

Hawaii Kotohira Jinsha Hawaii Dazaifu Tenmangu

Autumn Thanksgiving Festival 秋季感謝大祭

The point of Thanksgiving is to remember the things we have to be grateful for. It's our special time to give thanks... not just for the food we partake, but for the thousands of fortunate moments, the multitude of blessings that we receive every day of our lives. Giving thanks is a powerful tool that can dramatically improve your life and the lives of those around you.

The Autumn Thanksgiving Festival is a special day to express gratitude that will enhance every aspect of our lives. The festival commenced at 3:00 pm on Sunday, October 23, officiated by Rev. Masa Takizawa and assisted by members of the Honolulu Shinto Renmei: Rev. Naoya Shimura of Hawaii Ishizuchi Jinja, Rev. Daiya Amano of Izumo Taishakyo Mission of Hawaii and Rev. Akihiro Okada of Daijingu Temple of Hawaii. A Miko mai entitled *Toyosaka no Mai* was performed by Shawna Arakaki.

Kyodan President Shinken Naitoh welcomed guests and invited all to join members for a time of fellowship. A delectable array of Japanese delicacies were prepared by Fujinkai President Miyono Shimoda, Vice-President Kumiko Sakai and the ladies of the women's auxiliary club.

Adding to the enjoyment was classical Japanese dances by the students of Hanayagi Mitsuyuri of Hanayagi Dancing Academy, students of Harry Urata of Urata Music Studio, hula by Lillian Yajima of the Japanese Women's Society, Shigin by Kumiko Sakai and Hatsuko Nakazato, karaoke by Shawna Arakaki and an extraordinary rendition of Yasuki Bushi by Vice President, Robert Shimoda.

The special day was a memorable and enjoyable time of sharing. Mahalo to all who helped in the planning, preparation and clean-up to make this event a success.



MAHALO SUPPORTERS for your generous donations

Thomas & Linda Agawa

Aisen Shiatsu Chiryo-in

Rev. Daiya Amano

Lois Arakaki

Toshiko Fujisaki

Mitsuyuri Hanayagi

Bob Harada

Nobuo & Mary Hayashi

Kyoko Isa

Robert & Jean Ishihara

Hawaii Daijingu

Hawaii Ishizuchi Jinja

Hawaii Izumo Taisha

Honolulu Fukuoka Kenjinkai

Japanese Kitchen Bamboo

Sachiko Kele

Toshiaki Kimura

Elaine Komatsu

Kotohira-gu

Matsuko Kubo

James Kunichika

James & Melba Kurashige

Kendra Marsh

Glenn & Karen Matsumoto

Audrey Miyamoto

Shinken & Marilyn Naitoh

Seikichi Nakama

Masateru & Hatsuko Nakazato

Nakazato Fish Market

Craig & Diane Nishida

Fumiko Nishimura

Axel Obara



Diane Ogasawara

Mitsunobu & Mihoko Ohashi

Toshio & Gladys Okamura

Fujie Sakai

Richard & Kumiko Sakai

Raymond Sekiya

Robert & Miyono Shimoda

Mitsuru & Umeko Suehisa

Alice Sugimoto

Sugimoto Family

Denichi Tanaka

Betty Totoki

James & Roberta Uesugi

Eiko Wong

Calvin Yamada

Thomas Yamamoto

Shigeo & Keiko Yoshinaga

Hawaii Kotohira Jinsha—Hawaii Dazaifu Tenmangu is a 501(c)(3) nonprofit church. All contributions are tax deductible to the fullest extent allowed by law.

Give 5 October

GIVE 5 is a program of the shrine to volunteer **5** hours a month of your time and efforts in assisting to maintain the shrine.

There's always a place to plug in at the shrine. Call Bob Harada at 383-7383 for volunteer opportunities.

