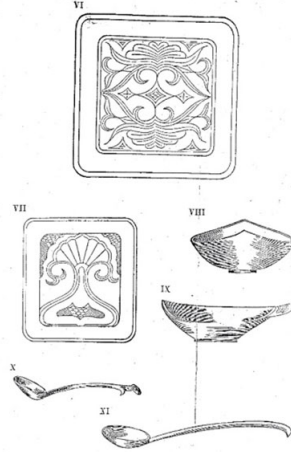
This is a sketch of the grave of an odd Aino who died in the last week of August of this year, at a time when I happened to be at Tsuishikari. Aino tombs are very difficult indeed to find, and the Ainos refuse to conduct strangers to them.

*See Scheube's Illustrations, Tafel VI; Transactions of the German Asiatic Society of Japan February, 1882.

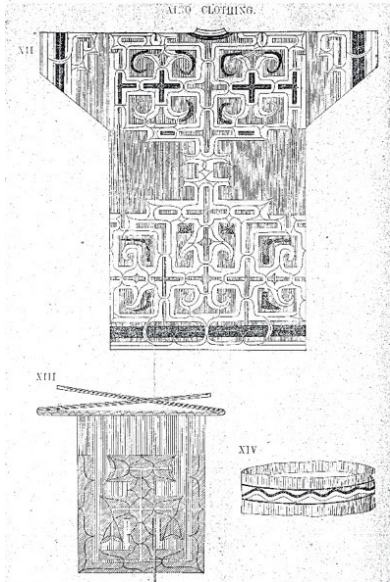
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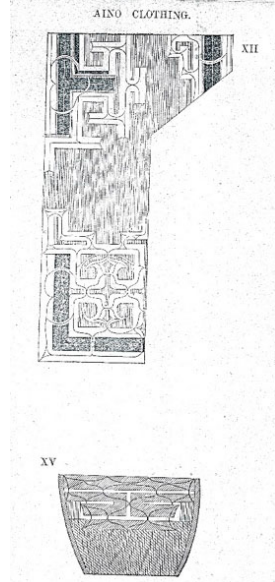
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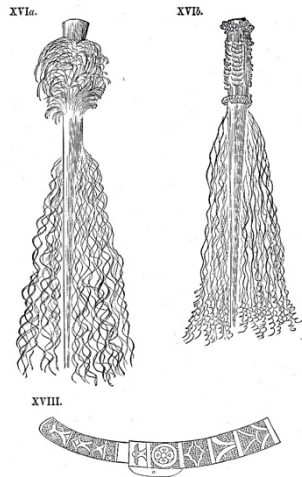
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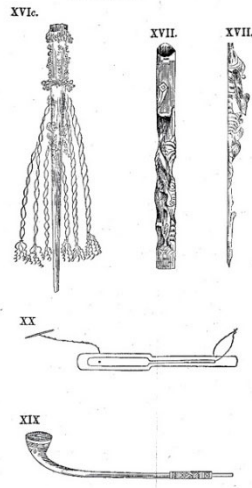
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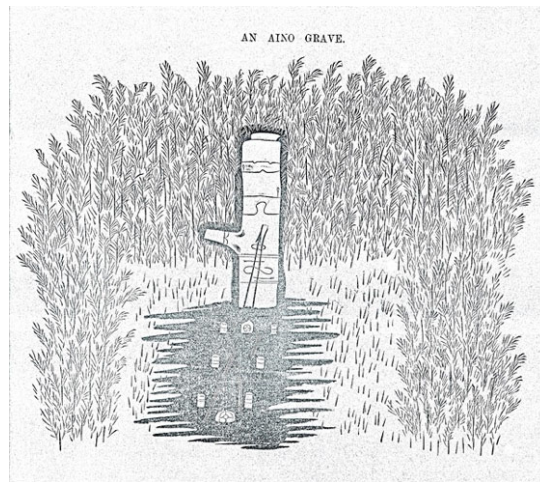
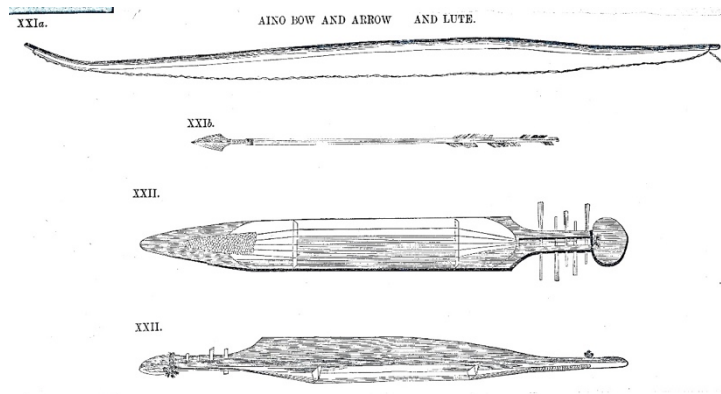
AINO IMAGES.



