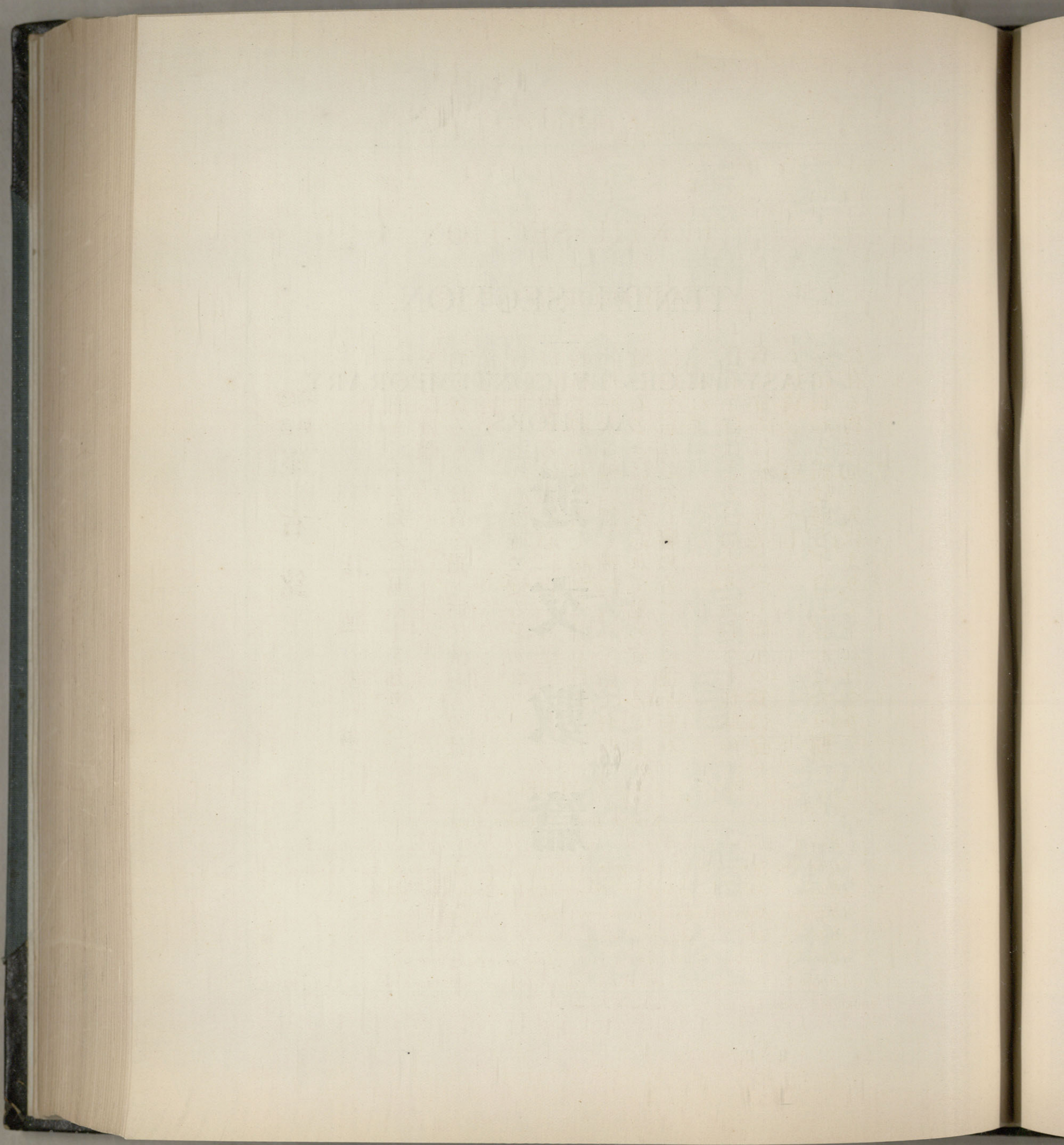


TENTH SECTION.

—
EASY PIECES BY CONTEMPORARY
AUTHORS.

近
文
數
篇



TENTH SECTION.