MAHALO

Bob Harada

Axel Obara

Irene Takizawa



SHRINE SCHEDULE

神社スケジュール

NOVEMBER 十一月

1-30 Shichigosan 七五三

6 Tsukinami-sai Monthly Service 月次祭

13 Hatsumode Preparations 初詣準備

20 Hatsumode Preparations 初詣準備

DECEMBER 十二月

4 Tsukinami-sai Monthly Service 月次祭

7 Pearl Harbor Memorial Service
パールハーバー・メモリアル・サ-ビス

TBA Clean Up & Mochi Pounding
煤払いと餅つき

30 Hatsumode Preparations 初詣準備

30 Toshi koshi no O-oharae 年越の大祓

Autumn Thanksgiving Festival



MAHALO VOLUNTEERS

Rev. Daiya Amano
 Shawna Arakaki
 Bryson Goda
 Linda Goda
 Hanayagi Dancing Academy
 Hanayagi Mitsuyuri
 Hawaii Senbukan
 Bob Harada
 Nobuo Hayashi
 Juston Isa
 Kyoko Isa
 Michelle Johnson

Robert Johnson
 Sachiko Kele
 Audrey Miyamoto
 Marilyn Naitoh
 Shinken Naitoh
 Hatsuko Nakazato
 Craig Nishida
 Diane Nishida
 Jill Nishida
 Fumiko Nishimura
 Axel Obara
 Mihoko Ohashi

Mitsunobu Ohashi
 Kumiko Sakai
 Richard Sakai
 Miyono Shimoda
 Robert Shimoda
 Rev. Naoya Shimura
 Rev. Akihiro Okada
 Irene Takizawa
 Betty Wakatake
 Eiko Wong
 Lillian Yajima



Local Kine Grindz 寿司 Sushi



すしの起源は、紀元前4世紀頃の東南アジアにさかのぼります。貴重なタンパク質をおぎなうため、米の中に塩味をつけた魚を漬けて発酵させた魚肉保存法だとされています。内臓を処理した魚を米飯に漬け、米飯の自然発酵によって魚の保存性を高めた食べ物でした。このすしを「なれずし」と呼び、数十日から数カ月たったところで魚をとりだし、食べるのは魚だけ、米は捨てられていたのです。

やがて中国に伝わり、平安時代日本にも伝わります。日本人は米飯好きの民族だったので、室町時代後期に魚だけでなくご飯と一緒に食べる「生成ずし」が盛んになりました。魚は半生の状態で米飯もまだ飯として食べられる内に一緒に食べてしまうもので、すしは保存食から料理へと変わるのでした。

ご飯が最初は発酵を助けるためだけであり、貯蔵を目的としていたのですが、江戸時代になると、日本独特のご飯そのものをおいしく食べる「早ずし」へと変わっていきました。自然発酵を待たずに、飯に酢を混ぜ、魚だけでなく野菜・乾物などを用いて作り、この形態は、日本各地にその土地の産物と強く結びついたものとして今でも見受けられます。

19世紀初め頃、東京が江戸と呼ばれていた時代、江戸の町には、屋台を中心とする外食産業が軒を列ねていました。その中で「にぎり寿司」が世に登場しました。江戸前、すなわち東京湾でとれる魚介・のりを使うことから「江戸前寿司」とも呼ばれています。すし商、華屋与兵衛の改良により、そのおいしさ、その簡便さが江戸中の評判になっていったのです。



Japan is an island nation, its surrounding seas warmed by Kuroshio, the plankton-rich Japan Current, and abundant with an astonishing variety of fish and shellfish. Japan has always fed its dense population from the sea and the rice fields, its cuisine emphasizing what nature provides. Sushi, the combination of raw fish and seasoned rice that seems so exotic to foreigners, is a supremely logical food in Japan.

It is said that the origin of sushi is in Southeast Asia. Cleaned, raw fish were pressed between layers of salt and rice and weighted with a stone. After a few weeks, the stone was removed and replaced with a light cover, and a few months after that, the fermented fish and rice were considered ready to eat.

