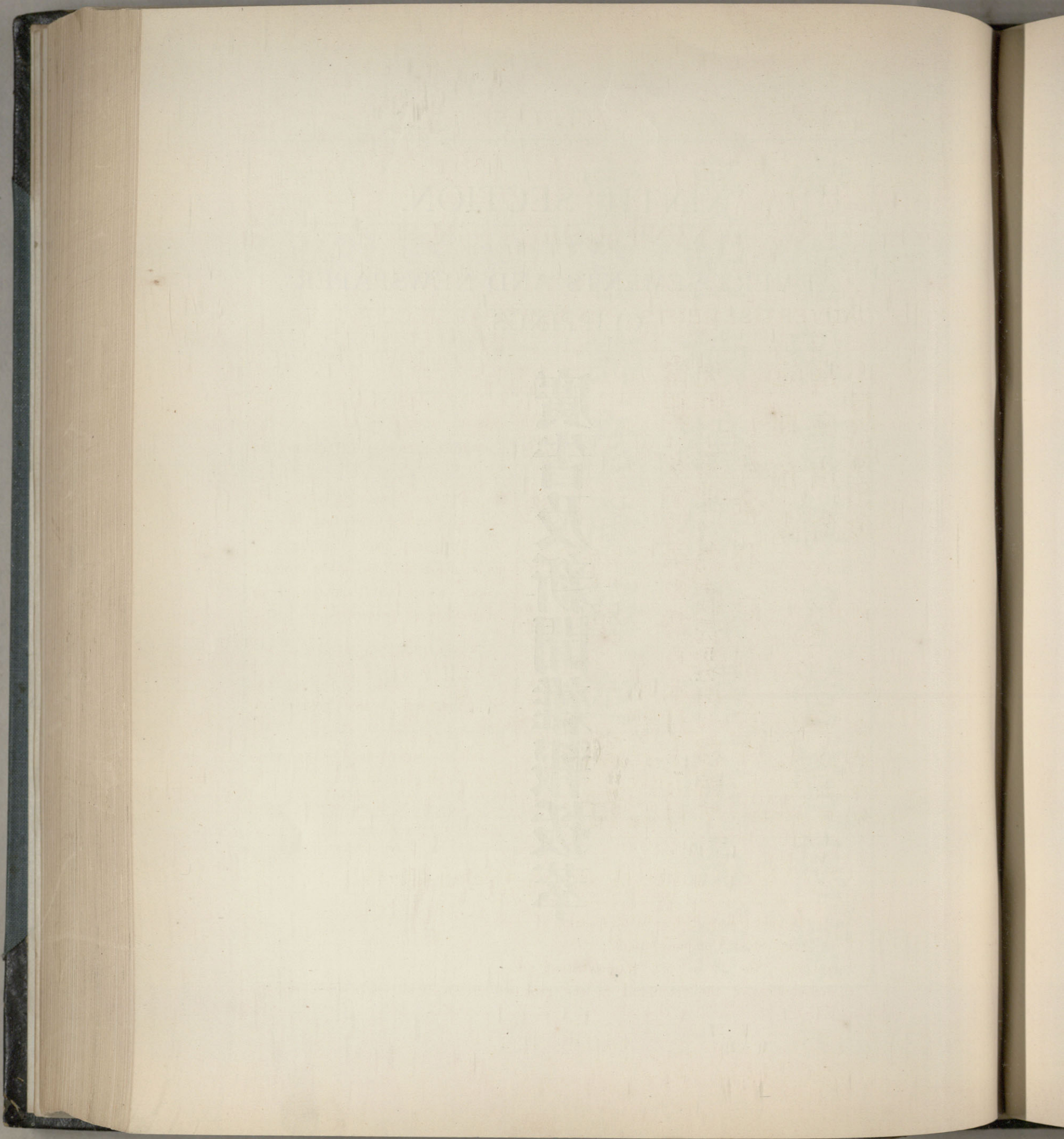


NINTH SECTION.

—
ADVERTISEMENTS AND NEWSPAPER
CLIPPINGS.

廣告及新聞雜報拔萃



NINTH SECTION.

ADVERTISEMENTS AND NEWSPAPER CLIPPINGS.

營業所移轉

日本橋區兜町一番地

株式會社 **第一銀行**

電話 浪花 三十四番 五百卅五番

當銀行家屋改築の爲め本月十五日
 兜町二番地(在來家屋の裏手)假營業所へ移轉す

定期預金 一ヶ年 六ヶ月 七ヶ分

當座預金 百圓に付 壹錢 八厘

小口當座預金 同 壹錢 八厘

預金利息割合

EIGYŌ-SHO ITEN.

NIHON-bashi KU Kabuto-CHŌ ICHI-BANCHI.

KabUSHIKI-GWAISHA DAI-ICHI GIN-KŌ.

DENWA : Naniwa SAN-JŪ-yo BAN, Naniwa GO-HYAKU SAN-JŪ-GO BAN.

TŌ GINKŌ KAOKU KAICHIKU no tame, HONGETSU JŪ-GO-NICHI Kabuto-CHŌ NI-BANCHI (ZAIRAI KAOKU no urate) kari-EIGYŌ-SHO ye ITEN su.

Azukari-KIN RISOKU wari-ai :—

TEIKI azukari-KIN : IK-KA-NEN, SHICHI-BU ; ROK-KA-GETSU, ROKU-BU GO-RIN.

TŌZA azukari-KIN : HYAKU-EN ni tsuki, hi-BU IS-SEN GO-RIN.

Koguchi TŌZA azukari-KIN : onajiku IS-SEN HACHI-RIN.

REMOVAL OF BUSINESS PREMISES.

No. 1, Helmet Street, Nihon-bashi District.

First [Joint Stock Company] Bank.

Telephones : Nos. 34 and 535, Naniwa Street Office.

In consequence of the rebuilding of the premises of the Bank, its business will be

temporarily removed on the 15th instant to No. 2, Helmet Street (at the rear of the present premises).

Interest allowed on deposits at the following rates:—

On Fixed Deposit for 1 year, 7 per cent.

” ” ” ” 6 months, 6½ ” ” ”

On Current Account, 1½ SEN per 100 YEN on daily balances.

On Petty Current Account, 1⅞ SEN per 100 YEN on daily balances.

山 陽 鐵 道

● 日本三景 宮島の紅葉狩

(遊覽切符二週間打通し發賣)

宮島遊覽切符

は賃金半額即

ち(神戸

宮島間)三等往復にて金壹圓六拾五錢

(二等は三等の五割増一)にて左記各驛より是

迄毎土曜日に限り發賣の處今や宮

島觀楓の好季節

に向へるを

以て遊覽客の便を計り十一月一

日より同十四日迄引續

き二週間毎日發賣す

(但賃金半減は社線内とす)

京都、大坂、神戸、兵庫、姫

路、岡山、尾道、三田尻の

八驛

SAN-YŌ TETSUDŌ.

NIHON SAN-KEI no ZUI-ICHI Miyajima no momiji-gari. (YŪRAN-gippu NI-SHŪKAN uchi-tōshi HATSUBAI.)

Miyajima YŪRAN-gippu wa, CHINGIN HANGAKU, sunawachi (Kōbe Miyajima KAN) SAN-TŌ ŌFUKU nite KIN ICHI-EN ROKU-JŪ-GO-SEN (NI-TŌ wa, SAN-TŌ no GO-wari mashi; IT-TŌ wa, SAN-TŌ

CHINGIN no BAIGAKU) nite, SAKI KAKU-EKI yori kore made MAI-DOYŌBI ni kagiri HATSUBAI no tokoro, ima ya Miyajima KWAMPŪ no KŌ-KISETSU ni mukaeru wo motte, YŪRAN-KAKU no BEN wo hakari, JŪ-ICHI-GWATSU ICHI-NICHI yori onajiku jū-yokka made hiki-tsuzuki NI-SHŪKAN MAINICHI HATSUBAI su. (Tadashi CHINGIN HANGEN wa, SHASEN-NAI to su):—

KYŌTO, Ōsaka, Kōbe, HYŌGO, Himeji, Okayama, Onomichi, Mitajiri, no HACHI-EKI.

SAN-YŌ RAILWAY.

Trip to the Maples of Miyajima, the greatest of Japan's "Three Great Sights." (Excursion tickets issued continuously for a fortnight.)

Heretofore excursion tickets to Miyajima at half-price, viz. (Kōbe to Miyajima) third class return, \$ 1.65; second class, 50 % added to the third class fare; first class, double the third class fare, had been issued at the undermentioned stations on Saturdays only. But as the proper season for viewing the maple-trees of Miyajima is now drawing on, the convenience of excursionists will be consulted by the daily issue of such tickets during the fortnight extending from the 1st to the 14th November inclusive. (N. B. The reduction applies only to the Company's lines.)

The stations are:—Kyōto, Ōsaka, Kōbe, Hyōgo, Himeji, Okayama, Onomichi, and Mitajiri.

○	御通	立寄	然の	疲勞
○	節は	入浴	泉に	一洗
○	非御	被下	旅中	願の
○	藏	九	住	福
○	萬翠樓	相模國箱根山麓湯本溫泉	て便車東	達ありよ
○	九藏	福住九藏	すりよ鐵道國府津	僅か一時間に

TŌKAI-DŌ TETSUDŌ KŌZU TEISHABA yori TETSUDŌ-BASHA no BEN ari; wazuka ICHI-JI-KAN nite TASSU.

Sagami no kuni, Hakone SANROKU, Yumoto ONSEN.

BANSUI-RŌ
FUKUZUMI KUZŌ.

Go TSŪKŌ no SETSU wa, ZEHI on tachi-yori, GO NYŪYOKU kudasare, TEN-NEN no ONSEN ni RYOCHŪ no GO HIRO GO ISSEN ai-negai sōrō.

GREENERY HOTEL BY FUKUZUMI KUZŌ.

At the hot springs of Yumoto, near the foot of the Hakone mountains in the province of Sagami.

This hotel is conveniently connected by tram with Kōzu Station on the Tōkaidō Railway, whence it is reached in only 1 hour.

Travellers passing this way are respectfully solicited to alight here and try the baths, in order to wash away their fatigue in the natural hot water.

ONSHUKURYŌ NO ATAE.

Hitotsu. TOKUBETSU JŌTŌ GO IP-PAKU RYŌ,
KIN ICHI-EN.

Hitotsu. GO CHŪHAN, KIN SAN-JIS-SEN.

Hitotsu. JŌTŌ GO IP-PAKU RYŌ,
KIN ROKU-JŪ-GO-SEN.

Hitotsu. GO CHŪHAN, KIN NI-JŪ-SAN-SEN.

Migi wa, TŌJI SHO-shina HIJŌ KŌJIKI
ni tsuki, kumi-ai KYŌGI no ue, migi no tōri
ai-sadame sōrō nari.

MELJI SAN-JŪ-ICHI-NEN, SHI-GWATSU,
NI-JŪ-SAN-NICHI.

KŌCHI-SHI, *Hatago - ya - gyō kumi-ai*
tori-shimari.

高知市旅籠屋業組合取締	明治卅一年四月廿三日	議の上右の通り相定め候也	右の當時諸品非常高直に付組合協	一 特別上等御一泊料	一 御晝飯	一 上等御一泊料	一 御晝飯
				金壹圓	金三十錢	金六十五錢	金二十三錢

PRICE OF BOARD AND LODGING.

Charge per night [including dinner and breakfast], Special Extra First Class \$ 1.

Luncheon ditto \$ 0.30

Charge per night, First Class \$ 0.65

Luncheon ditto \$ 0.23

The above charges have been agreed upon after deliberation among the members of the Innkeepers' Guild, in consequence of the extraordinarily high price of all articles at the present time.

23rd April, 1898.

Superintendent's Office of the Innkeepers' Guild, Kōchi.

Note.—This is a specimen of the notices often hung up in Japanese inns, to inform travellers of the charges.

○遺失物廣告

去ル十五日午後八時頃赤
 坂溜池ヨリ新橋迄ノ途上
 ニ於テ證書二通及紙幣在
 中・西・洋・形・紙・入・遺・失・致・候・ニ
 付右拙宅迄御持參ノ方ハ
 ハ相當ノ謝禮可仕候

明治卅一年十二月十六日

赤坂靈南坂町八十五番地

能勢龜之助

ISHITSU-MONO KÖKOKU.

Suru JŪ-GO-NICHI GOGO HACHI-JI goro, Akasaka Tameike yori SHimbashi made no TOJŌ ni oite, SHŌSHO NI-TSŪ oyobi SHIHEI ZAICHŪ SEIYŌ-gata kami-ire ISHITSU itashi sōrō ni tsuki, miqi SETTAKU made GO JISAN no kata ye wa SŌTŌ no SHAREI tsukamatsuru-beku sōrō.

MEIJI SAN-JŪ-ICHI-NEN, JŪ-NI-GWATSU, JŪ-ROKU-NICHI.

Akasaka REINAN-zaka-machi, HACHI-JŪ-GO BANCHI, Nose Kamenosuke.

[Advertisement of an Article] LOST!

On the 15th instant at about 8 P. M., on the way from Tameike in Akasaka to Shimbashi, I dropped a *pocket-book of foreign make* containing two vouchers and some paper money. Any person bringing the same to my residence shall be suitably rewarded.

(signed) Nose Kamenosuke.

85 Reinan-zaka Street, Akasaka.

16th December, 1898.

Note.—Observe the black dots used to emphasise the most important words, as we use Italics. This practice is derived from the Chinese.

○昨曉近火の節ハ早速御
見舞被下拜趨御禮可申上
之處混雜の際尊名伺洩も
難計乍略儀新聞紙上を以
て御禮申上候

明治卅二年一月十日

京都市三條通烏丸

書肆 淺田屋新兵衛

(Translation.) In return for kindly prompt enquiries on the occasion of the fire in my neighbourhood early yesterday morning, it would be my duty to hasten to present my thanks to each in person. But as the esteemed names of some may have escaped me in the confusion, I trust they will excuse my thanking them through the columns of the newspaper.

10th January, 1899.

Kyōto, Sanjō-dōri Karasu-maru.

Asada-ya Shimbei
Bookseller.

Note.—The terms of this advertisement are stereotyped. In almost any newspaper one or more will be found of almost identical wording.

JIPPU Kanō KWAN-ICHI sōsō no
SAI wa, ENRO GO KWAI SŌ kudasare, ari-
gataku zōnji-tatematsuri sōrō. RYAKU-
GI-nagara, SHIJŌ wo motte GO KŌREI
mōshi-age sōrō.

MELJI SAN-JŪ-NI-NEN, NI-GWATSU,
NI-JŪ-GO-NICHI.

DAN, Kanō KWANJI, SHINSEKI ICHIDŌ.

實父狩野貫一送葬之際
ハ遠路御會葬被下難有奉
存候乍略儀紙上を以て御
厚禮申上候

明治卅二年二月二十五日

男 狩野貫二

親戚一同

(Translation.) KANŌ KWANJI is deeply sensible of the kindness of those who, on the occasion of the funeral of HIS FATHER, KANŌ KWAN-ICHI, came from a distance to honour the ceremony with their presence. He trusts they will excuse his expressing his heartfelt thanks through the medium of the newspaper. The other relatives of the deceased join with the son in this expression of gratitude.

25th February, 1898.

Notes.—**實父**, lit. "true father," means simply "father," but in implied contradistinction to an adoptive father, **養父** YŌFU.—Such similarity of personal names between a father and his son as is here exemplified in **貫一** and **貫二** (others would write **貫次**), is by no means uncommon. These particular names contain an allusion to a text in the Chinese Classics;—*ICHI motte kore wo tsuranuku*, "I seek a unity all-pervading,"—an utterance of Confucius to a disciple in a discourse on the object of knowledge. **男** "male," "man," here means "son;" in some contexts it may mean "baron."—This advertisement, like the preceding, is one of those whose terms are consecrated by usage. It and the four immediately preceding it exemplify the Epistolary-Style, explanatory details of which will be found in Section XII. Speaking briefly, this style is distinguished by the use of *sōrō* **候**, a substantive verb corresponding more or less to the polite termination *masu* of the Colloquial language. Thus Epistolary *mōshi-age-sōrō* is equivalent to Colloquial *mōshi-age-masu*.