EASY MODERN PIECES.

懸賞
募集座
右銘

迂速塞翁

- 一 一を聞きて十を知るは易く十を知りて一を行ふは難し
一 酒を貪るものは胃を損じ財に酔ふものは骨を害す
一 一行は世と遷れ心は時と變るを勿れ
一 一口に約するは脆く心に誓ふは堅し
一 義務と觀ずれば苦し權利と悟れば樂し
一 牡丹餅素と棚に無し棚に入れて始て有り
一 勉むるときは他を忘れて勉め食するとき
一 他を忘れて食し寝ぬるときは他を忘れて寝ねよ
一 佳肴を食はざるは愚なり憐むべし佳味の爲に食ふは賢なり賞すべし
一 屋に眠れる猫は墜ちず自ら昇ればなり樹に在る狗は危し人によりて上ればなり

ZAYŪMEI.

(KENSHŌ BOSHŪ.) USOKU SAIO.

- (Hitotsu.) ICHI wo kikite jū wo shiru wa yasuku ; jū wo shirite ICHI wo okonau wa katashi.
(Hitotsu.) Sake wo musaboru mono wa, I wo SONJI ; ZAI ni you mono wa, hone wo GAISU.
(Hitotsu.) Okonai wa, yo to utsure ; kokoro wa, toki to kawaru koto nakare.
(Hitotsu.) Kuchi ni YAKUSURU wa moroku ; kokoro ni chikau wa katashi.
(Hitotsu.) GIMU to KWANZUREBA, kurushi. KENRI to satoreba, tanoshi.
(Hitotsu.) BOTA-mochi moto tana ni nashi. Tana ni irete, hajimete ari.
(Hitotsu.) Tsutomuru toki wa, TA wo wasurete tsutome ; SHOKUSURU toki wa, TA wo wasurete SHOKUSHI ; inuru toki wa, TA wo wasurete ine-yo !

(Hitotsu.) KAKŌ wo kurawazaru wa GU nari,—awaremu-beshi. KAMI no tame ni kurau wa KYŌ nari,—warau-beshi. EISEI no tame ni kurau wa KEN nari,—shōsu-beshi.

(Hitotsu.) OKU ni nemureru neko wa ochizu,—mizukara noboreba nari. Ki ni aru inu wa ayaushi,—hito ni yorite noboreba nari.

MAXIMS TO BE KEPT EVER BEFORE ONE.

(A PRIZE ESSAY BY USOKU SAIO)

To infer the whole from acquaintance with a part is easy; to practise even part of a known whole is difficult.

He who delights in strong drink injures his stomach; he who is intoxicated with wealth injures his bones.

Let your practise vary with the times; but let your heart never change.

Verbal promises are brittle; heartfelt vows are enduring.

What is painful viewed as a duty may be delightful considered as a right.

Rice-cakes do not grow on shelves; they are only to be found when put there.

When working, forget all save your work; when feeding, forget all save your food; when lying down to rest, forget all save your rest.

He who refuses to eat savoury meats is a fool, and to be pitied. He who eats them for their delicate savour is a madman, and to be laughed at. He who eats them for his health's sake is a wise man, and to be praised.

A cat asleep on the house-top does not fall;—this is because she climbed there herself. A dog perched on a tree is in danger;—this is because he was placed there artificially.

NOTES.

A Tōkyō journal, the 萬朝報 “Yorozu CHŌHŌ,” having offered a prize of \$ 100 for a set of precepts or apothegms in *Kana-majiri* style, to make altogether not less than eighty, not more than one hundred characters, a large number were sent in, and on the 20th March, 1898, the eleven best were published in a special literary supplement. The piece here printed took the prize. We reproduce it by courtesy of the editor.

ICHI wo kikite jū wo shiru is a proverb that has already been noted in these pages. Another proverb alluded to in the “Maxims” is UN wa TEN ni ari, BOTA-mochi wa tana ni ari, “Luck is in Heaven's keeping, rice-cakes are on the shelf,” as much as to say that things are in the hands of fate and must be taken as they come. A kindred saying is Aita kuchi ni BOTA-mochi, “Rice-cakes to an open mouth,” i. e. “unexpected gain.”