AND OTHER ARTICLES.



James Main Dixon's Stay in Japan From 1880 to 1892



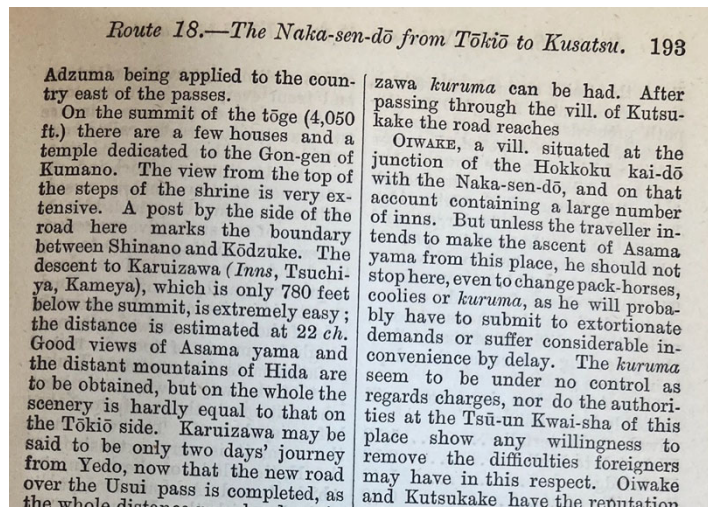
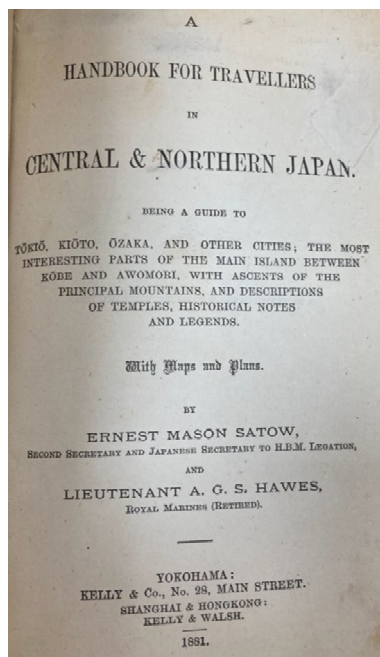


Fig. 1: Ernest Mason Satow & Albert George Sydney Hawes, *A handbook for travelers in Central & Northern Japan. Being a guide to Tōkiō, Kiōto, Ōzaka and other cities; the most interesting parts of the main island between Kōbe and Awomori, with ascents of the principal mountains, and descriptions of temples, historical notes and legends*, Yokohama: Kelly & Co.; Shanghai: Kelly & Walsh; Hong Kong: Kelly & Walsh, 1881.

Shinshu University Central Library, Special Reading Room Collection: 0011989373

(Underlined in red by the author)

Notes

¹ For instance, see James Main Dixon, 'Robert Burns and his age,' Van Schaick Hall, The Yokohama Literary Society, *The Japan Weekly Mail*, February 13, 1892, pp.227-230.

² Kita Masami, *Kokusai Nihon o hiraita hitobito: Nihon to Scotland no kizuna-* (The People who pioneered international Japan: The bonds between Japan and Scotland), Dōbunkan, Tokyo, 1984.

³ Ono Ayako, 'Glasgow to Nihon no buppin kōkan to sono haikai ni tsuite: 1860 kara 1870 nendai no Glasgow to Nihon no kōryū o chūshin ni (The exchange between Glasgow and Japan and its background in the 1860s and 1870s),' *Shinshudaigaku Kyōikugakubu Kiyō (Journal)*, Faculty of Education, Shinshu University, vol. 114, 2005, pp. 113-120.

⁴ William Gray Dixon, *The land of the morning: an account of Japan and its people, based on a four years' residence in that country*, James Gemmel, Edinburgh, 1882.