一以貫之

蜂印香竄葡萄酒

の品質古今に卓絶し
各大博覽會より名
譽ある金牌十二個と銅牌一個を受領し益々世上の好
評を博して今や發賣高實に巨萬の多きに上らんとす
取り分け **進物用極て適當** の佳品にし
本品は **進物用極て適當** の佳品にし
又貯藏久しきに亘るも變質變味の虞なく味は口舌に
適して營養分に富みたるは本品の特色として世上に
誇る處なり且つ各地方に流行せる赤痢病豫防の爲め
本品の飲用者著しく増加して効顯争ふべからざる者
あり斯く盛大なるに **擬はしき品** あ
れ恐るべきは本品に **擬はしき品** あ
り是等は名稱を同じくし商標を紛らはしくして巧
みに名譽ある本品を模し顧客を欺かんとせり希
くは需用者は一層注意を怠らずして如何なる僻遠の
地と雖も本品の賣捌あらざることなければ其最寄々
々の販賣店にて蜂の商標と賣捌元近藤利兵衛の名義
とを御確め御飲用あらんことを

東京市日本橋區本町二丁目
賣捌元 近藤利兵衛
(電話本局四四三番)

HACHI-JIRUSHI KŌZAN BUDŌ-SHU

no HINSHITSU KOKON ni TAKUZETSU shite, KAKU DAI-HAKURANKWAI yori MEIYO aru KIMPAI JŪ-NI-KO to DŌHAI IK-KO wo JURYŌ shi, masu-masu SEJŌ no KŌHYŌ wo HAKUSHITE, ima ya HATSUBAI-daka JITSU ni KYOMAN no ōki ni noboran to su. Tori-wake HOMPIN wa SHIMMOTSUYŌ KIWAMETE TEKITŌ no KAHIN ni shite, TEISAI yoku; mata CHOZŌ hisashiki ni wataru mo, HENSHITSU HEMMI no osore naku, ajiwai KŌZETSU ni TEKI-shite, EIIYŌ-BUN ni tomitaru wa HOMPIN no TOKUSHOKU to shite, SEJŌ ni hokoru tokoro nari. Katsu KAKU-CHIHŌ ni RYŪKŌ seru SEKIRI-BYŌ YOBŌ no tame HOMPIN no IN-YŌ-SHA ichijirushiku ZŌKA shite, KŌKEN arasou-bekarazaru mono ari. KAKU SEIDAI naru ni tsure, osoru-beki wa HOMPIN ni MAGIRAWASHIKI SHINA ARI. Kore-ra wa MEISHŌ wo onajiku shi, SHŌHYŌ wo magirawashiku shite, takumi ni MEIYO aru HOMPIN wo moshi, KOKAKU wo azamukan to seri. Koi-negawaku wa, JUYŌ-SHA wa ISSŌ CHŪI wo okotarazu shite, ika naru HEKIEN no CHI to iedomo HOMPIN no uri-sabaki arazaru koto nakereba, sono moyori-moyori no HAMBAL-TEN nite Hachi no SHŌHYŌ to, uri-sabaki-moto KONDŌ RIHEI no MEIGI to wo on tashikame, GO IN-YŌ aran koto wo.

Uri-sabaki-moto, TŌKYŌ-SHI, NIHON-bashi KU, HONCHŌ NI-CHŌME, KONDŌ RIHEI.

DENWA: HONKYOKU SHI-HYAKU SHI-JŪ-SAN-BAN.

OUR "FRAGRANT WINE" (WASP BRAND), which surpasses in quality every other whether of ancient or modern times, has been honoured at the various Universal Exhibitions by the bestowal of twelve Gold Medals and one Copper Medal, and is ever more widely extending its celebrity throughout the world, with the result that its sale now promises to assume truly gigantic proportions. More especially is this excellent article most suitable for presents, being attractive in appearance, not liable to alteration of quality or flavour however long it be kept, and its taste being most agreeable to the palate. A special feature—one to be proudly vaunted before the world—is its richness in nutritious elements. Its efficacy cannot be disputed, in view of the notable increase of its consumption as a preventive of the dysentery so prevalent in many parts of the country. A danger to be apprehended from such success is the appearance of *spurious imitations* of our celebrated brand, which are calculated to deceive customers by identity of name and a close resemblance in the trade-mark. Purchasers of the "Fragrant Wine" are requested to exercise ever-increasing caution, so as to make sure that the article they drink bears the "Wasp Brand" trade-mark, together with the name of the wholesale dealer, Kondō Rihei. This can be ascertained at the various local stores, as our "Fragrant Wine" is on sale everywhere even in the remotest districts.

Wholesale Dealer: Kondō Rihei, in the Second Ward of Main Street, in the District of Nihon-bashi. Telephone, No. 443, Central Office.

Note.—How enormous the change effected during the course of a single life-time! Down to the period of the recent opening of Japan, advertising scarcely existed. It was "bad form" for a business firm to puff its goods, as it still is with us in the West for a doctor or a lawyer to puff his abilities. The Japanese of the present day have abandoned their old canon of good taste in this as in many other matters, and imitate our methods of advertising down to the minutest details. The next Extract will serve to show with what marvellous fidelity they have also transferred to their own language the whole stock-in-trade of our common-places of literary criticism. No one fresh to the country, or who should study contemporary literature only, without comparing it with that of thirty years ago, can form any adequate notion of the degree to which European ways of thought and expression have moulded the Japanese language of to-day. He will be apt to remark on the similarity of many idioms and set phrases, and will—if he reflect at all on the matter—probably attribute it to the identity of human methods of thought at all times and in all places. This theory, though applicable to many other countries, does not agree with the facts in either ancient or modern Japan, whose similarity, whether to China or to Europe, springs, not from natural likeness, but from artificial transference; it is inorganic. Many, even of the Japanese themselves,—those belonging to the younger generation,—are unaware of these considerations, just as in the rural districts persons may be found who, ignorant of the very recent importation of railways, telegraphs, etc., from abroad, naively imagine these to be Japanese inventions, and enquire of the European traveller whether his country has adopted them.

●諸學校教科參考書

竹越與三郎著

版六 二千五百年史

菊判大本全壹冊 七百六十二頁
 金字入極上製 定價金壹圓八拾錢
 郵税金貳拾錢

神武天皇の建國より徳川幕府の亡滅に至る迄の日本
 歴史の材料の豊富、識見の奇拔、文章の雄快、
 なる古今無比の歴史也、此書一たび出で、國史の大
 典翁初め余は歴史を嫌ひたれども、識見一世を讀みて初
 某翁史を重んずるに至り、某貴婦人は曰く二千五
 年史を手にして、余は歴史を嫌ひたれども、識見一世を
 り史を重んずるに至り、某貴婦人は曰く二千五
 年史を手にして、余は歴史を嫌ひたれども、識見一世を
 と史を重んずるに至り、某貴婦人は曰く二千五
 の當世を重んずるに至り、某貴婦人は曰く二千五
 の當世を重んずるに至り、某貴婦人は曰く二千五

●國民新聞

「八百頁の大冊近來有數の著述の
 時間になりしを思へば、氏が才多、非凡なるを知ら
 要所に看取り、吾人の敬服する所は、氏が善く史上の
 要所に看取り、吾人の敬服する所は、氏が善く史上の

●史學雜誌

「一般教育ある人士の参考に資す
 當り著者此の如き希望を抱き、其の研究の結果を公
 にせられ、今其の書を見るに、頗る生氣あり、通
 表せんと欲す、今其の書を見るに、頗る生氣あり、通
 讀の際、人をして思ひ當らしむること多し、即ち「サ
 ツエスチーヴ」といふべきなり」(省略)

●發兌元 開拓社

東京市京橋區
 彌左衛門町十

SHO-GAKKŌ KYŌKWA SANKŌ-SHO, *Takegoshi* Yosaburō CHO, ROP-PAN.

“NI-SEN GO-HYAKU NENSHI.”

KIKUBAN TAIHON ZEN IS-SATSU, SHICHI-HYAKU ROKU-JŪ-SAN *peiji*, KINJI-iri GOKUJŌ SEL.
TEIKA, KIN ICHI-EN HACHI-JIS-SEN. YŪZEI, KIN NI-JIS-SEN.

JIMMU TENNŌ no KENKOKU yori Tokugawa BAKUFU no BŌMETSU ni itaru made no NIHON REKISHI ni shite, ZAIRYŌ no HŌFU, SHIKIKEN no KIBATSU, BUNSHŌ no YŪKWAi naru, KOKON MUHI no REKISHI nari. Kono SHO hito-tabi idete, KOKUSHI no DAITEN hajimele sonawaru to iu-beshi. SHIKIKEN IS-SE ni hiidetaru BŌ-Ō iwaku: “Yo wa REKISHI wo kiraitaredomo, SONCHO wo yomite hajimele REKISHI wo omonzuru ni itareri.” BŌ KIFUJIN wa iwaku: ‘NI-SEN GO-HYAKU NENSHI’ wo te ni shite yori, SHŌSETSU wo yomu wo yōsezaru ni itareri” to. HATSUDA IRAI IK-KA-NEN-HAN ni shite, ROP-PAN wo kasanu. Sono ika ni TŌSEI ni omonzeraruru ka wo miru-beshi. SA ni KAKU SHIMBUN HIHYŌ no IPPAN wo TEKIROKU su:—

(“KOKUMIN SHIMBUN.”) HAP-PYAKU *peiji* no TAISATSU, KINRAI YŪSŪ no CHOJUTSU tari. Shikō shite sono TAJI no SAI, REISAI no JIKAN ni narishi to wo omoeba, SHI ga SAI no HIBON naru wo shiru ni taru. GOJIN no KEIFUKU suru tokoro wa, SHI ga yoku SHIJŌ no TAISHO YŌSHO wo KWANSHU shite ayamatazaru ni ari.

(“SHIGAKU ZASSHI.”) IPPAN KYŌIKU aru JINSHI no SANKŌ ni SHISU-beki RYŌKŌ no SHISHO ni toboshiki KONNICHI ni atari, CHOSHA kaku no gotoki KIBŌ wo idaki, sono KENKYŪ no KEKWA wo ōyake ni seraretaru ni tsukite wa, GOJIN wa JŪBUN ni KANSHA no I wo HYŌsen to hossu. Ima sono SHO wo miru ni, sukoburu SEIKI ari. TSŪDOKU no SAI, hito wo shite omoi-atarashimuru koto ōshi. Sunawachi “satsujiesuchi-vu” * to iu-beki nari. (SHŌRYAKU.)

HATSUDA-moto:—TŌKYŌ-SHI, KYŌbashi-KU, YAZAEMON-CHŌ, JŪ[-BANCHI].

KAITAKU SHA.

“A HISTORY OF TWO THOUSAND FIVE HUNDRED YEARS.”

A text and reference book for schools, by Takegoshi Yosaburō.—Sixth Edition.

One large volume octavo, 763 pages, first-class binding and gold lettering. Price, \$ 1.80. Postage, 20 sen.

This history of Japan, from the establishment of the empire by the Emperor Jimmu to the subversion of feudalism and of the Tokugawa dynasty, stands without a rival in ancient or modern times, alike for the richness of its materials, the superiority of its views, and the power of its style. Its appearance may be said to have first endowed us with a great national history. An old gentleman of distinguished views writes as follows: “I had disliked history. The perusal of your work first taught me the importance of the subject.”—A lady writes: “Since taking up the ‘History of Two Thousand Five Hundred Years,’ I have had no further use for novels.”—The favour with which this work has been received by the public may be appreciated from the fact of the publication of no less than six editions during the eighteen months since

* Notice the attempt to represent “v” by *v* with the *Nigori*.

its first appearance. We append a few of the very numerous newspaper critiques:—

(“NATION.”) This stout volume of eight hundred pages is a work of rare merit. The unusual talent of the author may be inferred from the fact that it was composed at odd moments in the intervals of business. What specially rouses our admiration is the unerring dexterity with which he seizes on the salient points of history.

(“HISTORICAL MAGAZINE.”) We desire to express our unstinted thanks to the author who could conceive such an idea, and bring before the public the results of his investigations at a time like the present,—a time so poor in historical works fit to serve as books of reference for educated readers. We find his book replete with power. A perusal of it constantly carries conviction to the mind. In a word, it must be considered a *suggestive* book.

* * * * *

Publishers:—the Kaitaku Sha.

10 Yazaemon Street, Kyōbashi, Tōkyō.

TENKI YOHŌ (SAKU-

JITSU GOGO ROKU-JI *yori*, KONNICHU GOGO ROKU-JI *made*).

ICHI, NI, SAN, SHI:—*Kita mata wa higashi no kaze, ōmune kumori, tadashi ama-MOYŌ ari.*

GO, ROKU, SHICHI:—*Kita mata wa higashi no kaze, ōmune hare, tadashi yuki-MOYŌ no tokoro ari.*

TŌKYŌ no BU:—*Kita NAISHI higashi no kaze, hare, nochi kumori.* SAKUJITSU

ONDO:—SESSHU, SAN-DO GO-BU;

KWASHI, SAN-JŪ-HACHI-DO SAM-BU.

KAIJŌ FUON *no osore ari.* JŪ-yokka GOZEN KU-JI SHI-JŪ-GO FUN, *onajiku* GOGO SAN-JI GO-JIP-PUN, TŌBU NI-SAN-KŪ ENKAI *wo KEIKAI su.*

○天氣豫報

(昨日午後六時より 今日午後六時まで)

(一三三四) 北又ハ東の風概ね曇り但し雨模様あり

(五六七) 北又ハ東の風概ね晴れ但し雪模様の處あり

東京之部 北乃至東の風

晴れ後ち曇り

昨日温度

華氏 三三、三五
攝氏 三、三

海上不穩の虞あり十四日午前九時四十五分同午後三時五十分東部二三區沿海を警戒せ

WEATHER FORECAST.

(From 6 P. M. yesterday to 6 P. M. to-day.) 1st, 2nd, 3rd, and 4th Districts:—Northerly or Easterly winds, mostly cloudy, threatening rain.

5th, 6th, and 7th Districts:—Northerly or Easterly winds, mostly fair, snow threatening in places.

Tōkyō :—Northerly and Easterly winds ; fair at first, later cloudy. Temperature yesterday :— $3\frac{1}{2}$ ° Celsius, $38\frac{3}{10}$ ° Fahrenheit.

Rough weather expected at sea. Warnings issued on the 14th inst. at 9.45 A.M. and 3.50 P.M. to the Second and Third Districts, Eastern coast.

Note. For meteorological purposes, Japan is divided into seven districts, from South-west to North-east. Tōkyō stands in the fourth of these districts. The weather forecast will be found daily in most of the newspapers, and also pasted up in the streets on large boards.—Notice “Celsius” represented phonetically by the character 攝 SETSU, and “Fahrenheit” by 華 KWA. We surmise the latter character to have been chosen by some scholar in China, as it is read *fa* in certain districts of that country. Here in Japan the resemblance to “*Fahrenheit*” has dwindled down to something very shadowy.

BEIKA TŌKI.

CHŪMAI IS-SHŌ JŪ-HAS-SEN *ni* TASSU. *Nao masu-masu TŌKI no CHŌ ari. Sono KIN-IN wa, KINRAI no FŪCHŌ ni tsuretaru mono no gotoki mo, SAKUNEN no FUSAKU sono DAI-GEN-IN nari to ieba, KONGO YŌI ni TEIRAKU no MOYŌ miezu ; HIMMIN masu-masu KONNAN no iro ari.*

RISE IN THE PRICE OF RICE.

Second-class rice has reached 18 cents per quart* and there are indications of a still further advance. The proximate cause might perhaps be sought in recent circumstances. But granting the real cause to be last year's bad harvest, there is little probability of a fall in prices later on, and the condition of the poor threatens to become more and more distressing.

米價騰貴 中米一升十八錢に達す
尚益々騰貴の兆あり其近因は近
來の風潮に連れたるものゝ如きも
昨年の不作其大原因なりといへば
今後容易に低落の模様見えず貧民
益々困難の色あり

杉田の梅信
神奈川縣久良岐
郡杉田村の梅花
ハ日當り能き場
所ハ最早三分方
綻び初めたるが
一昨十一日ハ紀
元節とて前夜の
降雪にも拘はら
ざる同所に杖を曳
きたる者多く横
濱川船會社にて
は爲めに杉田村
へ一日三回の往
復をなしたり

* The 升 is really considerably over an English quart ; but in such a translation as this we cannot enter into fractions, and there is no other convenient term to hand.

SUGITA NO BAISHIN.*

Kanagawa KEN Kuraki-gōri Sugita-mura no BAIKWA wa, hi-atari yoki basho wa, mohaya SAM-BU-kata hokorobi-sometaru ga, ISSAKU JŪ-ICHI-NICHI wa, KIGEN-SETSU tote, ZEN-YA no KŌ-SETSU ni mo kakawarazu, DŌSHO ni tsue wo hikitaru mono ōku; Yokohama Kawabune-GWAISHA nite wa, tame ni Sugita-mura ye ICHI-NICHI SAN-KWAI no ŌFUKU wo nashitari.

TIDINGS OF THE PLUM-BLOSSOMS AT SUGITA.

The plum-blossoms are already partially † out in the sunnier portions of the village of Sugita in the district of Kuraki in the prefecture of Kanagawa; and despite the snow of the previous night, were visited by crowds of persons ‡ the day before yesterday, the 11th instant, being the Festival of the Establishment of the Empire. To meet their requirements, the Yokohama River Boat Company ran boats to Sugita three times during the course of the day.

外相の饗宴 西外務大臣ハ昨日午
後七時より官邸に於て晚餐の饗宴を催
したるよしにて來賓ハ伊藤首相を始め
井上、芳川、西園寺、桂、曾禰、伊東、末松の
各大臣英公使サトー氏、露公使ローゼ
ン男、米公使コロネル、バツク氏、伊公使
オルフ^ニ伯の諸氏及び清、韓、白、蘭、
瑞、墨の各國公使獨佛兩國代理公使等
二十餘名なりと、

GWAISŌ-TEI NO KYŌEN.

Nishi GWAIMU DAIJIN wa SAKUJITSU GOGO SHI-CHI-JI yori KWANTEI ni oite BANSAN no KYŌEN wo moyōshitaru yoshi nite, RAIHIN wa ITŌ SHUSHŌ wo hajime, Inoue, Yoshikawa, SAIONJI, Katsura, Sone, ITŌ, Suematsu no KAKU-DAIJIN, EI KŌSHI Satō shi, RO KŌSHI Rōzen DAN, BEI KŌSHI Koroneru Bakku SHI, I KŌSHI Orufuinī HAKU no SHOSHI, oyobi SHIN, KAN, HAKU, RAN, ZUI, BOKU no KAK-KOKU KŌSHI, DOKU FUTSU RYŌKOKU DAIRI-KŌSHI TŌ, NI-JŪ YOMEI nari to.