ZAI ni you, etc. seems to mean that he who wallows in wealth will injure his health. The writer has been carried by the search after “parallelism” (對句 TSUIKU) into what is either obscurity or tautology. 迂速塞翁 is a mere pseudonym assumed by the writer, whose real name is Matsubara Nishiki 松原錦.

日本人種論の一節

我日本人種の智力遠く支那人種に勝るとは歴史上に於て著明なる事なりとす、抑も文化の初めて開けたるとは支那却て我邦より先なるを及び従ひて我邦從來支那より多く文明を移したるとは多辨を要せざる也、然れども試みに徳川氏の末に於ける我邦の文明と支那の文明とを比較せよ、支那人の家屋は尙ほ臭矮なれども、我邦の家屋は既に清潔ならずや、支那の劇場は尙ほ芝居なれども、我邦の劇場は既に大建築となれるにあらずや、支那の道路は尙ほ荒廢せるも、我邦の公路は既に平坦なりしにあらずや、斯く有形上の有様を比較すれば實に霄壤の差あり、然り而して殊に驚くべきは漢文を記するの力なりとす、清朝は殊に文學に於て獎勵する所ありしと雖も、決して我徂徠一齋の如き文章家を出さざるとは、先儒既に

之を論ぜり、知るべし支那の文明我邦より先なりと雖も我邦は終に之を超乘したるを、殊に開港以後に至りては我日本人種は殊に其智力の優勝なるを示したるものと云ふべし、夫れ支那の歐米と交通せしとは我邦より早きを數十年前にあり、然れども支那人にして歐米日新の技藝學術を習得するもの實に稀なり、我邦に於ては醫術に於ても、建築に於ても、造船に於ても、鐵道に於ても、鑛山に於ても、電氣に於ても、其他百般の製造に於ても、既に歐米人を凌駕するに足るの學士技師あり、而して支那に於ては一人もなし、我邦に於ては玻璃を製し、麥酒を製し、紡績を製し、「マツチ」を製し、洋紙を製し、石鹼を製し、其他百般の製造を爲すと雖も、支那に於ては一もあるなし、我邦に於ては哲學士あり、理學士あり、法學士あり、經濟學士あり、其他無形の妙理を極むるものありと雖も、

支那に於ては未だ之あらざるなり、此回の戦争に於ても勝敗の岐る所は全く茲にあり、砲術と云ひ、航海と云ひ、作戦と云ひ、皆學術的の智力を要する者なるに、我が日本人種には十分に之を理解するの智力あるも、支那人種には此智力を欠く、是れ毎戦皆な敗るゝ所以ならずや、

(田口卯吉著
天録より抜萃)