It wasn't until the 1900's that a creative chef named Yohei decided to forego the fermentation and serve sushi in something resembling its present form. It became very popular and two distinct styles emerged. Kansai style, from the city of Osaka in the Kansai region, and Edo style, from Tokyo, which was then called Edo. Osaka has always been the commercial capital of Japan, and the rice merchants there developed sushi that consisted primarily of seasoned rice mixed with other ingredients formed into decorative, edible packages. Tokyo, located on a bay then was rich with fish and shellfish. Although the ornamental sushi of the Kansai region is still very popular, it is the Tokyo-style *nigirizushi* that foreigners are familiar with.



Some rules to remember when eating Sushi:

- Never pass food to someone using chopsticks. This act parallels passing cremated bones of a deceased relative at a Japanese funeral. If you must share food, pass them the plate so that they can pick from it instead.
- If you take food from a shared plate, use the reverse ends of your chopsticks - not the ends which go in your mouth.
- Never bite into a piece of food and then replace the other half on your plate. Once you have picked something up you should eat all of it.
- When not using your chopsticks, you should place them in front of you, parallel to the edge of the sushi bar, with the narrow ends on the provided hashioki; never place them directly on the bar.
- Never leave rice after a meal. Leaving any kind of food is considered rude, but leaving rice is especially so.
- Don't make *wasabi* soup with your shoyu! Sushi chef's cringe at this spectacle that Americans often make. Most westerners eat sushi by dipping it rice-side-down into the shoyu, letting the soy soak up into the rice. However, the purpose of the shoyu is not to flavor the rice, but the fish. As such, the sushi should be dipped rice-side-up in the shoyu and then carried to the mouth.

Dances with Lions



Bryson Goda performing a shishimai at the Autumn Thanksgiving Festival.

Hanayagi Mikami-san (Diane Ogasawara)



Mahalo to Hanayagi Mikami-san (Diane Ogasawara) of Hanayagi Dancing Academy for breathing new life into the shrine's Shishi Gashira lion head.

The relic was sleeping in storage for over 30 years until it was revived by Bob Harada a few years ago for use in his Shishi Mai performances.

The Shishi is a mythical beast thought to exorcise demons and bring happiness and is a popular attraction, especially during New Years. The lion's dance steps are thought to exorcise epidemics and disaster and having your head bitten by the lion is said to bring good health and positive energies for the new year.

The lion is usually manipulated by one person, a performance called hitori-dachi. When it is performed by two people, it is called futari-dachi.

The shrine's Shishi Gashira or lion head is made of Kiri or Asian Paulonia wood and coated with lacquer. Unfortunately, the Shishi gashira suffered the ravages of time with severe damages to the cloth and mane.

Hanayagi Mikami-san hand painted the traditional arabesque Karakusa print onto a new piece of cloth and painstakingly attached it to the lion's head along with new strands of hair.



Let There Be Light

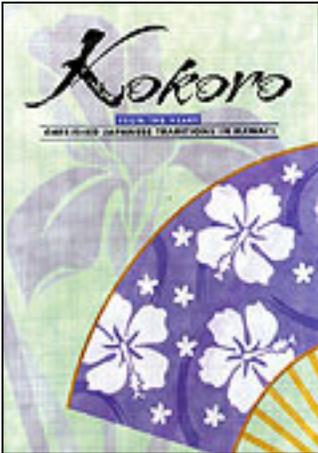
Drug dealers openly roamed Olomea Street 24 hours a day selling illegal drugs. Stolen vehicles were being stripped and constantly left in front of the shrine and prostitutes were plying their trade at night.

Although the number and frequency of illegal activities have plummeted over the years due to aggressive advocacy by the shrine, there was one element of environmental design that was never implemented due to prohibitive costs- exterior lighting on Olomea.

Volunteer Axel Obara defined three primary objectives for the lighting project - safety, security and aesthetics. Materials were assembled, work began on September 19 and was completed on September 26.

The new lights on the freeway side of the shrine have sharply cut criminal behavior and at the same time increased pedestrian visibility, making neighbors feel safer at night. According to HECO, lighting a 45-watt bulb for 10 hours a night costs about 11¢ a night, about \$40 a year.