BANQUET AT THE FOREIGN OFFICE.

We learn that Baron Nishi, minister of state for foreign affairs, gave a banquet at seven o'clock yesterday evening at his official residence. The guests—more than twenty in all—were the premier Marquis Itō, the various ministers of state, viz. Count Inoue, Viscount Yoshikawa,

* 信 when used in the sense of "[true] tidings," has the 訓 *otozure*.

† Properly, "about three-tenths."

‡ More lit, "those who went thither trailing (i. e. leaning on) their staves were many."

Marquis Saionji, Viscount Katsura, Viscount Sone, Baron Itō, and Baron Suematsu, the British minister Sir Ernest Satow, the Russian minister Baron Rosen, the American minister Colonel Buck, the Italian minister Count Orfini, the Chinese, Korean, Belgian, Dutch, Swedish, and Mexican ministers, and the German and French *Chargés d'affaires*.

Notes. 相 may be thus used as an equivalent of 大臣 DALJIN, "minister of state." Sometimes it is read sō, as here; more often shō, as below in 首相 SHUSHŌ, "prime minister," "premier."—晚餐の饗宴 lit. "a banquet-feast of an evening meal." 晚餐 is used in Christian parlance for "the Lord's Supper."—Observe the omission of the titles of Baron Nishi, Marquis Itō, etc., occasioned by the mention of their official rank as ministers. It is like the American idiom "Prime Minister Salisbury," "Ambassador Pauncefote," etc., which strikes so strangely on English ears.—... の諸氏, "the various Messieurs," viz. the British, Russian, etc., ministers just enumerated. Observe, too, the use, which is elegant in the Written Style, of single characters to denote each of the countries mentioned. This cannot be availed of in speaking. 清 SEI (No. 1293) takes the 唐音 SHIN (Pekingese *ch'ing*), when employed as the proper name of [the present dynasty of] China. 三韓 was the collective name of the three kingdoms into which Korea was anciently divided. 白 HAKU comes to stand for the first syllable of BERUGI 白耳義 "Belgium," because the Pekingese pronounce it PE, which is almost the same as BE; similarly 墨 BOKU represents "Mexico," because the Pekingese pronounce it ME.

The Japanese journalist is, we believe, mistaken in the diplomatic rank he attributes to some of the foreign representatives; but the student of the written character will doubtless not be much concerned at such slips in matters of fact.

一昨日の暴風雨

讀賣新聞明治卅一年六月七日

一昨日の近來稀なる暴風雨にて風當りの家など殆ど戸の開けやうなく道行く人も一時の跡を絶つ様なりしが出水風損の箇所府下地方とも頗る多し今左に其概況を記をべし

▲四谷區 永住町相住町等の玉川上水噴出し三時頃に至り満水して溢れ出し四谷市ヶ谷片町と角上坂町へ浸水し軒下より三尺餘ほど上り一時の通行者をして一人前四錢にて渡船せしめ非常の騷擾を極めしが漸く午後九時に至り減水せり又片町と坂町に於て水論を惹起し既に椿事に及ばんとするを

消防夫の仲裁盡力にて平穩に濟みたり

▲麻布區 谷町筭笥町邊の水のはげ場なきよりは是亦道路の一面の水となり通行殆んど出来がたかりしが同日午後五時頃谷町四十一番地先の崖八間餘崩壊し鳥居坂の中央櫻井邸の土手六間許も亦破壊し坂の半腹まで押出したり幸に負傷せしものはなかりしと

▲東海道瀛車不通 東海道鐵道線路の一日午後二時頃より漸次不通となり其破損の箇所は大磯國府津間、國府津松田間、山北小山間、江尻靜岡間、島田金谷間 鷺津豐橋間、御油岡崎間の七ヶ所にて就中大破損せしは島田金谷間に於て山崩ありと云ふ詳細は未だ知らざれども昨夜來鐵道局工務課に於ては技師及工夫を派し目下修繕工事中なるが何分其箇所廣きを以て四五日後にあらざれば全通の見込なからんと

ISSAKU-JITSU NO BŌFŪ-U.

(YOMI-URI SHIMBUN, MELJI SAN-JŪ-ICHI-NEN ROKU-GWATSU NANUKA.)

ISSAKU-JITSU wa KINRAI mare naru BŌFŪ-U nite, kaze-atari no ie nado hotondo to no ake-yō naku, michi yuku hito mo ICHI-JI wa ato wo tatsu sama narishi ga,—SHUSSUI FŪSON no KASHO wa FUKA CHIHŌ to mo sukoburu ōshi. Ima SA ni sono GAIKYŌ wo shirusu-beshi.

Yotsuya KU.—Nagasumi-CHŌ Aisumi-CHŌ TŌ no Tamagawa JŌSUI FUNSHUTSU shi; SAN-JI-goro ni itari MANSUI shite, afure-idashi, Yotsuya Ichigaya Kata-machi to Tsunokamizaka-machi ye SHINSUI shi; noki-shita yori SAN-JAKU YO hodo agari, ICHI-JI wa TSŪKŌ-SHA wo shite ICHI-NIN-mae SHI-SEN nite TOSEN seshime, HIJŌ no SŌJŌ wo kiwameshi ga,—yōyaku GO-GO KU-JI ni itari GENSUI seri. Mata Kata-machi to Saka-machi ni oite SUIRON wo hiki-okoshi, sude ni CHINJI* ni oyoban to suru wo, SHŌBŌ-FU no CHŪSAI JINRYOKU nite HEION ni sumitari to.

Azabu KU.—Tani-machi TANSU-machi HEN wa, mizu no hakeba naki yori, kore mata DŌRO wa ICHI-MEN no mizu to nari, TSŪKŌ hotondo deki-gatakarishi ga,—DŌJITSU GOGO GO-JI goro Tani-machi SHI-JŪ-ICHI BANCHI-saki no gake HAK-KEN YO HŌKWAI shi; Torii-zaka no CHŪŌ Sakurai TEI no dote ROK-KEN bakari no mata HAKWAI shi, saka no HAMPUKU made oshi-dashitari. Saiwai ni FUSHŌ seshi mono wa nakarishi to.

* 椿 is here, as often, used for the homonymous character 珍.

TOKAIDŌ KISHA FUTSŪ.—TOKAIDŌ TETSUDŌ SENRO *wa*, ISSAKU-JITSU GOGO NI-JI *goro yori* ZENJI FUTSŪ *to nari*; *sono* HASON *no* KASHO *wa*, Ōiso Kōzu KAN, Kōzu Matsuda KAN, Yamakita Oyama KAN, Ejiri Shizuoka KAN, Shimada Kanaya KAN, Washizu Toyohashi KAN, GOYU Okazaki KAN *no* SHICHI-KASHO *nite*, *nakanzuku* DAI-HASON *seshi wa* Shimada Kanaya KAN *ni shite yama-kuzure ari to iu*. SHŌSAI *wa imada shirazaredomo*, SAKUYA-RAI TETSUDŌ-KYOKU KŌMU-KWA *ni oite wa*, GISHI *oyobi* KŌFU *wo hashi*, MOKKA SHŪZEN KŌJI-CHŪ *naru ga*,—*nanibun sono* KASHO *hiroki wo motte*, SHI-GO-NICHI GO *ni arazareba*, ZENTSŪ *no mikomi nakaran to*.

THE TYPHOON OF THE DAY BEFORE YESTERDAY.

[FROM THE "YOMI-URI SHIMBUN" FOR THE 7TH JUNE, 1898.]

The day before yesterday we were visited by a typhoon of exceptional violence. It was almost impossible to keep open the shutters of the houses on the side exposed to the wind, and at one time no one was to be seen in the streets. Very many localities, both in the capital and the country, were ravaged either by flood or wind. The following will give a general idea of the damage done.

YOTSUYA DISTRICT.—The Tamagawa aqueduct burst in Nagasumi Street and Aisumi Street. By about three o'clock, the whole place was full of water and overflowing. The water rushed into Kata Street at Ichigaya and into Tsunokamizaka Street, where it rose to a height of more than three feet from the ground, and at one time people were ferried across in boats at four cents a head, and extraordinary confusion reigned till at length, about 9 P. M., the flood decreased. A quarrel, too, which arose between the people of Kata Street and Saka Street as to the disposal of the water, threatened to become serious; and quiet, we believe, was only restored by the efforts of the firemen who intervened.

AZABU DISTRICT.—Here also, in the neighbourhood of Tani Street and Tansu Street, the roads became one sheet of water owing to the absence of drainage, and traffic was well-nigh suspended. At about 5 P. M. more than sixteen yards of the steep bank fronting Number 41, Tani Street, slid down, as did some twelve yards of the embankment facing Mr. Sakurai's mansion in the middle of Torii Hill, the litter extending to the middle of the street. We learn that fortunately no one was hurt.

COMMUNICATION SUSPENDED ON THE TOKAIDŌ RAILWAY.—Communication was gradually suspended on the Tokaidō Railway line, at about 2 P. M. on the day before yesterday. Seven sections were damaged, viz. the Ōiso-Kōzu, the Kōzu-Matsuda, the Yamakita-Oyama, the Ejiri-Shizuoka, the Shimada-Kanaya, the Washizu-Toyohashi, and the Goyu-Okazaki Sections, the worst damage of all being between Shimada and Kanaya, where it is said that a landslip took place. Particulars are not yet known; but we gather that the Construction Department of the Railway Bureau began to despatch engineers and navvies to the spot last night, and that repairs are being carried on, but that the

damage is so wide-spread that through communication is not expected to be restored for four or five days.

●本郷ノ大火

昨曉二時三十分頃本郷區春木町二丁目六番地ナル同町一丁目三十二番地漬物商横枕昇太郎所有ノ物置ヨリ出火セシガ折柄東北ノ風強ク火ハ猛烈ノ勢ヲ以テ燒ケ進ミタルニ折悪シク各所ノ消防組ハ別項ニ記載セル上野櫻木町ノ火事場ニ馳集リ居リシ事トイヅレモ後レ馳セニ駈ケ來リ消防意ノ如クナラデ火勢愈募リテ遂ニ近年稀ナル大火トナリタリ

●燒失戸數 混雜中ノ事トテ未ダ精確ニ知ルヲ得ザリシモ昨日午後二時頃ノ調査ニ據レバ全燒九百六十三戸半燒三十九戸ナリキ

●燒死人(二人) 本郷一丁目九番地小木曾力之助所有勸工場信富館ノ出品人等ハ豫テ出品物ヲ東京火災保險會社ヘ保險ニ附シ居リシヲ以テ同社ノ消防夫若井安太郎(三十一)トイフハ右保險品保護ノ爲メ同場ニテ働キ居リシガ烟ニ捲カレテ迷惑ヒタルモノト見エ無慘ノ燒死ヲ遂ゲタリ又春木町二丁目四十一番地正木菊次郎ノ實父龜吉(六十一)トイフハ年久シク春木座ノ樂屋番ヲ勤メ居リシ者ニテ火事ト聞クヤ逸早ク同座ヘ驅附ケ俳優部屋ニ置キアリシ預リ品ヲ取出サント三階ヘ登リ彼是スル中火ハ忽チ下一面ニ廻リシカバ遁ル、ニ道ナク是亦無慘ノ燒死ヲ遂ゲシガ死體ハ昨日午後一時過ギニ至リテ發見セリ

●燒失セシ重ナル建物 ハ劇場春木座ヲ始メ東竹町ノ基督教會堂及ビ寄席若竹亭、勸工場信富館等ナリ尙電話柱十八本電燈柱八本巡查派出所一ヶ所モ燒失シタリ

●各保險會社ノ損害高 ハ金二萬八千圓東京火災保險會社、金二萬圓明治火

災保險會社、金二千圓日本火災保險會社、金三百圓家屋

物品火災保險會社等ナリ

●春木座ノ火災保險 同座ハ本月十九日東京火災保險株式會社ヘ一萬五千圓ニテ保險ヲ申込ミ居タルモ右金額ニ對スル保險料金四百九十五圓未納ナル爲メ契約無効トナリ居レリト

●出火ノ原因 出火ノ原因ハ未ダ不明ナレド多分放火ナルベシトノ説アリ

●火ノ粉遠ク品川ニ飛ブ 此火事ノ火ノ粉ハ遠ク品川宿附近ニマデ飛ビタルガ春木座番附ノ焼切レ南品川宿八十分番地先ニ落チタルタメ同地ノ人々ハ早く同座ノ焼失セシヲ知リタル由

●雜聞數則 今回ノ火事ハ先年神田ノ大火以來ノ大火事ナルガ去廿三年本郷大火ト其月日ヲ同ジクシ殊ニ火元モ先年ノト十間モ距リ居ラザルハ奇トイフベシ○順天堂病院ハ眞風下トナリ今ニモ延焼セントスルニ依リ佐藤院長ヲ始メ醫員等ハ必死トナリテ看護婦ヲ指揮シ數名ノ警官モ出張シ入院患者ヲ避難セシムル爲メ非常ノ混雜ヲナシタリシガ幸ヒ延焼ヲ免レタリ○湯島本郷元町邊ハ濟生學舎其ノ他各學校在學生徒ノ巢窟ニシテ下宿屋軒ヲ並べ居タルが大抵コノ火災ニ罹リシヲ以テ生徒ハ三々五々腕車ヲ雇ヒ机其他ヲ積ミ神田區ノ下宿屋ニ移轉スルモノ甚ダ多カリキ

(讀賣新聞)

HONGŌ NO TAIKWA.

SAKUGYŌ NI-JI SAN-JIP-PUN goro, HONGŌ KU Haruki-machi NI-CHŌ-me ROKU-BAN-CHI naru DŌCHŌ IT-CHŌ-me SAN-JŪ-NI BANCHI tsukemono-shō Yokomakura SHŪTARŌ SHOYŪ no mono-oki yori SHUKKWA seshi ga,—orikara TŌ-HOKU no kaze tsuyoku, hi wa MŌRETSU no ikioi wo motte yake-susumitaru ni, ori-ashiku KAKUSHO no SHŌBŌ-gumi wa BEKKŌ ni KISAI seru Ueno Sakuragi CHŌ no KWAJI-ba ni hase-atsumari-orishi koto tote, izure mo okure-base ni kake-kitari, SHŌBŌ I no gotoku narazu, KWASEI iyo-iyo tsunorite, tsui ni KINNEN mare naru TAIKWA to naritari.

SHŌSHITSU KOSŪ.—KONZATSU-CHŪ no koto tote, imada SEIKAKU ni shiru wo ezarishi mo, SAKUJITSU GO-GO NI-JI goro no CHŌSA ni yoreba, ZENSHŌ KU-HYAKU ROKU-JŪ-SAN-KO, HAN-yake SAN-JŪ-KU-KO nariki.

SHŌSHI-NIN. (NI-NIN.)—HONGŌ IT-CHŌ-me KU-BAN-CHI Kogiso RIKINOSUKE SHOYŪ KWANKŌBA

SHIMPU-KWAN no SHUPPIN-NIN-ra wa, kanete SHUPPIN-BUTSU wo TŌKYŌ Kwasai HOKEN-GWAISHA ye HOKEN ni FUSHI-orishi wo motte, DŌSHA no SHŌBŌ-FU Wakai Yasutarō (SAN-JŪ-SAN-NEN) to iu wa, migi HOKEN-HIN HOGO no tame DŌJŌ nite hataraki-orishi ga, kemu ni makarete, nige-madoitaru mono to mie, MUZAN no SHŌSHI wo togetari. Mata Haruki-machi NI-CHŌ-me SHI-JŪ-ICHI BANCHI Masaki KIKUJIRŌ no JIPPU Kamekichi (ROKU-JŪ-ROKU-NEN) to iu wa, toshi hisashiku Haruki-za no GAKUYA-BAN wo tsutome-orishi mono nite, KWAJI to kiku ya ICHI-hayaku DŌZA ye kake-tsuke HAIYŪ-beya ni oki-arishi azukari-HIN wo tori-idasan to, SANGAI ye nobori, kare kore suru uchi, hi wa tachimachi shita ICHI-MEN ni mawarishikaba, nogaruru ni michi naku, kore mata MUZAN no SHŌSHI wo togeshi ga,—SHITAI wa, SAKUJITSU GO-GO ICHI-JI sugi ni itarite HAKKEN seri.

SHŌSHITSU seshi omo naru tatemono wa, GEKIJŌ Haruki-za wo hajime, Higashi-Take-CHŌ no Kirisuto-KYŌ KWAI DŌ oyobi yose Wakatake-TEI, KWANKŌBA SHIMPU-KWAN TŌ nari. Nao DENWA-bashira JŪ-HACHI-HON, DENTŌ-bashira HACHI-HON, JUNSA HASHUTSU-JO IKKA-SHO mo SHŌSHITSU shitari.

KAKU HOKEN-GWAISHA no SONGAI-daka wa,—KIN NI-MAN HAS-SEN-EN, TŌKYŌ Kwasai HOKEN-GWAISHA; KIN NI-MAN-EN, MEIJI Kwasai HOKEN-GWAISHA; KIN NI-SEN-EN, NIHON Kwasai HOKEN-GWAISHA; KIN SAMBYAKU-EN, KA-OKU BUJIN Kwasai HOKEN-GWAISHA TŌ nari.