“NIHON JINSHU RON” NO IS-SETSU.¹

Waga NIHON JINSHU no CHIRYOKU tōku SHINA JINSHU ni masaru koto wa, REKISHI-JŌ ni oite CHOMEI naru koto nari to su. Somo-somo BUNKWA no hajimete hiraketaru koto wa, SHINA kaette waga kuni yori saki naru koto, oyobi shitagaite² waga kuni JŪRAI SHINA yori ōku BUMMEI wo utsushitaru koto wa, TABEN wo yōsezaru nari. Shikaredomo, kokoromi ni Tokugawa SHI no sue ni okeru waga kuni no BUMMEI to SHINA no BUMMEI to wo HIKŌ se-yo! SHINA-JIN no KAOKU wa nao SHŪWAI naredomo, waga kuni no KAOKU wa sude ni SEIKETSU narazu ya? SHINA no GEKIJŌ wa nao shibai³ naredomo, waga kuni no GEKIJŌ wa sude ni DAI-KENCHIKU to nareru ni arazu ya? SHINA no DŌRO wa nao KŌHAI seru mo, waga kuni no KŌRO wa sude ni HEITAN narishi ni arazu ya? Kaku YŪKEI-JŌ no arisama wo HIKŌ sureba, JITSU ni SHŌJŌ no SA ari. Shikari shikō shite koto ni odorōku-beki wa, KAMBUN wo kisuru no chikara nari to su. SHINCHŌ wa koto ni BUNGAU ni oite SHŌREI suru tokoro arishi to iedomo, KESSHITE waga SORAI, ISSAI⁴ no gotoki BUNSHŌ-KA wo idasazaru koto wa, SENJU sude ni kore wo RONZERI. Shiru-beshi⁵ :—SHINA no BUMMEI waga kuni yori saki nari to iedomo, waga kuni wa tsui ni kore wo CHŌJŌ shitaru koto wo. Koto ni KAIKŌ IGO ni itarite wa, waga NIHON JINSHU wa koto ni sono CHIRYOKU no YŪSHŌ naru koto wo shimeshitaru mono to iu-beshi. Sore, SHINA no Ō-BEI to KŌTSŪ seshi koto wa, waga kuni yori hayaki koto SŪ-JŪ-HYAKU-NEN no mae ni ari Shikaredomo, SHINA-JIN ni shite Ō-BEI NISSHIN no GIGEI GAKUJUTSU wo SHŪTOKU suru mono JITSU ni mare nari. Waga kuni ni oite wa, IJUTSU ni oite mo, KENCHIKU ni oite mo, ZŌSEN ni oite mo, TETSUDŌ ni oite mo, KŌZAN ni oite mo, DENKI ni oite mo, sono TA HYAP-PAN no SEIZŌ ni oite mo, sude ni Ō-BEI-JIN wo RYŌGA suru ni taru⁶ no GAKUSHI GISHI ari. Shikō shite SHINA ni oite wa ICHI-NIN mo nashi. Waga kuni ni oite wa, HARI wo seishi, BAKUSHU⁷ wo seishi, BŌSEKI wo seishi, MATCHI wo seishi, YŌSHI wo seishi, SEKKEN wo seishi, sono TA HYAP-PAN no SEIZŌ wo nasu to iedomo, SHINA ni oite wa ITSU mo aru nashi. Waga kuni ni oite wa TETSUGAKU-SHI ari, RIGAKU-SHI ari, HŌGAKU-SHI ari, KEIZAI-GAKUSHI ari, sono TA MUKEI no MYŌRI wo kiwamuru mono ari to iedomo, SHINA ni oite wa imada kore arazaru nari. Kono tabi no SENSŌ ni oite mo, SHŌHAI no wakarū⁸ tokoro wa mattaku koko ni ari. HŌJUTSU to*

* Many prefer the reading HIKAKU.

ii, KŌKAI to ii, SAKUSEN to ii, mina GAKUJUTSU-TEKI no CHIRYOKU wo YŌsuru mono naru ni, waga NIHON JINSHU ni wa JŪBUN ni kore wo RIKAI suru no CHIRYOKU aru mo, SHINA JINSHU ni wa kono CHIRYOKU wo kaku. Kore MAISEN mina yabururu yuen narazu ya?

(Taguchi UKICHI CHO "RAKUTEN ROKU" yori BASSUI.)

ONE PARAGRAPH FROM "AN ESSAY ON THE JAPANESE RACE."