Mahalo to Axel Obara for undertaking this project and assisting in the shrine's efforts of building community, generating support for anti-crime programs and enhancing the quality of life in our island state.



KOKORO Cherished Japanese Traditions in Hawaii

KOKORO was written in commemoration of the Japanese Women's society of Hawaii's 50th anniversary and has generated interest in the Japanese culture since its publication in 2004.

Tidbits about Japanese beliefs and practices are abound and will give both Japanese and non-Japanese deep insight into the local Japanese culture. The book highlights traditions such as Obon, Shogatsu, Shichigosan, craft ideas and tried and true recipes.

The book came to life in an exhibition of the same name at the Japanese Cultural Center of Hawaii in spring of this year, showcasing a wide range of cultural arts featured in the book.

Proceeds from book sales will go to scholarships for graduate students in the field of gerontology.

Sanshu no Jingi (The Japanese Imperial Regalia)

In recent weeks, the shrine has received numerous inquiries as to the Japanese Imperial Regalia *Sanshu no Jingi*. For those who watch *Yoshitsune* on TV, the battle of Dan no Ura concluded with the defeat of the Heike Clan. Upon realizing their defeat, the grandmother of the child Emperor leads the Emperor and his entourage to commit suicide by drowning in the waters along with the three Imperial Regalia. The Minamoto managed to stop a few of the Heike and recovered the Jewels and Mirror. However, the Kusanagi no Tsurugi sword was lost at sea.

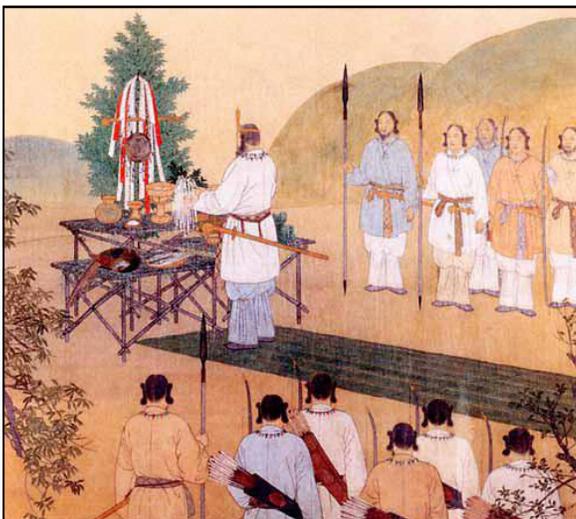
The Japanese Imperial Regalia or *Sanshu no Jingi* consists of the Kusanagi no Tsurugi (sword) Yasakani no Magatama (jewels) and the Yata no Kagami (Mirror) and are sacred relics that are symbols of the legitimacy and authority of the Emperor. According to Shinto thought, the mirror as reflecting everything properly is a symbol of honesty, the sword for courage and the jewels for affection.

According to legend, these treasures were brought by Ninigi no Mikoto ancestor of the Japanese Imperial line, when his grandmother, Amaterasu the Sun Goddess sent him to pacify Japan. The mirror was used to lure Amaterasu from her hiding place when she hid in a cave from her unruly brother, Susano no Mikoto. When she emerged from the cave, the deities of heavens presented her with the Jewels. Magatama jewels are pear shaped pieces of crystal, agate, jasper and other semi-precious stones. The Sword, originally named *Ame-no-Murakumo-no-Tsurugi* was removed from the tail of a serpent slain by Susano no Mikoto and presented to his sister, Amaterasu as a sign of submission.

The sword is stored at Atsuta Shrine in Nagoya, the mirror in the Grand Shrines of Ise in Mie and the Jewels at the Imperial Palace in Tokyo. There are many theories surrounding the Sword. Some say the Sword was lost at sea during the Dan no Ura battle and a replica is stored at Atsuta Jingu. There are also stories that in 668 C.E., a Korean monk named Dogio stole the Sword from Atsuta Jingu, but his ship was lost at sea.



The Sanshu no Jingi - mirror, sword and jewel



Ninigi-no-Mikoto with the Yata-no-Kagami mirror