Haruki-za no Kwasai HOKEN.—DŌZA wa, HONGETSU JŪ-KU-NICHI TŌKYŌ Kwasai HOKEN Kabushiki-GWAISHA ye ICHI-MAN GO-SEN-EN nite HOKEN wo mōshi-komi-itaru mo, migi KINGAKU ni TAISURU HOKEN-RYŌ KIN SHI-HYAKU KU-JŪ-GO-EN MINŌ naru tame, KEIYAKU MUKŌ to nari-oreri to.

SHUKKWA no GEN-IN.—SHUKKWA no GEN-IN wa imada FUMEI naredo, TABUN HŌKWA naru-beshi to no SETSU ari.

Hinoko tōku Shinagawa ni tobu.—Kono KWAJI no hinoko wa, tōku Shinagawa-JUKU FUKIN ni made tobitaru ga,—Haruki-za Banzuke no yake-kire Minami Shinagawa-JUKU HACHI-JŪ BANCHI saki ni ochitaru tame, DŌCHI no hito-bitō wa hayaku DŌZA no SHŌSHITSU seshi wo shiritaru yoshi.

ZATSUBUN SŪSOKU.—KONKWAI no KWAJI wa, SENNEN Kanda no TAIKWA IRAI no ō-KWAJI naru ga,—saru NI-JŪ-SAN-NEN HONGŌ TAIKWA to sono tsuki-hi wo onajiku shi, koto ni himoto mo SENNEN no to JIKKEN mo hedatari-orazaru wa, KI to iu-beshi.

JUNTEN-DŌ BYŌIN wa mak-kaza-shita to nari, ima ni mo ENSHŌ sen to suru ni yori, SATŌ INCHŌ wo hajime, I-IN-ra wa HISSHI to narite KANGO-FU wo SHIKI shi, SŪMEI no KEIKWAN mo SHUTCHŌ shi, NYŪIN KWANJA wo HINAN seshimuru tame, HIJŌ no KONZATSU wo nashitarishi ga,—saiwai ENSHŌ wo manukaretari.

Yushima, HON-GŌ Motomachi HEN wa, SAISEI GAKUSHA, sono TA KAKU GAKKŌ ZAIGAKU SEITO no SŌKUTSU ni shite, GESHUKU-ya noki wo narabe-itaru ga,—TAITEI kono Kwasai ni kakarishi wo motte, SEITO wa SAN-SAN GO-GO WANSHA wo yatōi; tsukue sono TA wo tsumi, Kanda KU no GESHUKU-ya ni ITEN suru mono hanahada ōkariki.

(“ Yomi-uri SHIMBUN.”)

THE GREAT FIRE AT HONGŌ.

About half-past two o'clock yesterday morning a fire broke out in an outhouse at No. 6 of the Second Ward of Haruki Street in the District of Hongō, belonging to Yokomakura Shōtarō, a pickle merchant, of No. 32 of the First Ward of that street. A strong North-east wind happened to be blowing, and the flames spread with great violence, while, by an unfortunate coincidence, the various companies of firemen had all hurried off to the site of another fire in Sakuragi Street, Ueno, which has been described elsewhere. Thus each was late when it hastened to the spot, the work of extinction could not be set about satisfactorily and the flames raged ever more and more fiercely, the final result being a conflagration whose like has rarely been seen of late years.

NUMBER OF HOUSES DESTROYED.—It has been impossible to obtain exact information yet, on account of the prevailing confusion; but according to investigations made at two o'clock yesterday afternoon, 963 houses were entirely, and 39 partially destroyed.

PERSONS BURNT TO DEATH (Two).—The exhibitors of articles at the Shimpu-kwan, a bazaar situated at No. 9 in the First Ward of Hongō and belonging to Kogiso Rikinosuke, had their exhibits insured in the Tōkyō Fire Insurance Company, and accordingly a fireman in the Company's employ named Wakai Yasutarō, thirty-three years of age, was actively engaged on the spot in the work of salving the property in question; but having apparently become enveloped in the smoke and lost his way in the endeavour to escape, he met a cruel death in the flames. Another case was that of a man called Kamekichi, sixty-six years of age, father to Masaki Kikujirō of No. 41 of the Second Ward of Haruki Street. Having for many years past discharged the duties of care-taker in the greenroom of the Haruki-za theatre, he came rushing to the spot with all possible speed as soon as he heard of the fire, and mounted to the third storey in order to take out the things committed to his charge, which were left in the actors' dressing-rooms. But while he was busy, every avenue of escape was cut off by the sudden spread of the fire to the entire lower portion of the building, so that he too met a cruel death in the flames. The corpse was discovered between one and two o'clock yesterday afternoon.

THE CHIEF BUILDINGS BURNT, besides the Haruki-za theatre, were the Christian church and the Wakatake-tei music hall in East Take Street, and the Shimpu-kwan bazaar. There were also eighteen telephone poles consumed, eight electric light poles, and one police station.

THE AMOUNT OF LOSSES SUSTAINED BY THE VARIOUS INSURANCE COMPANIES is as follows: Tōkyō Fire Insurance Company, 28,000 *yen*; Meiji Fire Insurance Company, 20,000 *yen*; Japan Fire Insurance Company, 2,000 *yen*; House and Goods Fire Insurance Company, 800 *yen*.

THE HARUKI-ZA THEATRE'S FIRE INSURANCE.—Application for a policy to insure this

theatre for 15,000 *yen* had been made on the 19th instant to the Tōkyō Fire Insurance Joint-Stock Company; but as the premium on this sum (495 *yen*) had not yet been paid, we are informed that the bargain was void.

ORIGIN OF THE FIRE.—The origin of the fire remains obscure; but report traces it with some probability to an act of incendiarism.

SPARKS FLY AS FAR AS SHINAGAWA.—Sparks from this conflagration flew as far as the neighbourhood of the post-town of Shinagawa, and it would seem that the fall of charred fragments of play-bills from the Haruki-za in front of No. 88 in South Shinagawa gave early intimation to the inhabitants of the burning of that theatre.

MISCELLANEOUS ITEMS.—It must be considered a curious coincidence that this fire—the most destructive since the great conflagration at Kanda a few years ago—took place on the same day of the same month as the great Hongō fire of 1890,—stranger still that it broke out within ten houses of the identical spot.

The Junten-dō Hospital, which stood exactly to leeward, was in immediate peril of catching fire. So all the medical attendants, from the superintendent Dr. Satō downwards, set to with desperate energy; and under their direction the nurses, aided by a number of police officers who appeared on the scene, placed the patients out of reach of danger. The turmoil was indescribable, but fortunately the hospital was saved from the flames.

The neighbourhood of Yushima and of Moto Street, Hongō, was lined with lodging-houses, the haunts of students attending the Medical Academy and other schools. As nearly the whole of it fell a sacrifice to the flames, great numbers of students might be seen—in threes and fours—engaging jinrikishas, piling into them their tables and other effects, and making off for the lodging-houses in the district of Kanda. (“*Yomi-uri SHIMBUN.*”)

○東京府下開票の

模様

開票の模様とて別に記すべき程の事はふけれど勝者は祝杯に敗者は焼け酒に各々有り丈けの氣焔を吐くを試みに記すも亦面白からずとせんや

◎第一區

(麴町、赤坂、麻布)

午前七時より選舉長立會人等參集し成規の組織を以て開票に取掛り同九時三十分を以て了へたり結果は別項記する所の如く僅かに一票の差を以て竹内綱氏の勝利にぞ歸しける勝敗は兵家の常とはいへど其差僅かに一票とは末吉派の遺憾果して如何計りぞや特に竹内氏の一票は其自選投票かり

と聞きては「ドーしても横着者が勝ですナア」どの嘆聲を發するもの豈獨り末吉派の選舉人のみならんや末吉派運動者の語る所によれば曰く先是竹内派の運動最も激甚を極め末吉派が頼みに頼みし三十餘票を或は棄權せしめ或は切入りて其運命さへ危くせしむるに至りければ末吉派の參謀連は末吉氏に向て自選投票を勸告したるも氏は斷然之を拒み自選投票は徳義上爲す能はざる所なりとて遂にノ切時間五分前に入場し楠田英世氏を投票したり若し氏にして竹内氏と同じく自選投票をふしたらんには相方恰も同點とかり末吉氏は年長に依りて當選すべかりしなりと乍併男兒玉碎瓦全を耻づ末吉氏が其危険を顧みずして不徳義ふる自選投票を排斥したるは天晴々々あつぱれく（とでも言ふて慰むべし）

尙同區に於ける一票の無効投票に就ては一箇の問題こそあれ即ち此無効となりし一票は麴町區三番町油薪商中條利兵衛氏の投票にて氏は其子息中條利吉氏と豫て共に末吉派の有權者なれば一昨日も午後四時頃親子同道にて入場し利吉氏は「末吉忠晴」と被選者の姓名を記したるに父利兵衛氏は單に「末吉君」と姓丈けを記し自己の記名調印をなして退場せり然るに昨日開票の際選舉長と立會人とは此「末吉君」と記して「忠晴」の二字を書き洩したる投票を無効に歸せしめたり之が爲に末吉氏は落選する事となりし次第なれば末吉派は昨日撰舉長に向て現に父子同伴して入場し豫てより共に末吉忠晴氏を投票する考なりしものなれば之を無効とするは酷なりとて迫る所ありしといふ結局或ひは當選訴訟を起さんも知れずこのことなり

◎第五區

（本所、深川）

當區は午前七時に開票を開始し同八時に終はる當選と次點との間に百票の差ありし

も元來利光氏は議會解散後直に運動に着手し深川區内の有權者に向ては一々賛成の記名調印を求むる迄に手を廻して必選疑なきに至り殆んど獨舞臺の姿なるより本所區内の有志者は如何にも殘念なりとて假令勝算覺束なきも一には味方の地盤を造り一には敵をして運動の計略より選舉間際に至りて立田彰信氏を推して盛んに運動を始めしに果然利光氏は大に狼狽して立田氏は壯士を使用するとの風説を信じて何處よりか數十名の壯士を雇ひ入るゝなど遂に三千餘圓の運動費を要したるも立田派は僅かに二百圓計りなれば負けてもさまで遺憾にあらずとは立田最負の進歩黨員の負惜しみらしき辯解なりき

明治三十一年三月十七日

讀賣新聞

TŌKYŌ FUKA KAIHYŌ NO MOYŌ.

(KAIHYŌ no MOYŌ tote BETSU ni shirusu-beki hodo no koto wa nakeredo, SHŌSHA wa SHUKU-HAI ni, HAISHA wa yake-zake ni, ono-ono ari-take no KIEN wo haku wo kokoromi ni shirusu mo mata omoshirokarazu to sen ya?)

DAI IK-KU. (Kōjimachi, Akasaka, Azabu.)—GOZEN SHICHI-JI yori SENKYO-CHŌ tachi-ai-NIN-ra SANSHŪ shi, SEIKI no SOSHIKI wo motte KAIHYŌ ni tori-kakari, DŌ KU-JI SAN-JIP-PUN wo motte oetari. KEKKWA wa BEKKŌ kisuru tokoro no gotoku, wazuka ni IP-PYŌ no SA wo motte Takenouchi KŌ SHI no SHŌRI ni zo kishikeru. SHŌHAI wa HEIKA no tsune to wa iedo, sono SA wazuka ni IP-PYŌ to wa, Sueyoshi HA NO IKAN hatashite ika bakari zo ya? Koto ni Takenouchi SHI no IP-PYŌ wa, sono JISEN TŌHYŌ nari to kiite wa, “Dō shite mo, ŌCHAKU mono ga kachi desu nā!” to no TANSEI wo HASSURU mono, ani hitori Sueyoshi HA no SENKYO-NIN nomi naran ya? Sueyoshi HA UNDŌSHA no kataru tokoro ni yoreba, iwaku: “Kore yori saki Takenouchi HA no UNDŌ mottomo GEKIJIN wo kiwame, Sueyoshi HA ga tanomi ni tanomishi SAN-JŪ YO-HYŌ wo aruiwa KIKEN seshime, aruiwa kiri-irite sono UMMEI sae ayauku seshimuru ni itari-kereba, Sueyoshi HA no SAMBŌ-REN wa Sueyoshi SHI ni mukatte JISEN TŌHYŌ wo KWAN-KOKU shitaru mo, SHI wa DANZEN kore wo kobami, JISEN TŌHYŌ wa TOKUGI-JŌ nasu atawazaru tokoro nari tote, tsui ni shime-kiri JIKAN GO-FUN-ZEN ni NYŪJŌ shi, Kusuda EISEI SHI wo TŌHYŌ shitari. Moshi SHI ni shite Takenouchi SHI to onajiku JISEN TŌHYŌ wo nashitaran ni wa, SŌHŌ adakamo DŌTEN to nari, Sueyoshi SHI wa NENCHŌ ni yorite TŌSEN su-bekarishi nari” to. Shikashi nagara DANJI GYOKUSAI GWAZEN wo hazu. Sueyoshi SHI ga sono KIKEN wo

kaerimizu shite, FU-TOKUGI naru JISEN TÖHYÖ wo HAISEKI shitaru wa, appare! appare! (to de mo iute nagusamu-beshi.)

Nao DÖKU ni okeru IP-PYÖ no MUKÖ TÖHYÖ ni tsuite wa, IK-KO no MONDAI koso are. Sunawachi kono MUKÖ to narishi IP-PYÖ wa, Kōjimachi KU SAM-BAN-CHÖ abura maki SHÖ CHÜJÖ RIHEI SHI no TÖHYÖ nite, SHI wa sono SHISOKU CHÜJÖ RIKICHI SHI to kanete tomo ni Sueyoshi HA no YÜKEN-SHA nareba, ISSAKU-JITSU mo GO-GO yo-JI goro oya-ko DÖDÖ nite NYÜJÖ shi, RIKICHI SHI wa "Sueyoshi Tadaharu" to HISEN-SHA no SEIMEI wo shirushitaru ni, chichi RIHEI SHI wa TAN ni "Sueyoshi KUN" to sei dake wo shirushi, JIKO no KIMEI CHÖIN wo nashite TAIJÖ seri. Shikaru ni SAKUJITSU KAIHYÖ no SAL, SENKYO-CHÖ to tachi-ai-NIN to wa kono "Sueyoshi KUN" to shirushite, "Tadaharu" no NI-JI wo kaki-morashitaru TÖHYÖ wo MUKÖ ni kiseshimetari. Kore ga tame Sueyoshi SHI wa RAKUSEN suru koto to narishi SHIDAI nareba, Sueyoshi HA wa SAKUJITSU SENKYO-CHÖ ni mukatte GEN ni FUSHI DÖHAN shite NYÜJÖ shi, kanete yori tomo ni Sueyoshi Tadaharu SHI wo TÖHYÖ suru kangae narishi mono nareba, kore wo MUKÖ to suru wa KOKU nari tote, semaru tokoro arishi to iu. KEKKYOKU aruiwa TÖSEN SOSHÖ wo okosan mo shirezu to no koto nari.

(CHÜRYAKU.)

DAI GO-KU. (HONJO, Fukagawa.)—TÖRU wa GOZEN SHICHI-JI ni TÖHYÖ wo KAISHI shi, DÖ HACHI-JI ni owaru. TÖSEN to JITEN to no aida ni HYAP-PYÖ no SA arishi mo, GWANRAI Toshimitsu SHI wa GIKWAI KAISAN-GO tadachi ni UNDÖ ni CHAKUSHU shi, Fukagawa KUNAI no YÜKEN-SHA ni mukatte wa ICHI-ICHI SANSEI no KIMEI CHÖIN wo motomuru made ni te wo mawashite, HISSHÖ utagai naki ni itari, hotondo hitori-BUTAI no sugata naru yori, HONJO KUNAI no YÜSHI-SHA wa ika ni mo ZANNEN nari tote, tateo SHÖSAN obotsukanaki mo, ITSU ni wa mikata no JIBAN wo tsukuri, ITSU ni wa TEKI wo shite UNDÖ-HI wo TÖJIN seshimuru mo IK-KYÖ naran to no KEIRYAKU yori, SENKYO majika ni itarite Tatsuta Akinobu SHI wo oshite, sakan ni UNDÖ wo hajimeshi ni, KWAZEN Toshimitsu SHI wa öi ni RÖBAI shite, Tatsuta SHI wa SÖSHI wo SHIYÖ suru to no FÜSETSU wo SHINJite, izuko yori ka SU-JÜ-MEI no SÖSHI wo yatoi-ireru nado, tsui ni SAN-ZEN YO-EN no UNDÖ-HI wo YÖshitaru mo, Tatsuta HA wa wazuka ni NI-HYAKU-EN bakari nareba, makete mo sa made IKAN ni arazu to wa, Tatsuta-biiki no SHIMPOTÖ-IN no make-oshimi-rashiki BENKAI nariki.

(MEIJI SAN-JÜ-ICHI-NEN SAN-GWATSU JÜ-SHICHI-NICHI, "YOMI-URI SHIMBUN.")

DETAILS OF THE OPENING OF THE BALLOT AT THE TÖKYÖ MUNICIPAL ELECTION.

(The circumstances of the opening of the ballot supply no special subject-matter for description. Nevertheless, may not some interest be found in an attempt to describe how the various parties gave free vent to their feelings,—the victors quaffing bumpers to success, the vanquished drowning regret in their cups?)