I consider the vast intellectual superiority of the Japanese to the Chinese race to be a fact clearly proved by history. Doubtless it were unnecessary for me to inform my readers that in the order of time Chinese civilisation antedates ours, and that accordingly our country has hitherto derived most of her culture from that source. But just compare the state of civilisation in our country at the end of the Tokugawa régime with that of China at the same period. Were not our houses then clean and neat, whereas Chinese houses remained small and malodorous? Had we not then, in the matter of theatres, advanced to the erection of great structures, whereas the Chinese theatres remained mere sheds? Were not our public highways level, whereas the Chinese roads remained rough and neglected? Truly such a comparison of material points discloses a difference equal to that between heaven and earth. But what more particularly astonishes me is the capacity we possessed for composing in Chinese. Previous scholars have already discussed the circumstance that, notwithstanding the special encouragement given to literature by the [present] Ts'ing dynasty, no man of letters has there been produced who might rank alongside of our Sorai and Issai. That our country ended by passing China in the race of civilisation, although China had the advantage of the start, is the conclusion to be drawn from such facts. More particularly must it be allowed that we Japanese have manifested our intellectual superiority since the period of the opening of the ports to foreign trade. Observe that China's intercourse with Europe and America commenced some scores or hundreds of years before ours, notwithstanding which any instances of Chinamen assimilating the progressive arts and sciences of the West are rare indeed. Whether it be in medicine, in architecture, in shipbuilding, in railways, in mining, in telegraphy, in manufactures of every sort, our country possesses scholars and engineers capable of excelling those of Europe and America. China does not possess a single one. Our country manufactures glass, beer, cotton goods, matches, European paper, soap, and every other sort of article. China does not manufacture a single one. Our country can point to its philosophers, its scientists, its legists, its political economists, and furthermore to its investigators of the wonders of things invisible. China has none such to show. All this it was on which victory and defeat turned in the recent war. Gunnery, navigation, military tactics,—all of them things demanding intellectual capacity for science,—were understood by us men of Japanese race; but the men of Chinese race lacked the necessary intellectual capacity. Was not this the cause of their defeat in every battle?

(Extracted from Taguchi Ukichi's "Joyous Jottings.")

NOTES.

1. This piece is borrowed by permission from a work by Mr. Taguchi Ukichi, a well-known political economist and journalist, the simplicity and directness of whose style is much admired. His literary labours include the publication of the best Japanese biographical dictionary, and of a small but highly useful encyclopædia,—titles given in the margin. He has also been a member of the Imperial Diet during several sessions. His literary pseudonym is **鼎軒** TEIKEN.

2. *Shitagaitte*:—so printed in the text in strict conformity with the grammar of the Written Language; but Colloq. *shitagatte* is more usual in reading.—3. *Shibai*, written **芝居** lit. “turf dwelling,” and still the common term for a “theatre,” preserves the memory of days when Japanese lovers of dancing and marionette performances sat out on some grassy sward or some dry river-bed to witness them. The word *koya*, “hut,” which often serves to denote a theatre, points to an almost equally primitive state of things, when theatres were but flimsy temporary structures rigged up for a few days, such as may still occasionally be seen in country towns.

4. Sorai or Bussorai (A. D. 1666–1728) was one of Japan’s most eminent Confucian scholars, the contemporary and rival of Hayashi Dōshun, who was philosopher *en titre* to the Shōgun’s Court. When the latter endeavoured to save the Forty-seven Rōnins from being condemned to the performance of *harakiri*, Sorai it was who insisted that such an acquittal would entail social and moral anarchy, and he carried his point against the popular heroes. His various designations well exemplify the labyrinthine state of the Japanese system of names, which is set forth under that heading in “Things Japanese.” His “*kabane*” (**戸**) was *Mononobe*, his surname (**苗字**) was *Ogyū*, his personal (“Christian”) name or “*JITSUMYŌ*” (**實名**) was *Sōmatsu*, his “*ZOKUMYŌ*” (**俗名**) or common name was *SŌEMON*, his “*azana*” (**字**) or nickname was *MOKEI*, his “*Gō*” (**號**) or literary pseudonym was *SORAI*, and not improbably he had other designations yet. He is often mentioned in literature as *BUSSORAI*, which word is formed by putting together the first character **物** *BUTSU* of *Mononobe*, and **徂徠**.—Satō Issai (A. D. 1772–1859) was philosopher *en titre* to the Shōgun’s Court.—Interesting details of the Japanese Confucianists will be found in Rev. Dr. G. W. Knox’s study of the Subject in Vol. XX. Part I. of the “Transactions of the Asiatic Society of Japan.” That the Japanese Confucian scholars eclipsed or even approached their Chinese contemporaries, is a thesis which, we imagine, none but Japanese would be found to maintain.