⁵ Report of the president and council of the Asiatic Society laid before the members at the annual meeting held in Tōkiō, June 22, 1878, *Transactions of the Asiatic Society of Japan*, vol. 6, Part II 1878, Yokohama, 1878 & 'List of Members,' *Transactions of the Asiatic Society of Japan*, vol. 9, Part III 1880-1881, Yokohama, 1881.

⁶ James Main Dixon, 'Autobiography of Professor Dixon,' *The chugwai eijishinbun*

kenkyuroku (Study of Chinese, foreign and English news), Tokyo: Kokumin Eigakukai Shuppankyoku, March 25 1895, pp.5-6; 'An autobiography,' *Eigo seinen (The rising generation)*, vol. 70 no. 5, December 1, 1933, p. 146; Ozawa Akiko, Tsuchihashi Kinuko, Suzuki Noriko and Umezu Shigeo, 'James Main Dixon April 20 1856-September 27, 1933,' *Kindai bungaku kenkyu sōsho (Modern Literary Studies Series)*, Showa Joshidaigaku Kindaibungaku Kenkyushitsu (Showa Women's University, Modern Literature Research Unit), 1972, pp. 320-367; Tsukamoto Toshiaki & Hisaizumi Nobuyo, 'James Main Dixon denhoi (Biographical supplement of James Main Dixon),' *Hikaku Bungaku (Comparative Literature)*, Nihon hikaku bungakukai (Japan comparative literature association), vol. 32, 1990, pp. 89-123.

⁷ The University of Tokyo archive, Digital archive.

<https://uta.u-tokyo.ac.jp/uta/s/da/document/9b0034044cb171e288551ad25ea20feb> (accessed: September 29, 2021)

⁸ Okakura Yoshisaburo, 'Prof. J. M. Dixon no kotodomo (About Prof. J. M. Dixon),' *Eigo seinen (The rising generation)*, vol. 70 no. 5, December 1, 1933, pp. 150-151.

⁹ Tachibana Masaki 'Dixon sensei (Mr Dixon),' *Eigo seinen (The rising generation)*, vol. 70 no. 5, December 1, 1933, p. 147; Kamei Shunsuke, *Eibungakusha Natume Sōseki (English scholar Natume Sōseki)*, Tokyo: Shokakusha, 2011, pp. 5-22.

¹⁰ Natsume Sōseki, 'Watashi no kojīn-shugi (My Individualism),' lecture given at the meeting of Gakushuin Hojin-kai, November 25, 1913. See *Natsume Sōseki-shū 1. Gendai Nihon bungaku taikai 17 (A Collection of writings by Natsume Sōseki 1. Modern Japanese Literature 17)*, Chikumashobo, 1968, pp. 413-426.

¹¹ James Main Dixon, 'Chomei and Wordsworth: a literary parallel,' *Transaction of Asiatic Society of Japan*, vol. 20, Yokohama: Meiklejohn & Co., No. 49, 1893, pp. 193-204; 'A Description of My Hat,' *Transaction of Asiatic Society of Japan*, vol. 20, Yokohama: Meiklejohn & Co., No. 49, 1893, pp. 205-215. Komiya Toyotaka, *Natume Sōseki*, vol.1, Iwanami Shoten, Tokyo, 1953, p.20.

¹² Dixon, 'A Description of My Hat,' *Transaction of Asiatic Society of Japan*, vol. 20, no. 49, Yokohama: Meiklejohn & Co., 1893, p. 205.

¹³ Dixon wrote 'Yesso' in 1881 and 'Yezo' in 1882 for present-day Hokkaido, which was known as Ezochi in the Edo period. The Kaitakushi (Hokkaido Development Office) was named 'Hokkaido' by the Meiji government in 1869. The current work follows the original when quoting Dixon's description. In all other cases, the current name, Hokkaido, is used.

¹⁴ James Main Dixon, 'Traveling in Yesso,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 1. no. 11, November 1881, Yokohama: Kelly & Co, pp. 421-425; 'Traveling in Yesso II,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 1. no. 12, December 1881, Yokohama: Kelly & Co., pp. 466-471; 'A visit to Poronai,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 2. no. 10, October 1882, Yokohama: Kelly & Co., pp. 436-440; 'Aino illustrations,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 2(10), October, 1882, Yokohama: Kelly & Co., opposite page 480, pp.507-508, 528; 'Notes to illustrations,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 2(11), November, 1882, Yokohama: Kelly & Co., p. 507 & opposite page 528; 'The Aino language,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 3, no. 2, February 1883, Yokohama: Kelly & Co., pp. 67-71; 'The Aino language,' *The chrysanthemum: a monthly magazine for Japan and the Far East*, vol. 3, no. 3, March 1883, Yokohama: Kelly & Co., pp. 110-113.