FIRST DISTRICT (KŌJIMACHI, AKASAKA, AZABU).—The chief electoral officer and the witnesses assembled at 7 A.M., and with the prescribed formalities proceeded to open the ballot, concluding their labours at 9.30. The result, as recorded in another column, was a victory for Mr. Takenouchi Kō by the small majority of a single vote. Victory or defeat is no doubt the natural fortune of war. Nevertheless, what vexation must not this loss of the election by a single vote have caused to the Sueyoshi party! Neither is it likely that the electors of that party will be the only persons to sigh over the trickiness of their opponents' victory, when it becomes known that the single vote majority registered by Mr. Takenouchi was the result of his having voted for himself. What the leaders of the Sueyoshi party assert is that Takenouchi's people had determined from the outset on a contest fierce enough to cause a certain proportion of the majority of thirty odd votes so positively counted on by the Sueyoshi party not to be cast at all, and others to be captured for their own side, to the grave peril of the foe. With matters in this pass, Sueyoshi's council of war had urged him to vote for himself; but this he peremptorily declined to do, on the plea that voting for oneself is a moral impossibility. So it ended, five minutes before closing time, by his entering the office and casting a vote for Mr. Kusuda Eisei. Had he voted for himself, as Mr. Takenouchi did, both candidates would have registered exactly the same number, and Mr. Sueyoshi would have been elected as the senior. But a true man would rather be a jewel smashed than a tile intact.* Bravo Mr. Sueyoshi, who, mindless of his peril, refused to act so immorally as to vote for himself! (This is how we suppose his supporters console themselves.)

Again there is quite a question concerning an invalid vote in the same district. It seems that this vote, which has been pronounced invalid, was cast by Mr. Chūjō Rihei, an oil and firewood merchant at Sambanchō in the district of Kōjimachi. This gentleman and his son Mr. Chūjō Rikichi, as electors in the Sueyoshi interest, went together to the electoral office at about 4 P.M. the day before yesterday, and Mr. Rikichi wrote on his ticket "Sueyoshi Tadaharu"—the surname and Christian name of their candidate—; but his father Mr. Rihei simply wrote "Mr. Sueyoshi" on his,—the surname only, and affixed his name and seal to the document. But when the ballot was opened yesterday, the chief electoral officer and the witnesses decided the vote to be invalid because of its bearing only the words "Mr. Sueyoshi," and omitting the Christian name "Tadaharu." We are informed that as this lost Mr. Sueyoshi the election, his party yesterday strongly represented to the chief electoral officer the hardship caused by his decision, seeing that it was publicly known that father and son walked into the electoral office together, and had both of them all along intended to vote for Mr. Sueyoshi Tadaharu. It is said that the final result may be a lawsuit.

* * * *

* A quotation from a Chinese poem.

FIFTH DISTRICT. (HONJO AND FUKAGAWA).—In this district the ballot-box was opened at 7 A. M., and the proceedings concluded at 8. The elected candidate, Mr. Toshimitsu, had a majority of one hundred votes over Mr. Tatsuta Shōshin, who came out second. The latter's supporters, the Progressists, give the following explanation, which sounds rather like sour grapes. Mr. Toshimitsu, they say, set to work immediately after the dissolution of the Diet. He even went so far as to solicit each individual elector in the district of Fukagawa to sign a document pledging them all to elect him. He was positively assured of victory, and had the field completely to himself. This roused the ire of those who, in the district of Honjo, sympathised with the other side. Accordingly, though with little hope of carrying the election, they decided that it would be fun on the one hand to clear the ground for their friends, and on the other to exhaust the resources of the enemy. Following out this scheme, they, on the eve of the election, put forward Mr. Tatsuta and commenced vigorous operations. Mr. Toshimitsu was greatly alarmed, just as they had expected him to be; and, giving credence to the rumour that Mr. Tatsuta would employ roughs, he himself engaged some scores of roughs from somewhere or other, and ended by expending over three thousand dollars on the election, as against a paltry two hundred or thereabout spent by the Tatsuta party. Thus the latter experienced little vexation even in defeat.

(“Yomi-uri SHIMBUN,” 17th March, 1898.)

奠 都 祭

明治三十一年四月十一日東京日々新聞

明治卅一年四月十日奠都の祝祭は擧げられたり、我が天皇皇后兩陛下はこれに臨ませたり、洵に是れ稀世の盛事昭代の偉觀にぞある

これより先き花曇といふを常なる此頃の空模様悪くして前夜までは軒の點滴あまたりに小歎みもなう聞えしが當日の朝は陽光熙々日本晴といふ快晴を放ちぬ、彼の委員會員などいふ向の欣びや如何ならむいづれも豫定の時刻より新調の晴衣美々しくして南は櫻田より東は和田倉馬場先より宮城の下へと集ふ其勢ひや潮の如し

式場の模様 雲の如き會員は各定め天幕テントに就き來賓は御覽所の左右なる參觀所に集りて式場の稍整頓を見たるは午前十時に近かるべし、抑も此御覽所は宮城二重橋より坂下にいたる御堀端の芝生に設けたり全体の結構は中央の正殿を宮殿

造りにして柿こけらにて葺き其箱棟等を杉の青葉にて包みたる先は潔きよし、殿の中央に、兩陛下の玉座あり、便殿をば此の御座の後ろにぞしつらはれる、其左右なる來賓席には一方には大臣、公使、親任官華族あり一方には勅任官、少將相當以上の武官其他紳士の向むき彼のきら星と居流れて目も文に見えたりき、斯くて午前十時三十分（豫ては午前十時三十分御出門とことなりしが御都合により同四十五分と改められたり）行幸啓今の程と見奉つるや祝賀會長岡部子爵、同夫人は御車寄の左方に、同副會長澁澤榮一氏は同く右方に、祝賀會發起人市參事會員等は玉座正面の式場柵外に、來賓中の親任官、華族、外國公使、同夫人、公使館員等は御車寄の右方に、各省勅任官同夫人、陸海軍將官同相當官、新聞記者等は左方の芝生に、特別通常兩會員は式場正面の芝生に、市内各小學校生徒は二重橋外の芝生

に、孰れも整列して待ち奉る、忽地にして號砲二發あり是れ御出門を報ずるなり、同時に柵内右隅なる軍樂隊は洋々たる音を發だせり、君ヶ代を吹奏するなりき臨幸の御模様、天皇陛下には徳大寺侍從長を御陪乘、岡澤侍從武官長以下侍從武官等を供奉、皇后陛下には高倉典侍を御陪乘、香川大夫、女官等を供奉にて同十時五十五分式場御車寄に着御ある、此時奉迎の諸員最敬禮す、天皇陛下には岡部會長の御先導にて、皇后陛下には香川大夫の御先導にて便殿に入御、暫時御休憩の後十一時十分玉座に臨ませらる、此時奏樂あり、諸員は設けの席に整列して最敬禮す、兩陛下には畏くも玉座に立御あり徳大寺侍從長、田中宮内大臣は其の右側に香川大夫、女官等は其の左側に陪せらる、斯くて會長岡部子爵、副會長澁澤榮一氏は相伴ひて階下より式場に

昇り玉座に咫尺して起立し會長は副會長より先づ祝賀會員の上れる頌徳表（別項にあり）を領けて奏上し終るや徳大寺侍從長其の側面より進み出で、敬んで執奏すべき旨を述べて之を領け、其席に復せらる、田中大臣踵で進みて御下賜の封金五千圓を會長に授けらる、會長は、兩陛下に對ひ奉り最敬禮して拜受の賜金を奉じ階を下りて發起人總代中野武營氏に授け、再び昇階して玉座に咫尺し市參事會員より奉つれる頌徳表（同上）を捧讀す、侍從長の之を受くる式前の如くして會長は階を下る、次に澁澤榮一氏東京商業會議所會頭の資格を以て同會議所より奉つれる頌徳表（同上）を捧讀し、侍從長また之を領くること前の式の如くなりき、右畢りて、兩陛下には便殿に入御、同十時四十分御氣色麗しく諸員の奉送と樂隊の吹奏との中に還御あらせらる（中略）此日 天皇陛下には御軍服にて通常の御

禮裝、皇后陛下には鼠地にめでたき模様ある御洋装と拜まれぬ
 立食場の混雜 立食場は特別會員觀覽所の背後なる芝生に大天幕を張り此の中に設けたるが長さ一丈幅三尺計りの造り附けのテーブル數百脚に雪白のテーブル掛けを懸け處々に花瓶を置き桃櫻混き交ぜて今を盛りと芬芳衣に薰じけり、本來立食を始むるは餘興通行の後と定めあるにも係はらず 陛下還御相成るや否や我もくくとドン／＼詰掛けし程に未だ全く用意の整備せざるにぞ、掛り員の止むるをも聞き入れず互に先きを争ひて使丁の許に行き食物を得んとする絹帽シルクハットに通常禮服扱は又黒七子五ツ紋の羽織に仙臺平の御袴、紳士紳商の面々が場所柄をも辨へざるげに推し合ひ揉み合ひ彼方なる大皿の洋食を攫み取り此方の菓物をズボンの間にへし込むなんどの不行儀無作法殆ん

ど至らざる處なし。此くして幾箇の大壺に緑の波をたゞよはせける葡萄酒を酌みては飲みく、剩さへキリンビールを一人にて二本若くは三本づゝ抱き抱へて逃げむとするも後より推し寄する人波にて如何とも身動きならず痛い、推すなぐと絶叫するなど殆んど沙汰の限りなりき。此かる有様に心付かずしてうっかり観覽所に居る面々又は婦人等は竟に食物を得ること能はず空腹を抱へて家路に歸りたる向きも多かりし由なり兎に角當日の特別會員としも言はば瘦せても枯れても輦轂の下に在る處の紳士紳商たるに相違なし然るに禮儀作法を辨へざる此の如しとせば唯々長嘆大息の外なきか又た當日立食場よりビールや食物を風呂敷包と爲し家づとに携へ歸りし向きも多かりしかや爾來はかゝる經濟主義の公開の席上に行はれざらむ様吳々も注意ありたき事なり

TENTO SAI.

MEIJI NI-JŪ-ICHI-NEN SHI-GWATSU *tōka* TENTO no SHUKUSAI wa ageraretari. Waga TENNŌ KŌGŌ RYŪ HEIKA wa kore ni nozomasetari. Makoto ni kore KISEI no SEIJI, SHŌDAI no IKWAN ni zo aru.

Kore yori saki hana-gumori to iu wo, tsune naru kono goro no sora-MOYŌ ashiku shite, ZEN-YA made wa noki no amadari oyami mo nō kikoeshi ga,—TŌJITSU no osa wa YŌKŌ KI-KI, NIPPON-bare to iu KWASEI wo hanachinu. Kano I-IN KWAI-IN nado iu muki no yorokobi ya ika naran! Izure mo YOTEI no JIKOKU yori SHINCHŌ no haregi BIBISHIKU shite,—minami wa Sakurada yori, higashi wa Wadagura Babasaki yori KYŪJŌ no moto ye to tsudou sono ikioi ya ushio no gotoshi.

(SHIKIJŌ no MOYŌ.) Kumo no gotoki KWAI-IN wa ono-ono sadame no tento ni tsuki, RAIHIN wa GORAN-JO no SAYŪ naru SANKWAN-JO ni atsumarite, SHIKIJŌ no yaya SEITON wo mitaru wa GOZEN JŪ-JI ni chikakaru-beshi. Somo-somo kono GORANJO wa, KYŪJŌ NIJŪ-bashi yori Sakashita ni itaru o horibata no shiba-fu ni mōketari. ZENTAI no KEKKŌ wa CHŪŌ no SEIDEN wo KYŪDEN-zukuri ni shite, kokera nite fuki, sono hako-mune TŌ wo sugi no ao-ba nite tsutsumitaru, mazu wa isagiyoshi. DEN no CHŪŌ ni RYŪ HEIKA no GYOKUZA ari. BENDEN woba kono GYOZA no ushiro ni zo shitsurawarekeru. Sono SAYŪ naru RAIHIN-SEKI ni wa, IP-PŌ ni wa DAIJIN, KŌSHI, SHINNIN-KWAN, KWAZOKU ari; IP-PŌ ni wa, CHOKUNIN-KWAN, SHŪSHŌ SŌTŌ IJŌ BU-KWAN, sono TA SHINSHI no muki kano KIRA hoshi to i-nagarete, me mo aya ni mietariki.

Kakute GOZEN JŪ-JI SAN-JIP-PUN (*kanete wa* GOZEN JŪ-JI SAN-JIP-PUN GO SHUTSUMON *to no koto narishi ga, go* TSUGŌ *ni yori* DŌ SHI-JŪ-GO-FUN *to aratameraretari*) GYŌ-KŌ-KEI *ima no hodo to mi-tatematsuru ya, SHUKUGA KWAICHŌ OKABE SHISHAKU DŌ FUJIN wa mi kuruma-yose no SAHŌ ni, DŌ FUKUKWAI-CHŌ Shibusawa EI-ICHI SHI wa onajiku UHŌ ni SHUKUGA-KWAI HOKKI-NIN, SHISANJI KWAI-IN-ra wa GYOKUZA SHŌ-MEN no SHIKI-JŌ SAKUGWAI ni, RAIHIN-CHŪ no SHINNIN-KWAN, KWAZOKU, GWAIKOKU KŌSHI, DŌ FUJIN, KŌSHI-KWAN-IN-ra wa mi-kuruma-yose no UHŌ ni, KAKUSHŌ CHOKUNIN-KWAN, DŌ FU-JIN, RIKKAI-GUN SHIKWAN, DŌ SŌ-TŌ-KWAN SHIMBUN KISHA-ra wa SAHŌ no shibafu ni, TOKUBETSU TSŪJŌ RYŌ-KWAI-IN wa SHIKI-JŌ SHŌMEN no shibafu ni, SHINAI KAKU SHŌ-GAKKŌ SEITO wa NIJŪ-bashi soto no shiba-fu ni, izure mo SEIRETSU shite machi-tatematsuru. Tachimachi ni shite GŌHŌ NI-HATSU ari:—kore GO SHUTSUMON wo hōzuru nari. Dōji ni SAKUNAI UGŪ naru GUNGAU-TAI wa YŌYŌ taru ne wo idaseri: “Kimi ga yo” wo SUISŌ suru nariki.*

(RINKŌ no on MOYŌ.) TENNŌ HEIKA *ni wa* TOKUDAJI JIJŪ CHŌ *wo* GO BALJŌ, Okazawa JIJŪ BUKWAN-CHŌ IKA, JIJŪ BUKWAN *tō wo* GUBU; KŌGŌ HEIKA *ni wa* Takakura TENJI *wo* GO BALJŌ, Kagawa TAYŪ JOKWAN TŌ *wo* GUBU *nite, DŌ JŪ-JI GO-JŪ-GO-FUN SHIKIJŌ mi-kuruma-yose ni* CHAKUGYO *aru, kono toki* HŌ-GEI *no* SHOIN SAI-KEI-REI *su. TENNŌ HEIKA ni wa* Okabe KWAI-CHŌ *no* GO SENDŌ *nite, KŌGŌ HEIKA ni wa* Kagawa TAYŪ *no* GO SENDŌ *nite, BENDEN ni* NYŪGYO; ZANJI GO KYŪKEI *no* *nochi,* JŪ-ICHI-JI JIP-PUN GYOKUZA *ni* nozomaseraru. *Kono toki* SŌGAKU *ari; SHOIN wa* mōke *no* SEKI *ni* SEIRETSU *shite, SAI-KEIREI su. RYŌ HEIKA ni wa* kashikoku *mo* GYOKUZA *ni* RITSUGYO *ari; TOKUDAJI JIJŪCHŌ, Tanaka KUNAI DALJIN wa, sono* USOKU *ni, Kagawa TAYŪ JOKWAN-ra wa* sono SASOKU *ni* baiseraru. *Kakute* KWAI-CHŌ Okabe SHISHAKU, FUKUKWAI-CHŌ Shibusawa EI-ICHI SHI *wa* ai-tomonaite KAIIKA *yori* SHIKIJŌ *ni* nobori, GYOKUZA *ni* SHISEKI *shite, KIRITSU shi; KWAICHŌ wa* FUKU-KWAI-CHŌ *yori* mazu SHUKUGA KWAI-IN *no* tatematsureru SHŌTOKU-HYŌ (BEKKŌ *ni* ari) *wo* ukete, SŌJŌ *shi* owaru *ya, TOKUDAJI JIJŪ-CHŌ sono* SOKUMEN *yori* susumi-ide, tsūtsushinde SHISSŌ *subeki mune* *wo* nobete, *kore* *wo* uke, *sono* SEKI *ni* FUKUSERARU. Tanaka DALJIN *tsuide* susumite, GO KASHI *no* FŪKIN GO-SEN-EN *wo* KWAICHŌ *ni* sazakeraru. KWAICHŌ *wa* RYŌ HEIKA *ni* mukai-tatematsuri, SAI-KEIREI *shite, HALJU no* SHIKIN *wo* hōji, KAI *wo* kudarite, HOKKI-NIN SŌDAI Nakano BUEI SHI *ni* sazuke, futatabi SHŌKAI *shite* GYOKUZA *ni* SHISEKI *shi, SHISANJI KWAI-IN yori* tatematsureru SHŌTOKU-HYŌ (DŌJŌ) *wo* hōdoku *su. JIJŪ-CHŌ no* kore *wo* ukuru SHIKI *mae* *no* gotoku *shite, KWAICHŌ wa* KAI *wo* kudararu. Tsugi *ni* Shibusawa EI-ICHI SHI TŌKYŌ SHŌGYŌ KWAIGI-SHO KWAITŌ *no* SHIKAKU *wo* motte DŌ KWAIGI-SHO *yori* tatematsureru SHŌTOKU-HYŌ (DŌJŌ) *wo* hōdoku *shi, JIJŪ-CHŌ mata* kore *wo* ukuru koto *mae* *no* SHIKI *no* gotoku *nariki. Migi* owarite, RYŌ HEIKA *ni* wa BENDEN *ni* NYŪGYO, DŌ JŪ-ICHI-JI SHI-JIP-PUN *on* KESHIKI *uruwashiku, SHOIN no* HŌSŌ *to* GAKUTAI *no* SUISŌ *to* *no* uchi *ni* KWANGYO *araseraru. (CHŪRYAKU.) Kono* hi TENNŌ HEIKA *ni* wa GO GUMPUKU *nite, TSŪJŌ no* GO REISŌ; KŌGŌ HEIKA *ni* wa, nezumi-JI *ni* medetaki MOYŌ *aru* GO YŌSŌ *to* ogamarenu.