5. *Shiru-beshi*. This construction exemplifies the influence of Chinese on Japanese style. The natural way for a Japanese to express this thought would be *Shina no BUMMEI* . . . *CHŌJŌ shitaru koto nari to shiru-beshi*; but the inversion

大日本人名辭書
日本社會字彙

林道春

茂卿

徂徠

佐藤

一齋

物部

荻生

雙松

總右衛門

à la chinoise has come to sound more elegant.—6. *Taru*, 1st. conj.=Colloq. *tariru*, 3rd. conj., “to suffice,” i.e. “to be able,” “capable.”—7. Instead of BAKUSHU, we might read these characters *biiru*.—8. *Wakaru*, here not “to understand,” but having the more primitive sense of “to be divided,” “to run off on different sides,” hence “to turn or depend upon.”

夢 日 記

第一 枚

幸 田 露 伴

今日より夢を日々に記さんと思ふ。夢ならでは今はた何をか記さん。記すべきほどの事を今は仕出しもせず仕出さんともせず、食ふて、寐て、黄金もて買はぬ遊びのみして、餘れる命を惜とも思はぬ代りには捨てやうとも思はで、友無し兄弟無し妻子無しに生活す身なれば、泣くも笑ふもむかしになりぬ、戀も恨みも現世には無し。たゞ夢の中には猶よい事あり悪いことあり、生命ある上は免れぬ義務として人の納むる税とも云ふべき物思ひをも得知れぬものに捧ぐ。されば、菅の根の長き春の日、あるは寐覺勝なる秋の夜を、煙草ばかり喫みても居られぬまゝ、今日よりは夜の夢を曉の風すゞしう通ふ窓の下に記し、晝睡の夢は燈火のちらつくに老の眼の花に迷ふとも其夜記して、夢の中にて我が爲る演劇を覺めての我が身が看客になりて一年三百六十五日動かず去らずに見物せんどす、俳優がおさまるのおさまらぬの、面倒も無く、場代が高いの廉いの、論も無く、大の鼻負は一人あれど、それに幕遣らうの心配もいらぬ、さてく世話の無い好い演劇かな。狂言は夢日記一つ蝶々。おぎやあくの産婆から始まつて、わらぢで出る打出しのごんごんが、ごん底のよし。夢若しるを。

YUME NIKKI.

(DAI ICHI-MAI.) *Kōda Rohan*.¹

Kyō yori yume wo hi-bi ni shirusan to omou. Yume narade wa, ima hata nani wo ka shirusan? Shirusu-beki hodo no koto wo ima wa shi-idashi mo sezu, shi-idasan to mo sezu. Kūte, nete, kogane mote kawanu asobi nomi shite, amareru inochi wo oshi to mo omowanu kawari ni wa, suteyō to mo omowade; tomo nashi, KYŌDAI nashi, tsuma-ko nashi ni kurasu² mi nareba, naku mo warau mo mukashi ni narinu. Koi mo urami mo utsutsu-yo ni wa nashi. Tada yume no uchi ni wa nao yoi koto ari, warui koto ari. Inochi aru ue wa, manukarenu tsutome to shite, hito no osamuru ZEI to mo iu-beki mono-omoi wo mo e-shirenu³ mono ni sasagu. Sareba suga-no-ne no⁴ nagaki haru no hi, aruwa nezame-gachi naru aki no yo wo, tabako bakari nomite mo orarenu mama,—kyō yori wa, yoru no yume wo akatsuki no kaze suzushiū kayou⁵ mado no moto ni shirushi; hiru-ne no yume wa, tomoshibi no chiratsuku ni oi no me no hana ni mayou to mo,⁶ sono yoru shirushite; yume no uchi nite waga suru shibai⁷ wo, samete no waga mi ga mi-te ni narite, ICHI-NEN SAM-BYAKU-ROKU-JŪ-GO-NICHI ugokazu sarazu ni KEMBUTSU sen to su. YAKUSHA ga osamaru no, osamaranu no no MENDŌ mo naku; badaï ga takai no, yasui no no RON mo naku; DAI no hiiki wa hitori aredo, sore ni MAKU yarō⁸ no SHIMPAI mo iranu, sate sate SEWA no nai yoi shibai kana! KYŌGEN wa “Yume NIKKI hitotsu CHŌCHŌ.” Ogyā! ogyā! no SAMBA kara hajimatte, waraji de deru uchi-dashi no do-don-don ga donzoko no yoshi.⁹

Yumewaka shirusu.