¹⁵ Burlington Fine Arts Club, *Catalogue of specimens of Japanese lacquer and metal work exhibited in 1894*, London; printed for the Burlington Fine Arts Club, 1894.

¹⁶ Nihon kokuyū tetsudō, *Hokkaido tetsudō hyakunen-shi (One Hundred Years of Hokkaido Railway)*, Tetsudō kōsai kai, Sapporo, 1976, pp. 20-94.

¹⁷ James Main Dixon, 1882, p. 436.

¹⁸ Ibid., p. 437.

¹⁹ James Main Dixon, 1881, p. 467.

²⁰ Ibid., p. 469.

²¹ See n. 14.

²² James Main Dixon, 1881, p. 424.

²³ James Main Dixon, 1882, pp. 480, 507-508, 528.

²⁴ Earnest Satow, *Diaries of Sir Ernest Mason Satow 1870-1883 ~A diplomat in Japan part II~*, edited and annotated by Ian Ruxton, Kyushu Institute of Technology with a Foreword by Sir Hugh Cortazzi, Her Britannic Majesty's Ambassador to Japan, 1980-84, Eureka Press, Tokyo, 2015, pp. 78-79; Nakayasu Hiroki, *Mampeï Hotel monogatari. Karuizawa to tomoni hyakunen (The Story of the Mampei Hotel. 100 years in Karuizawa)*, Nagano: Mampei Hotel,

1996, pp. 31-36.

^{2 5} Ernest Mason Satow & Albert George Sydney Hawes, *A handbook for travelers in Central & Northern Japan. Being a guide to Tōkiō, Kiōto, Ōzaka and other cities; the most interesting parts of the main island between Kōbe and Awomori, with ascents of the principal mountains, and descriptions of temples, historical notes and legends*, Yokohama: Kelly & Co.; Shanghai: Kelly & Walsh; Hong Kong: Kelly & Walsh, 1881.

^{2 6} Robert William Atkinson, 'Tatsu-ga-take, Haku-san, and Tate-yama. Notes of a summer trip,' *Transaction of Asiatic Society of Japan*, vol. 8, 1880, pp. 1-57.

^{2 7} William Gray Dixon, *op.cit.*, p. 658.

^{2 8} *Karuizawa-machi shi - Rekishi (Kingendai) (Magazine of Karuizawa. History-modern and contemporary)*, Nagano: Karuizawa-machi shi Kankō Iinkai (Karuizawa Town History Publication Committee), 1988, p. 619.

^{2 9} Tsuboya Zenshiro, 'Karuizawa no konjaku (Karuizawa now and then),' *Taiyō (The Sun)*, vol. 19, September 1913, pp. 105-110.

^{3 0} Nakayasu Hiroki, *Mampeï Hotel monogatari. Karuizawa to tomoni hyaku-nen (The Story of the Mampei Hotel - One Hundred Years with Karuizawa)*, Nagano: Mampei Hotel, 1996; Kiriya Hideki & Yoshimura Yumi, *Karuizawa no rekishi to bungaku (History and Literature of Karuizawa)*, Banraisha, 2017. See also the official website of the Mampei Hotel: <https://www.mampeï.co.jp/index/english/>

^{3 1} Cargill Gilston Knott, 'Notes on the summer climate of Karuizawa,' *Transaction of Asiatic Society of Japan*, 1892, pp. 565-577.

^{3 2} *Ibid.*, p. 565.

^{3 3} *Ibid.*, p. 566.

^{3 4} 'Westerners staying in the prefecture,' *The Shinano Mainichi Shimbun*, July 27, 1889, p. 3.

^{3 5} 'Karuizawa recent news,' *The Shinano Mainichi Shimbun*, 30 July 1893, p. 2.

^{3 6} Miyana Takashi, 'Tōgō Heihachirō no Eibun Nikki (On Heihachiro Tōgō's Diaries in English),' *Shakai-Shirin, Hosei Journal of Sociology and Social Sciences*, vol. 48 no. 2, 2001, p. 26.

^{3 7} Sakaguchi Ryo, 'The Tsuishikari Ainos: J. M. Dixon, 1882, Tokyo,' *Journal of Chiba University Eurasian Society*, vol. 21, December 2019, pp. 263-293.

* Japanese names are listed family name first, followed by first names.

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