(*RISSHOKU-ba no KONZATSU.*) *RISSHOKU-ba wa, TOKUBETSU KWAI-IN KWANRAN-JO no HAIGO naru shiba-fu ni DAI-tento wo hari, kono naka ni mōketaru ga,—nagasa ICHI-JŌ haba SAN-JAKU bakari no tsukuri-tsuke no tēburu SŪ-HYAKU-KYAKU ni SEPPAKU no tēburu-kake wo kake, SHO-SHO ni KWABIN wo oki, momo sakura koki-mazete, ima wo sakari to FUMPŌ koromo ni KUNjikeri. HONRAI RISSHOKU wo hajimuru wa YOKYŌ TSŪKŌ no nochi to sadame-aru ni mo kakawarazu, HEIKA KWANGYO ai-naru ya ina ya, ware mo ware mo to doshi-doshi tsume-kakeshi hodo ni, imada mattaku YŌI no SEIBI sezaru ni zo; kakari-IN no tomuru wo mo kiki-irezu, tagai ni saki wo arasoite bōi no moto ni yuki, SHOKUMOTSU wo en to suru shiruku-hatto ni TSŪJŌ-REIFUKU, sate wa mata kuro-nanako itsutsu-MON no haori ni SENDAI-hira no o hakama, SHINSHI SHINSHŌ no MEN-MEN ga basho-gara wo mo wakimaezaru-ge ni oshi-ai momi-ai, kanata naru ōzara no YŌSHOKU wo tsukami-tori, konata no kudamono wo zubon no aida ni heshi-komu nando no FU-GYŌGI BU-SAHŌ hotondo itarazaru tokoro nashi. Kaku shite IKU-KO no ōtsubo ni midori no nami wo tadayowase-keru BUDŌ-SHU wo kumite wa nomi, kumite wa nomi; amassae KIRIN biiru wo ICHI-NIN nite NI-HON moshiku wa SAM-BON zutsu daki-kakaete nigen to suru mo, ushiro yori oski-yosuru hito-nami nite ikan to mo mi-ugoki-narazu, "Itai! itai! osu-na! osu-na!" to ZEKKYŪ suru nado hotondo SATA no kagiri nariki. Kakaru arisama ni kokorozukazu shite, ukkari KWANRAN-JO ni oru MEN-MEN mata wa FUJIN-tachi wa tsui ni SHOKUMOTSU wo uru koto atawazu, KŪFUKU wo kakaete ieji ni kaeritaru muki mo ōkarishi yoshi nari. To ni kaku TŌJITSU no TOKUBETSU KWAI-IN to shi mo iwaba, yasete mo karete mo RENKOKU no moto ni aru tokoro no SHINSHI SHINSHŌ taru ni sōi nashi. Shikaru ni REIGI SAHŌ wo wakimaezaru kaku no gotoshi to seba, tada-tada CHŌTAN TAISOKU no hoka naki ka? Mata TŌJITSU RISSHOKU-ba yori biiru ya SHOKUMOTSU wo FURO-shiki-zutsumi to nashi, iezuto ni tazusae-kaerishi muki mo ōkarishi to ka ya. JIRAI wa, kakaru KEIZAI SHUGI no KŌKAI no SEKIJŌ ni okonawarezaran YŌ kure-gure mo CHŪI aritaki koto nari.*

ANNIVERSARY FESTIVAL OF THE FIXING OF THE CAPITAL AT TŌKYŌ.

On the 10th April, 1898, a festival was held to commemorate the fixing of the capital at Tōkyō. Their Majesties the Emperor and Empress both graced it with their presence. Truly was it a rare and auspicious occasion, a magnificent spectacle such as befits a peaceful reign.

An overcast sky—the usual cloudiness which ushers in the cherry-blossoms—had prevailed for some time past; and down to the night preceding the festivities, the rain-drops could be heard ceaselessly dripping from the eaves. But morning broke with lustrous brilliancy and an Italian sky. What must not have been the joy of the committee-men and of the members of the Celebration Society, who, long before the appointed hour, and all gorgeously attired in new gala raiment, pressed forward like a surging tide from Sakurada on the south, from Wadagura and Babasaki on the east, towards the Imperial Palace!

The Scene on the Grounds.—It must have been nearly 10 A. M. before all was fairly ready for the ceremony,—the innumerable members of the Celebration Society all placed in their

allotted tents, and the invited guests assembled in the galleries to the right and left of the Imperial Pavilion which had been erected on the lawn lining the moat that runs from the Nijū Bridge of the Palace to the Sakashita Gate. The total effect produced by it was charmingly simple, roofed as the central building was with shingles, and having its square roof-ridge covered with fresh cryptomeria twigs. Thrones for their Imperial Majesties stood in the centre of this Pavilion. As for the Imperial withdrawing-rooms, these had been erected behind the throne-room. The places set apart for the invited guests to the right and left of the Imperial Pavilion were arranged as follows:—on one side the ministers of state, the foreign representatives, the members of the nobility, and those high officials who receive their appointments direct from His Majesty; on the other side the officials of the second rank, officers ranking with or above major-generals, and other distinguished gentlemen,—a brilliant array stretching into the distance like the stars, and quite dazzling to the eyes.

Well, at 10.30 A.M. (the hour appointed for Their Majesties to leave the Palace was 10.30, but to suit their Imperial convenience it was changed to 10.45), the two Imperial Processions being momentarily awaited, all stood up in rows in respectful expectation,—Viscount Okabe, President of the Celebration Society, accompanied by Viscountess Okabe, on the left of the spot where Their Majesties were to alight; Mr. Shibusawa Ei-ichi, Vice-President of the Celebration Society, on the right; the promoters of the Society and the members of the City Council beyond the paling that fenced off the ground exactly facing the throne; the highest officials, the nobility, the foreign representatives with their wives and the members of their legations, to the right of the spot where Their Majesties were to alight; the officials of the second class serving in the various ministries, with their wives, the generals, admirals, and those ranking with them, as also the representatives of the press, on the lawn to the left; the members, both special and ordinary, of the Celebration Society on the lawn facing the throne; and lastly the pupils of all the primary schools in the city on the lawn outside the Nijū Bridge. Suddenly two signal cannons were discharged, announcing that Their Majesties had quitted the Palace. At the same moment the military band stationed in the right-hand corner inside the paling gave forth sonorous harmonies:—“Long live the Emperor!” was the tune it played.

Details of the Imperial Progress.—His Majesty the Emperor, accompanied by the Grand Chamberlain Marquis Tokudaiji, and attended by the Aide-de-camp in Chief Baron Okazawa and other aides-de-camp; and Her Majesty the Empress, accompanied by the Mistress of the Robes Lady Takakura, and attended by Viscount Kagawa, Grand Master of Her Imperial Majesty's service, and several Ladies-in-waiting, arrived at the place for alighting at 10.55, amidst the profound salutations of all those who had the honour to welcome them. His Majesty the Emperor was escorted by Viscount Okabe, Her Majesty the Empress by Viscount Kagawa, to the withdrawing-room, where a few moments were given to rest before Their Majesties proceeded, at 10 minutes past 11, to take up their places on their thrones. At

that moment the band struck up, and all present, ranged in their respective places, made a profound salutation. Their Majesties were graciously pleased to rise from their thrones, having the Grand Chamberlain Marquis Tokudaiji and the Minister of the Imperial Household Viscount Tanaka on their right, and Viscount Kagawa and the Ladies-in-waiting on their left. Thereupon the President of the Celebration Society, Viscount Okabe, and the Vice-President Mr. Shibusawa Ei-ichi ascended the steps leading up to the platform. There, standing close to His Imperial Majesty, the President received from the Vice-President the address presented by the Society (which will be found in another column), and read it aloud. At the conclusion of the reading, the Grand Chamberlain Marquis Tokudaiji advanced from the side, stated that he would take charge of the document to deliver it to His Majesty, received it, and returned to his seat. Then Viscount Tanaka advanced, and handed to the President of the Celebration Society a sealed packet containing a contribution of \$ 5,000 from Their Imperial Majesties. The President made a profound salutation to Their Majesties, received the gift, descended the steps, and handed the packet to Mr. Nakano Buei as representative of the organisers of the Society. Then he again ascended the steps, approached the throne, and read an address presented by the City Council (printed in another column). The same ceremonial as before having been observed by the Grand Chamberlain in receiving this address, the President of the Society descended the steps. Next Mr. Shibusawa Ei-ichi read an address (printed in another column) from the Tōkyō Chamber of Commerce, in his capacity of President of that body, at the conclusion of which the Grand Chamberlain received it with the same ceremonial as before. When this was concluded, Their Majesties entered the withdrawing-room, and at 11.40 A. M. they were pleased to retire, smiling graciously, the band playing the while and all present bowing respectful adieux. On this occasion His Majesty the Emperor wore undress military uniform, while Her Majesty the Empress was attired in European costume, of grey stuff with a charming pattern.

Confusion in the Refreshment Tent.—Arrangements for a standing collation had been made on the lawn at the back of the seats for the Special Members of the Society, in a large tent erected for the purpose, where several hundred tables, each ten feet long and three feet wide, had been screwed into the ground and laid with snow-white cloths, while flower-vases set here and there displayed a mixture of peach and cherry-flower in full bloom, whose fragrance should scent the garments of the guests. According to the programme, the collation was not to commence until the historical and other processions should have passed by. But this arrangement was disregarded; for no sooner had Their Majesties retired than a general headlong rush ensued. The preparations, as a matter of fact, were not yet completed, and the persons in charge endeavoured to obtain a delay. But no heed was paid to their representations, the front places were fought for, the servants sought out, and refreshments demanded of them by gentlemen arrayed in tall hats and frock-coats, or else in elegant native garb,—black silk *haori*

with the crest in five places, and *hakama* too of the finest silken stuff. All these gentlemen by birth or fortune, forgetting the respect due to such a place, were to be seen hustling and jostling, snatching foreign viands from the dishes, shoving fruit into their trowser pockets, in fact carrying impropriety and bad manners almost to every length. Meanwhile, the purple waves in the numberless great wine-jars surged up and down, as these gentry kept pouring out and drinking, and pouring out and drinking again. Nor was this all:—one man would attempt to make off clasping in his arms two, it might even be three, bottles of Kirin Beer, when the human tide would surge up from behind, rendering all movement impossible, and there would be cries of “Oh! I am hurt! don’t push! don’t push!”—in fact a scene of almost indescribable confusion. Those who, ignorant of what was going on in the refreshment tent, had remained unconcernedly in their places on the grounds, and also numbers of ladies, ended by being unable to obtain anything and went home hungry. At any rate all those who had invested in tickets of Special Membership could boast that, however low their place, they were, without any room for doubt, gentlemen who had hobnobbed with Royalty. And yet, when we contemplate their offences against etiquette and decorum, what remains for us but to heave a deep sigh? We believe it is also alleged that many, on the day in question, carried home bottles of beer and eatables wrapped up in parcels as presents to their families. We would earnestly deprecate recourse to such economical principles in future on similar public occasions.

Note. This piece—a good example of newspaper description—is taken from the “NICHINICHI SHIMBUN” of the 12th April, 1898. The festival described was that held to commemorate the thirtieth anniversary of the selection of Tōkyō as the residence of the Emperor, and consequently the chief of the three capitals of the Empire,—Kyōto and Ōsaka being the other two. The student will here find considerable profit to his knowledge of the delicacies of the language by an analysis of the use of honorific words and terminations applied to Imperial Personages. To do justice to such in English is impossible; and the fact that the Imperial Household was reorganised on a German basis, occasions further embarrassment in the effort to render the names of certain official titles. Indeed the present translator is dissatisfied with his whole rendering of this piece, and believes that it would be within the power of many to produce a more pleasing version.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1377. 萃 *SUI* or *atsumeru*, “to collect.” 拔 (1025) being “to pull out,” the compound 拔萃 *BASSUI* perfectly expresses the double process of selection and collection.—1378. 兜 *kabuto*, “a helmet.” We seem to see the man’s head in the middle, with something surrounding it on either side, and his legs beneath.—1379. 預 *yo* or *azukaru*, “to take charge,” or *azukeru*, “to give in charge.” This character is identified with (No. 814) 豫 *yo* or *kanete* or *arakajime*, “beforehand.” The distinction of meaning between the two forms is maintained in Japanese with tolerable consistency.—1380. 割 *waru*, “to cleave in two,” to divide.” Formed ideographically from “knife” and (1381) 害 *GAI* or *sokonau*, “to hurt,” “to injure.”

1382. 鐵 *TETSU*, “iron,” also written 鉄 and 鍊, all three forms being common.—1383. 景 *KEI*, “a view.” The “three great views” of Japan are Miyajima, Matsushima, and Ama-no-Hashidate.—1384. 隨 *ZUI* or *shitagau*, “to accord,” “comply.”—1385. 符 *FU* or *warifu*, “a slip” or “tally,”—originally of bamboo, now of any material.—1386. 賃 *CHIN*, “rent,” “fare.”—1387. 額 *KAKU*, properly *shitai*, “the forehead,” but generally *taka*, “an amount” or “sum of money.” Also read *GAKU*, “a framed tablet” or “picture.” Easily to be remembered by its phonetic 客.—1388. 復 *FUKU* or *kaeru*, “to return;” also read *mata*, “again.” Remember it by its phonetic, which is the same as that of (982) 腹 *hara*, “abdomen,” the latter having appropriately the Radical for “flesh,” while “to return” has with equal appropriateness the Radical for “a man walking.”—1389. 倍 *BAI*, “double,” “. . . fold.”—1390. 驛 *EKI*, “a post-town,” “a railway station.” The Radical intimates it to have been formerly a place where travellers changed horses.—1391. 曜 *yō*, properly the refulgence of the sun or stars, but used chiefly to form the names of the days of the week, 日曜日 *NICHI-YŌ-bi*; 月曜日 *GETSU-YŌ-bi*, etc. Observe how these are formed in Jap. from the names of the sun, moon, and five great planets that rule the five elements, exactly translating the European terms.—1392. 楓 *FŪ* or *kaede*, “the maple-tree,” hence less correctly *momiji*, “the red [autumn] leaves,” 紅葉 of which the maple-tree exhibits the most brilliant specimens.—1393. 季 *KI*, “a season;” also *sue*, “the end” (of a time). Do not confound it with (1394) 李 *RI* or *sumomo*, “a plum,” or with (1309) 梨 *RI* or *nashi*, “a pear.”—1395. 續 *ZOKU* or *tsuzuku*, “to continue.”—1396. 線 *SEN* or *suji*, “a line,”—originally of course “silken thread.”—1397. 庫 *KO* or *kura*, “a military storehouse.” *Conf.* 軍 “war,” both characters having reference to war-chariots. In fact 庫 shows us literally such “chariots” under “a shelter.”—1398. 姬 *hime*, “a princess.”—1399. 尻 *shiri*, “the rump.”

1400. 停 *TEI* or *todomaru*, “to stop,” like a “man” at a “shed” (*conf.* No. 984).—1401. 僅 *KIN* or *wazuka*, “a little,” “only.”—1402. 麓 *ROKU* or *fumoto*, “the base of a mountain.” The so-called Radical 鹿 *ROKU*, “stag,” is here really phonetic, while the two “trees” at the top serve to indicate a wooded mountainous region.—1403. 溫 *ON* or *ataakai*, “warm.”—1404. 翠 *SUI* or *midori*, “green.” The Radical “wings” at the top refers to the feathers of

the kingfisher, which the character originally depicted,—1405. 浴 YOKU or *abiru*, “to bathe.” It rhymes with its phonetic 谷 KOKU (or *tani*), “valley.”—1406. 疲 HI or *tsukare*, “fatigue.”—1407. 洗 SEN or *arau*, “to wash,” and (1408) 濯 TAKU or *sosogu*, “to sprinkle,” combine to form the common expression for “washing clothes,” 洗濯 SENTAKU.

1409. 書 CHŪ or *hiru*, “daytime.” Remember it as having one stroke more than the character 書 SHO, “to write.”—1410. 協 KYŌ or *kanau*, “to agree,” “suit,” “harmonise,”—the character prettily representing the “heart” and “united strength.” Another form is 協旅籠 which shows us “ten” persons uniting their “strength.”—1411. 籠 kago, “a cage.” 旅籠 *hatago*, “lodging,” is thus lit. “a cage for travellers.”

1412. 溜 *tameru* or *tamaru*, “to collect” (as water in a puddle), the character appropriately showing us “water remaining” (*mizu todomaru*).—1413. 途 TO or *michi*, “a road,”—less used to denote an actual road or highway (道路) than in such semi-metaphorical expressions as 途上 or 途中 “on the way;” 官途ニ就ク “to enter the path of officialdom,” i. e. “to become an official,” etc.—1414. 幣 HEI, properly “riches,” “precious gifts,” hence the *nusa* or GOHEI 御幣 offered to the Shintō gods. The Radical 巾 indicates that the gifts originally meant to be represented were strips of cloth or silk. (Conf. No. 1120) 弊 *yabureru*, “to be torn.”—1415. 宅 TAKU, “a house.”—1416. 謝 SHA, “thanks.”

1417. 曉 GYŌ or *akatsuki*, “dawn.”—1418. 趨 SŪ or *hashiru*, “to run.”—1419. 混 KON or *majiru*, “to be mixed up,” “confused.”—1420. 際 SAI, “a limit” (of time or place), “when.”—1421. 伺 *ukagau*, “to wait upon,” “to enquire.” The character shows a “man” sent from the “office,” as 司 (No. 427), though commonly read *tsukasa*, “ruler,” has the secondary meaning of the “office” in which the ruling administrator sits.—1422. 洩 *moreru*, properly “to leak,” but more often used metaphorically for “to be omitted,” “overlooked.” Actual “leaking,” *moru*, is generally written (1423) 漏—composed of “water,” “body,” and “rain,” as if to depict the rain coming in and wetting the bodies of the inmates of a house.—1424. 肆 SHI, sometimes “a [book-] shop;” sometimes read *hoshii-mama ni*, “recklessly,” the original meaning being that of “spreading out” or “setting forth” in great quantities. Sometimes it is used phonetically for 四 SHI, “four.”

1425. 貫 KWAN, “a string of a thousand cash (the old-fashioned brass and iron coins” had holes in the middle, to enable them to be strung together); hence *tsuranuku*, “to string,” “to pierce,” “to permeate.”—1426. 葬 SŌ or *hōmuru*, “to bury.” The character shows some one “dead” (死) under the “sod” or “grass” (艸), supported by “hands” (井, *conf.* p. 104), which last apparently refer to the pious care of those who inter the corpse.—1427. 厚 KŌ or *atsui*, “thick,” hence “kindly.”—1428. 戚 SEKI, properly “to grieve,” *uryōru*, hence those whom one grieves with or for, viz. “kindred.”

1429. 蜂 *hachi*, “a wasp,” “a bee.” The same phonetic, read HŌ in every case, occurs in

(1430) 鋒 *kissaki*, "the sharp point of a weapon," and (1431) 烽 *noroshi*, "a beacon" or "signal fire,"—the one made of metal sharp as a wasp's sting, the other hot as the pain which the sting causes. Compare also (855) 峯 "a mountain peak;" (1174) 逢 "to meet," and (1166) 縫 "to sew," all with perfectly appropriate Radicals.—1452. 竄 *ZAN* or *nigeru*, "to skulk away" or "hide" (as a "rat" 鼠 in its "hole" 穴), as in the familiar compound 逃竄 *TŌZAN*, "to run away." Hence "to secrete" or "store."—1433-4. 葡萄 *BUDŌ*, "the vine." Remember 葡 by its phonetic 甫 *HO* or *FU* (see p. 109), and 萄 by the common like-sounding character (1435) 陶 *TŌ*, "pottery."—1436. 卓 *TAKU*, "eminent;" also "a table."—1437. 絕 *ZETSU* or *tatsu*, "to sever;" also *taeru*, "to become extinct," hence *tacte*, "extremely." The original sense—that of cutting a thread—survives in 糸 "silk," and 刀 "knife," two out of the three elements that compose the character.—1438. 牌 *HAI*, "a tablet," "token," "credential."—1439. 銅 *DŌ* or *akagane*, "copper," to be remembered by its familiar phonetic 同.—1440. 領 *RYŌ*, "management," "jurisdiction." Appropriately composed of 令 "to order," and 頁 "the head."—1441. 巨 *KYO*, "vast."—1442. 適 *TEKISURU*, "to suit," or *yuku*, "to go to."—1443. 佳 *KA* or *yoki*, "good," "beautiful."—1444. 亘 *wataru*, "to cross over" (as the "sun" from the top to the bottom of heaven).—1445. 虞 *omom-pakaru*, "to cogitate," "to be anxious," also *osoreru*, "to fear (one would be extremely anxious if a "tiger" 虎 were prowling about!).—1446. 誇 *KŌ* or *hokoru*, "to boast." Akin both in structure and signification are (1447) 跨 *matagaru*, "to bestride," and (1448) 袴 *hakama*, "large loose Japanese trowsers."—1449. 痢 *RI*, "dysentery."—1450. 著 *CHO* or *ichijiruskai*, "conspicuous;" also *arawasu*, "to manifest," "to publish."—1451. 効 *KŌ*, "effect," "merit."—1452. 擬 *GI*, "comparison," "similarly," as in 模擬 *MOGI*, "imitation." *Magirawashii*, "confused," "counterfeit," is more often written with the character (1028) 紛 *FUN*, as immediately below in the text.—1453. 稱 *SHŌ* or *tonaeru*, "to designate."—1454. 標 *HYŌ*, "a signal," "a mark." The phonetic is (1455) 票 *HYŌ*, "a ticket," the two being thus akin in signification as in sound.—1456. 顧 *KO* or *kaeri-miru*, "to look behind one," "to consider."—1457. 欺 *KI* or *azamuku*, "to deceive."—1458. 需 *JU* or *motomeru*, "to require," "to demand."—1459. 怠 *TAI* or *okotaru*, "to be remiss."—1460. 僻 *HEKI*, "remote," "rustic." The same phonetic occurs (but the sound oscillates between *HEKI* and *HI*) with appropriately varied Radicals in (1461) 避 *HI* or *HEKI*, *Jap. sakeru*, "to shun," as in 避暑, *HISHO*, [going into the hills] to avoid the heat;" (1462) 壁 *HEKI* or *kabe*, "a wall;" (1463) 癖 *HEKI* or *kuse*, "a bad habit;" (1094) 譬 *HI*, "a comparison."—1464. 販 *HAN*, "selling," "dealing in." The formation of this character reminds us of the English phrase "to turn [an honest] penny."—1465. 確 *KAKU*, "solid," hence *tashika*, "certain."

1466. 科 *KWA*, "a series," "a sort," "a branch of study." Used in such compounds as 內科 *NAIKWA*, "the inner sort [of treatment]," i. e. "medicine;" 外科 *GEKWA*, "the outer sort [of treatment]," i. e. "surgery." Do not confound 科 *KWA* with (737) 料, the *RYŌ*

of RYŪRI, "cookery," which has one stroke more.—1467. **史** SHI, "history." Observe the "mouth" **口** which relates it.—1468. **稅** ZEI, "a tax," composed of "grain" and (1475) "exchanging," referring to the old taxes in kind.—1469. **幕** MAKU, "a curtain;" also BAKU when speaking of curtain, i. e. tent, i. e. military, feudal, or "shōgunal" affairs.—1470. **滅** METSU or *horobosu*, "to destroy." Notice in it the destructive elements "water" and "fire."—1471. **材** ZAI, "timber," "materials," "ability." Interchanged with (228) **才** in the two latter meanings.—1472. **識** SHIKI or *shiru*, "to know."—1473. **奇** KI or *ayashii*, "strange,"—same as No. 775, but considered more correct.—1474. **嫌** KEN or *kirau*, "to dislike:"—one "woman" is "unable" to bear another woman.—1475. **兌** DA, "exchanging," "permeating."—1476. **批** HI, "criticism," lit. "the hand comparing."—1477. **摘** TEKI or *tsumamu*, "to pick out."—1478. **錄** ROKU or *shirusu*, "to record."—1479. **述** JUTSU or *noberu*, "to state."—1480. **零** REI, "a fraction," "a cipher" (as it were a tiny drop of "rain," **令** REI being the phonetic).—1481. **敬** KEI or *ujamau*, "to reverence." *Conf.* 953 and 954.—1482. **般** HAN, "sort," "time."—1483. **抱**, HŌ or *idaku*, "to embrace," "hold in the arms." (**包** *conf.* 708 HŌ, "to wrap.")—1484. **研** KEN or *migaku*, "to rub," "to polish."—1485. **究** KYŪ or *kiwameru*, "to investigate carefully" (as if peering into a "hole," with **九** as the phonetic). *Conf.* (993) **窮** which in Jap. has the same readings.—1486. **感** KANZURU, "to feel" (metaph.). This character naturally comes under the Radical for "heart." Curiously enough, yet another "heart" may be added at the left, making (1437) **憾** KAN or *uramu*, "to regret," "feel vexed."—1488. **頗** HA, "the head inclined to one side," as in **偏頗** HEMPA, "partiality;" hence also *sukoburu*, "very."—1489. **拓** TAKU or *hiraku*, "to open" (like a man's "hand" breaking "stones").

1490. **曇** DON or *kumoru*, "to cloud over" (the "sun" with "clouds").—1491. **穩** ON or *odayaka*, "quiet," "secure." Same *tsukuri*, though there read IN, as in (929) **隱** *kakureru*, "to hide,"—hiding and security being cognate ideas. The phrase given in the margin—"TENKA TAIHEI, KOKUDO AN-ON" is often to be seen inscribed on stone slabs; it is a pious wish for absolute peace to the whole world, and quiet security to the empire.—1492. **泰** TAI here means *ōi naru*, "great." It is also read *yutaka*, "fertile" and *yasui*, "pacific." It is often interchanged with (511) **太**.—1493. **攝** SETSU, "control," "direction." Used phonetically in the name of the well-known province of **攝津** SETSU, and here for the proper name "Celsius."—1494. **沿** EN or *sou*, "to go by the side of," "to follow along."

1495. **容** YŌ or *katachi*, "appearance," as in **容貌** YŌBŌ, "appearance;" also *ireru*, "to insert."—1496. **貧** HIN or *mazushii*, "poor," the character indicating a [very small] "share" of "treasures."

1497. **綻** *hokorobu*, "to rip" or "split open," as a seam.—1498. **拘** KŌ or *toraeru*, "to clutch" or "restrain," hence *kakawaru*, to be concerned with.—1499. **杖** *tsue*, a,

staff" or "stick."—1500. 曳 *hiku*, "to trail," "to drag." Memorise this rather unusually constructed character with the analogous (No. 1422) 洩 *moreru*, "to leak."

1501. 饗 *KYŌ*, "a banquet." This alarming-looking character contains No. 1249 as its phonetic. The same occurs in (1502) 響 *KYŌ* or *hibiki*, "a reverberating or echoing sound," lit. "a sound" 音 from the "village" 鄉. Lean these three characters, as it were, on each other, remembering each by the other two.—1503. 宴 *EN*, "a feast."—1504. 晚 *BAN*, "evening."—1505. 餐 *SAN*, "a meal."—1506. 賓 *HIN*, "a guest," the distinction between it and 客 *KYAKU* being that the former is always a real "guest" in the proper English sense of the word, whereas 客 is often rather a "customer," "passenger," etc., i. e. one who pays for the attention he receives. 賓 may be best remembered as the phonetic of 濱 in the familiar place-name *Yokohama* 橫濱.—1507. 桂 *katsura*, the "cinnamon" or "cassia-tree," familiar to residents in Japan as the fragrant *MOKUSEI* with its clusters of small, deep-yellow blossoms.—1508. 露 *RO* or *tsuyu*, "dew," used phonetically for "Russia."—1509. 韓 *KAN*, "Korea."—1510. 瑞 *ZUI*, "an auspicious omen." Used phonetically for the first syllable of "Sweden" 瑞典 and of "Switzerland" 瑞西.—1511. 墨 *BOKU* or *sumi*, "Indian ink" (appropriately composed of 黑 "black," and 土 "earth").

1612. 暴 *BŌ*, "violent" (weather would be such in which one suffered from a "combination" of "sun" and "water").—1513. 損 *SON*, "damage," "pecuniary loss" (such as is likely to befall those whose "treasures" are spent from "hand" to "mouth").—1514. 噴 *FUN*, "to spurt," "to spout." Kinship of signification, with appropriately varied Radical, is found in (976) 憤 *FUN* or *ikidōru*, "to be indignant."—1515. 溢 *afureru*, "to overflow" (from water and No. 904, 益 "more and more"). 1516. 浸 *SHIN* or *hitasu*, "to soak."—1517. 擾 *JŌ* or *midasu*, "to embarrass," "to disturb" (from "hand" and 憂 "sorrow").—1518. 惹 *hiku*, "to provoke," "to elicit."—1519. 仲 *CHŪ*, a synonym for 中 "middle."—1520. 盡 *JIN* or *tsukusu*, "to exhaust."—1521-2. 篋 *TANSU*, "a chest of drawers," "a cabinet."—1523. 崩 *HŌ* or *kuzureru*, "to fall to pieces," as a mountain by a landslip. 崩御 *HŌGYO* means the death of an emperor, the honorific being put after, instead of before, the other character. Other instances of such inversion with 御 occur.—1524. 壞 *KWAI* or *kuzureru*, "to break down," "to go to ruin."—1525. 傷 *SHŌ* or *itamu*, "to hurt."—1526. 瀛 *KI*, "steam," a specialised form of (378) 氣 "vapour" in general. Sometimes the Radical alone (1527) 气 is employed for "steam," as if it were an abbreviated form of 瀛.—1528. 磯 *iso*, "the sea-beach" (lined with "ever so many stones").—1529. 靜 *SEI* or *shizuka*, "quiet."—1530. 鷲 *washi*, "an eagle" (appropriately formed of "bird," "metropolis," and "very," it being the very greatest of birds).—1531. 油 *YU* or *abura*, "oil," "grease."—1532. 詳 *SHŌ* or *tsumabiraka*, "minute," "detailed," hence "plain."—1533. 課 *KWA*, nearly the same as (No. 1466) 科.—1534. 技 *GI*, "skill," "the arts,"

as in **技藝** GIGEI, "the mechanical arts;" **技師** GISHI, "an engineer." The character seems to portray the very primitive art of lopping off the branches of trees.—1535. **修** also written **脩** SHŌ or *osameru*, "to adjust," "to repair."—1536. **繕** ZEN or *tsukurou*, "to mend" ("silk" used to set torn garments to "rights").

1537. **漬** *tsukeru*, "to soak," "to pickle."—1538. **枕** CHIN or *makura*, "a pillow." The choice of the Radical here well exemplifies the difference between Far-Eastern pillows and ours. The other most familiar character having the same phonetic is (1539) **沈** CHIN or *shizumu*, "to sink."—1540. **昇** SHŌ or *noboru*, "to ascend" (from the "sun" "rising").—1541. **猛** MŌ or *takeshi*, "brave," "fierce."—1542. **項** KŌ, properly *unaji*, "the nape of the neck," hence "sort," "item," "article."—1543. **馳** CHI or *haseru*, "to gallop," "to run." It combines with No. 818 **走** which also signifies "running," to form the term **御馳走** GOCHISŌ, "a feast;" but why so written is not plain, unless it be that folks all run together to eat the tasty dishes.—1544. **駢** *haseru*, "to run" (as a "horse" does "uphill").—1545. **愈** *iyō-iyō*, "more and more;" also *ieru*, "to get better."—1546. **勸** KWAN or *susumeru*, "to encourage."—1547. **險** KEN or *kewashii*, "precipitous," "dangerous."—1548. **護** GO or *mamoru*, "to protect."—1549. **働** *hataraku*, "to work" (from "man" "moving").—1550. **捲** *maku*, "to roll," practically identical with (No. 716) **卷**.—1551. **慘** SAN, ZAN, or *mugoi*, "cruel" (what "goes" to one's "heart"): **無慘** means the same; it is not negative.—**驅** KU, *karu*, or *kakeru*, "to urge on," "to race," "to rush." Often compounded with No. 1543, thus **馳驅** CHIKU *suru*, "to drive fast."—1553-4. **俳優** HAIYŪ, "an actor." **優** alone is *sugureru*, "to excel."—1555. **階** KAI, "a storey" in a house, originally *kizahashi*, "stairs."—1556. **躰** TAI or *karada*, "the body," a favourite Jap. equivalent of the more complicated (833) **體**. Its formation from **本身** HONSHIN, "one's own self," makes it easy to remember.—1557. **劇** GEKI or *hageshi*, "violent" (suggested by the combination of "a tiger," "a pig," and "a knife!"); also "a play" or "drama."—1558. **基** KI or *motoi*, "a foundation" ("that earth" on which the building rests).—1559. **督** TOKU or *tadasu*, "to enquire into," "to superintend," as in **監督** KANTOKU, "superintendence," hence "a bishop," (1560) **監** alone being read *kangamiru*, "to examine." **基督** together form the standard, though imperfectly phonetic, transcription for the name of "Christ."—1561. **席** SEKI, "a seat" or "place," as at a dinner. It is formed of **巾** "napkin" and (1562) **庶** SHO or *moro-moro*, "people," "multitude" (contracted), in allusion to the courtesies paid to guests.—1563. **柱** *hashira*, "a post."—1564. **燈** TŌ or *tomoshihi*, "a light," "a lamp" ("fire lifted up").—1565. **巡** JUN or *meguru*, "to go the rounds."—1566. **放** HŌ or *hanatsu*, "to let go," "to let off."—1567. **粉** FUN or *ko*, "powder" ("rice divided" into minutest fragments).—1568. **距** KYO or *hedataru*, "to be distant from" ("foot" indicating the sense, and 1441 **巨** giving the sound).—1569. **延** EN or *nobiru*, "to extend," "to spread."—1570. **員** IN, "number," "member."—1571. **揮** KI or *furuu*,

“to wield,” “to animate” (as a general’s “hand” does his “army”).—1572. **患** KWAN or *uryōru*, “to be afflicted” (represented by the joint wailing of “two mouths” to a sympathising “heart”).—1573. **巢** SŌ or *su*, “a nest” (the lower part being of course the tree on which the nest is built, while the square in the middle probably represents the nest itself, and the three crooked top strokes the heads or feathers of the birds popping out of it).—1574. **窟** KUTSU or *iwaya*, “a cave.”—1575. **抵** TEI or *ataru*, “to strike against:” **大抵** “for the most part.”—1576. **腕** WAN or *ude*, “the arm.”—1577. **机** KI or *tsukue*, “a table” (interchanged with **几**, the Radical **木** being prefixed for greater clearness).—1578. **積** SEKI or *tsumu*, “to pile” or “heap up.”

1579. **祝** SHUKU or *iwau*, “to congratulate.”—1580. **杯** HAI or *sakazuki*, “a wine-cup.” (On the *lucus a non lucendo* principle, remember it as being “not” of “wood,” but of porcelain). This character is an alternative of (No. 771) **盃**.—1581. **敗** HAI or *yabureru*, “to be defeated” (“treasures struck,” i. e. taken away by robbers).—1582. **焰** also written **燄** and practically identical with (1583) **炎**, both being read EN or *honō*, “flame,” “blaze.”—1584. **試** SHI or *kokoromiru*, “to experiment.”—1585. **綱** KŌ or *tsuna*, “a rope” (“thread” of the size of a “hillock”).—1586. **投** TŌ or *nageru*, “to throw” (from “hand” and “spear”).—1587. **嘆** or **歎** TAN or *nageku*, “to sigh” (“mouth or yawn” as the appropriate Radical; the phonetic is read KAN in some other characters, e. g. in **漢** KAN, “China”).—1588. **激** GEKI or *hageshi*, properly “water in violent commotion,” hence “violent” (“water” “striking” in “white” foam on the “side” of a rock).—1589. **棄** KI or *suteru*, “to throw away.”—1590. **謀** BŌ or *hakari-goto*, “a plan,” “a stratagem” (“certain words”).—1591. **拒** KYO or *kobamu*, “to ward off,” “to reject.” Comparing **拒** and (1568) **距**, note the fundamental kinship of signification which the Radicals appropriately diversify,—“warding off” (distancing with the hand), and “being distant” as through having walked away on one’s feet. The phonetic (1441) **巨** “great” indeed has traces of the same fundamental meaning; for greatness keeps at a distance from, and wards off the crowd.—1592. **屮** *shime* “shutting,” “concluding,” a vulgar symbol which can hardly be considered as a character. The real character for *shimeru*, “to shut” is (1020) **締**.—1593. **恰** *adakamo*, “just as,” “fitly” (the “heart” “joined”).—1594. **恥** CHI or *haji*, “shame” (from “ear” and “heart,” because the ear reddens when a person is ashamed). Often also written **耻**.—1595. **排** HAI or *hiraku*, “to push open.”—1596. **斥** SEKI or *shirizokeru*, “to drive away,” “to expel” (as with the stroke of an “axe”).—1597. **題** DAI, “a subject,” “a title.”—1598. **忠** CHŪ, “loyalty” (a “heart” “centering” in the right). Read *tada* in personal names, through allusion to the *tadashi* or “correct” nature of loyal conduct. A useful kindred character is (1599) **衷** CHŪ, Jap. *uchi*, “the inside,” hence *makoto*, “truth,”—formed metaphorically of “inside garments,” the character **衣** “garments”

being, as will be noticed, cut in two by 中. Do not confound it with (1600) 哀 AI or *kanashimu*, "to grieve,"—the "mouth" of one clad in mourning "garments."—1601. 單 TAN or *hitoe*, "single," "simple."—1602. 退 TAI or *shirizoku*, "to retire."—1603. 酷 KOKU, "cruel," also *hanahada*, "extremely." 慘酷 ZANKOKU is the common expression for "cruelty."—1604. 迫 HAKU or *semaru*, "to be harassed." The corresponding active verb *semeru*, "to attack," "to harass," is written with the character (1605) 攻 KŌ (formed of "work" and "to strike").—1606. 訟 SHŌ or *uttae*, "litigation" (i. e. "words" in "public").—1607. 贊 SAN, properly *tasukeru*, "to assist," "to second;" also used for (1277) 讚 *homeru*, "to praise."—1608. 姿 *sugata*, "appearance," "figure" (that "according to" which a "woman" is estimated).—1609. 算 SAN or *kazoeru*, "to cypher," "to estimate;" also written 筭.—1610. 敵 TEKI, "a foe" (with the appropriate Radical "to strike"). Same phonetic in (1611) 滴 TEKI or *shizuku*, "a drop."—1612. 彰 SHŌ or *arawasu*, "to display;" also read *akiraka*, "clear," whence *akira* or *aki* in personal names. The original force of the character was that of a beautiful bird displaying its feathers, the Radical 彡 representing "feathers," while one of the significations of 章 is *aya*, "ornament," "elegance."

1613. 奠 TEN or *sadameru*, "to set up" "to fix." (The character shows libations of "liquor set up on a "stand," 大 being here a corruption of 几 "a stand"—for presentation to the gods.)—1614. 陛 HEI, the steps of the throne" (*conf.* "Colloq. Handbook," ¶ 67, N. B.)—1615. 臨 RIN or *nozomu*, "to behold (patronisingly)," "to approach." We may remember the character as portraying the "mouths" of three "servants" visited by their lord and master; for 一 here, as often, is a contraction of 人.—1616. 洵 *makoto ni*, "truly."—1617. 昭 SHŌ or *akiraka*, "luminous" *Conf.* (580) 照. The two are cognate; but 昭 denotes rather "luminosity" itself, while 照 gives rather the verbal idea of "shining."—1618. 偉 I or *ōi naru*, "grand."—1619. 歇 *yamu*, "to rest a little," "to halt." The force of this character is well seen in *okori* or KANKETSU-NETSU, 間歇熱 "intermittent fever."—1620. 委 I or *yudaneru*, "to commit," "to entrust" (the character portrays a "woman" bending under the burden of the "grain" entrusted to her care).—1621. 欣 KIN or *yorokobu*, "to rejoice."—1622. 稍 *yaya*, "gradually," "somewhat" (the character represents "grain" "like to" ripen); for (1623) 肖 SHŌ or *niru* means "to be like." 不肖 FUSHŌ, "unlike [my father]," that is, "degenerate" is a self-depreciatory term for "I."—1624. 頓 TON, "to bow the head" (頓首); also read *yagate*, "forthwith." It naturally has the Radical for "head," whereas the homonymous (1625) 鈍 TON or *nibui*, "blunt," "dull," has that for "metal."—1626. 抑 properly YOKU or *osaeru*, "to repress;" hence used for *somo-somo*, a conjunction serving to introduce a new subject, "now," "well then."—1627. 柿 *kaki*, "a persimmon;" also used for *kokera*, "shingles for roofing."—1628. 葺 *fuku*, "to roof,"

“to thatch,” “to tile.”—1629. 潔 KETSU or *isagiyo*i, “pure.”—1630. 勅 CHOKU or *mikoto-nori*, “words uttered by the Emperor,” “an Imperial edict” (which “binds” with “strength”).—1631. 紳 SHIN, originally “a large sash,” such as the Chinese officials and gentry were alone privileged to wear; hence “a gentleman.” The character portrays “silk extending” round the waist.—1632. 啓 KEI or *hiraku*, “to open,” “explain,” “state.”—1633. 副 FUKU or *soeru*, “to put along with;” hence “vice,” “second.”—1634. 澁 SHŪ or *shibui*, “astringent” (“liquid stopping thrice” on the palate, and refusing to be swallowed).—1635. 柵 *saku*, “a palisade,” “a railing” (“slips” of “wood”).—1636. 列 RETSU or *tsuranaru*, “to be in a row.”—1637. 砲 HŌ, “a gun,” “the report of a gun” (the Radical dating from times when great “stones” were the projectiles employed).—1638. 隅 GŪ or *sumi*, “a corner.”—1639. 隊 TAI, “a squad,” “a band.”—1640. 奏 SŌ, “a report to the throne;” also *kanaderu*, “to perform music.” Distinguish it from 奉 *tatematsuru*.—1641. 侍 JI or *hamberu*, “to wait on.”—1642. 陪 BAI, “to accompany.”—1643. 迎 GEI or *mukaeru*, “to go out and receive.”—1644. 導 DŌ or *michibiku*, “to lead” (“an inch on the road”).—1645. 憩 KEI or *ikou*, “to rest.” (Rest is “sweet” alike to “tongue” and “heart.”)—1646. 咫 SHI, “a foot measure” (“only” a “foot measure”); it is smaller than a 尺 SHAKU, read SEKI in the compound 咫尺.—1647. 頌 SHŌ or *homeru*, “to eulogise” (as a “prince” to his “face”).—1648. 終 SHŪ or *owaru*, “to end.” Remember it by the end of a piece of “thread,” and “winter” which is the end of the year.—1649. 踵 SHŌ or *tsugu*, “to follow closely.”—1650. 賜 SHI or *tamau*, “to bestow on an inferior” (the character shows “treasures changing” hands).—1651. 授 JU or *sazukeru*, “to grant,” “to confer” (from “hand” and “to receive”).—1652. 捧 HŌ or *sasageru*, “to offer to a superior” (手 and 奉 well render the meaning).—1653. 畢 HITSU or *owaru*, “to finish.” We thus have no less than four common characters for the single verb *owaru*, viz. 了 終 竟 and 畢; for Chinese is a rich language; but we have no right to complain, seeing that English uses the four synonyms “end,” “finish,” “terminate,” “conclude,” and perhaps others yet to express the same idea.—1656. 還 KWAN or *kaeru*, “to return,” “to go away.”—1655. 裝 SŌ or *yosooi*, “getting ready,” hence “dress.” In the specialised sense of “adornment,” the kindred character (1656) 粧 SŌ or SHŌ is preferred.—1657. 背 HAI or *se*, “the back;” also read *somuku*, “to turn one’s back on” (from “flesh” and “north,” intimating that the pleasant and auspicious way to face is southwards).—1658. 幅 *haba*, “width.”—1659. 脚 KYAKU or *ashi*, “the leg,” “the foot,” hence the auxiliary numeral for chairs and tables. The phonetic (1660) 却 KYAKU means *shirizokeru*, “to send away;” hence *kaette*, “on the contrary.” The rationale of 脚 (from “flesh” and “sending away”) is that the legs are hung down and disused in sitting.—1661. 桃 TŌ or *momo*, “a peach.”—1662. 芬 FUN, “fragrance” (from “plant” and “to divide,” because a flower diffuses fragrance).—1663. 薰 KUN or

kaoru, "to smell sweet." The same phonetic and a distantly related pleasant sense are found in (1664) 勳 KUN or *isaoshi*, "merit."—1665. 係 KEI or *kakawaru*, "to be concerned," "connected with" (like a "man" bound by a "silken cord"): the compound 關係 is very common.—1666. 詰 *tsumeru*, "to pack," "to stuff."—1667. 絹 *kinu*, "silk."—1668. 帽 BŌ, "a hat;" appropriately formed from "towel" and (1669) 冒, also read BŌ and originally signifying a "head-covering," but now *okasu*, "to brave."—1670. 叔 *sate*, "well then!" The word *sate* is also written (1671) 偕.—1672. 紋 MON, "a crest," also read *aya*, "pattern" (a "mark" sewn on in "silk").—1673. 揉 *momu*, "to rub," "to shampoo" (making "pliable" with the "hand").—1674. 攫 KAKU or *tsukamu*, "to clutch."—1675. 剩 JŌ or *amaru*, "to remain over" (乘 gives the sound, while the Radical for "knife" indicates something left over from cutting).—1676. 叫 or 叫, KYŪ or *sakebu*, "to cry out."—1677. 汰 TA, properly "to rinse," but it chiefly occurs phonetically in the Colloquial word SATA.—1678. 兔 TO or *usagi*, "a hare" (a rude picture of a rabbit squatting with its tail perked up). In *to ni kaku*, both characters are used phonetically *to* and *kaku* being really native Jap. words, 訓 not 音.—1679. 瘦 *yaseru*, "to be lean," "thin,"—one of the ills incidental to old age, whence this character is composed of "disease" and (1680) 叟 sō, "an old gentleman."—1681. 枯 KO or *kareru*, "to wither" (like an "old tree"). Learn in this context (1682) 姑 KO or *shūtome*, "a mother-in-law" (lit. "old woman").—1683. 輦 REN, "the Imperial chariot" (from "carriage" and two "men" 夫 to drag it).—1694. 轂 KOKU, "the hub of a wheel." Remember it by means of the commoner character 穀 "cereals," also read KOKU.—1685. 唯 *tada*, "merely."—1686. 携 KEI or *tazusaeru*, "to carry," "to take."

1424 肆	1414 幣	1405 浴	1395 續	1385 符	1377 萃
1425 貫	1415 宅	1406 疲	1396 線	1386 賃	1378 兜
1426 葬	1416 謝	1407 洗	1397 庫	1387 額	1379 預
1427 厚	1417 曉	1408 濯	1398 姬	1388 復	1380 割
1428 戚	1418 趨	1409 晝	1399 尻	1389 倍	1381 害
1429 蜂	1419 混	1410 協	1400 停	1390 驛	1382 鐵
1430 鋒	1420 際	1410 協	1401 僅	1391 曜	1382 鉄
1431 烽	1421 伺	1411 籠	1402 麓	1392 楓	1382 鍍
1432 竄	1422 洩	1412 溜	1403 温	1393 季	1383 景
1433 葡	1423 漏	1413 途	1404 翠	1394 李	1384 隨

1484 研	1474 嫌	1464 販	1454 標	1444 亘	1434 荀
1485 究	1475 兌	1465 確	1455 票	1445 虞	1435 陶
1486 感	1476 批	1466 科	1456 顧	1446 誇	1436 卓
1487 憾	1477 摘	1467 史	1457 欺	1447 跨	1437 絕
1488 頗	1478 錄	1468 稅	1458 需	1448 袴	1438 牌
1489 拓	1479 述	1469 幕	1459 怠	1449 痢	1439 銅
	1480 零	1470 滅	1460 僻	1450 著	1440 領
	1481 敬	1471 材	1461 避	1451 効	1441 巨
	1482 般	1472 識	1462 壁	1452 擬	1442 適
	1483 抱	1473 奇	1463 癖	1453 稱	1443 佳

1537 漬	1530 鷺	1520 盡	1510 瑞	1500 曳	1490 曇
1538 枕	1531 油	1521 簞	1511 墨	1501 饗	1491 穩
1539 沈	1532 詳	1522 筍	1512 暴	1502 響	1492 泰
1540 昇	1533 課	1523 崩	1513 損	1503 宴	1493 攝
1541 猛	1534 技	1524 壞	1514 噴	1504 晚	1494 沿
1542 項	1535 修	1525 傷	1515 溢	1505 餐	1495 容
1543 馳	1535 脩	1526 瀆	1516 浸	1506 賓	1496 貧
1544 駟	1536 繕	1527 气	1517 擾	1507 桂	1497 綻
1545 愈		1528 磯	1518 惹	1508 露	1498 拘
1546 勸		1529 靜	1519 仲	1509 韓	1499 杖

1587 歎	1579 祝	1577 机	1467 粉	1557 劇	1547 險
1588 激	1580 杯	1578 積	1468 距	1558 基	1548 護
1589 棄	1581 敗		1569 延	1559 督	1549 働
1590 謀	1582 焰		1570 員	1560 監	1550 捲
1591 拒	1582 燄		1571 揮	1561 席	1551 慘
1592 メ	1583 炎		1572 患	1562 庶	1552 驅
1593 恰	1584 試		1573 巢	1563 柱	1553 俳
1594 恥	1585 綱		1574 窟	1564 燈	1554 優
1594 耻	1586 投		1575 抵	1565 巡	1555 階
1595 排	1587 嘆		1576 腕	1466 放	1556 躰

1643 迎	1633 副	1623 肖	1613 奠	1605 攻	1596 斥
1644 導	1634 澁	1624 頓	1614 陞	1606 訟	1597 題
1645 憇	1635 柵	1625 鈍	1615 臨	1607 贊	1598 忠
1646 咫	1636 列	1626 抑	1616 洵	1608 姿	1599 衷
1647 頌	1637 砲	1627 柿	1617 昭	1609 算	1600 哀
1648 終	1638 隅	1628 葺	1618 偉	1609 筭	1601 單
1649 踵	1639 隊	1629 潔	1619 歇	1610 敵	1602 退
1650 賜	1640 奏	1630 勅	1620 委	1611 滴	1603 酷
1951 授	1641 侍	1631 紳	1621 欣	1612 彰	1604 迫
1652 捧	1642 陪	1632 啓	1622 稍		1604 迫

		1682 姑	1673 揉	1663 薰	1653 畢
		1683 輦	1674 攬	1664 勳	1654 還
		1684 轂	1675 剩	1665 係	1655 裝
		1685 唯	1676 叫	1666 詰	1656 粧
		1686 携	1676 叫	1667 絹	1657 背
			1677 汰	1668 帽	1658 幅
			1678 鬼	1669 冒	1659 脚
			1679 瘦	1970 叔	1660 却
			1680 叟	1671 偕	1661 桃
			1681 枯	1672 紋	1662 芬