FIRST LEAF OF KŌDA ROHAN'S "DREAM DIARY."

I intend to begin to-day a daily record of my dreams. What indeed should I now record, unless it be dreams? I neither set myself, nor think of setting myself, nowadays to produce aught worthy of record. I eat, I sleep, I indulge in such pastimes only as cost no gold; and if I prize not what remains to me of life, so neither do I intend to throw it away. I have no friends, I have no brethren, I have neither wife nor child; I live in such wise as to make tears and laughter alike things of the past. Neither love nor hatred is mine in the waking world. Only in dreams does there remain to me aught of good or evil; and I dedicate to persons unknown these my reveries; for such reveries may be called a tax laid on mankind, from which there is no escape while life lasts. Wherefore, as I cannot while away in smoking the whole of a long spring day or of a wakeful autumn night, I intend from to-day onwards to note down each night's dreams when seated at the window where the breeze of dawn breathes fresh, to note down the dreams of my midday siesta that same evening by the flicker of the candle, what though to my old eyes it appear like fluttering blossoms, and—myself becoming the waking spectator of the stage which I have created while dreaming—to look on at it, fixed and motionless, for all the three hundred and sixty-five days of the year. Oh! what an excellent, easy-going theatre, untroubled, as it will be, by any difficulties in the management of the actors, by

any disputes concerning the price of seats, by any anxiety concerning the gift of a curtain, even though I alone be the chief patron! The play will be entitled "A Dream Diary or the Single Butterfly." Already I hear the hero's first pining cries. Soon he will leave his nurse's hands, and march forth into the world; and let the last act be the merriest of all, when, amidst loud tom-tommings, the audience is cleared from the hall! Such are the lucubrations of a dreamer.

NOTES.

1. Rohan, the author of this piece, is one of the leading novelists and feuilletonists of the day, much admired for his lively imagination and for a style which continually prepares delightful surprises. Our extract, one of a series that appeared in the "NICHU-NICHU SHIMBUN" in 1898, has been borrowed by permission of the publishers.

2. **生活** properly SEIKWATSU, "livelihood," here offers a good example of the way in which the *Kana* is used to alter a reading. The final **ス** alone would adumbrate the fact that *kurasu*, "to spend one's life," is the reading to be here selected; but as many even among the Japanese might be perplexed, **くら** is put alongside to obviate all possibility of doubt. **生命** below might be read SEIMEI, but *inochi* is here more elegant. **義務** might be—is properly—GIMU; but here again, the author prefers the simpler Japanese reading, and accordingly indicates it by means of *furi-gana* (*Kana* placed at the side of a character to show its reading).—3. *E-shirenu*, lit. "cannot know." Potentials thus formed by prefixing **得** belong to the language of *belles-lettres*. But in this context we must translate into English by the simple negative indicative without "can." The following *mono* is **者** not **物**, that is to say, it means "person," not "thing:"—the author has neither wife, nor child, nor friend, so he dedicates his thoughts to the unknown public.—4. *Suga no ne no* (*suga=suge*) is the "pillow-word" for *nagai*, "long," and cannot well be rendered in the English translation. The fundamental idea of it is a comparison of anything long to the long roots of the sedge.—5. **通** with **ル** as *sute-gana* (the *Kana* written after a character to indicate its termination) would be *tōru*, with **ス** *tōsu*; the **フ** here shows that the less common reading *kayou* (**カヨフ**) must be selected. **下** might well have the *furi-gana* **モト** to show that it must here be read *moto* rather than *shita*.—6. *Hana ni mayou*, etc.:—the idea is that the flickering of the candle looks to him like flowers,—a dainty conceit such as Japanese literature loves to indulge in.—7. **演劇** ENGEKI. The Japanese reader does not require *furi-gana* to read this as *shibai*. **看客** (*mi-te*), the characters here mean lit. "looking guest." **俳優** HAIYŪ is the Chinese term for an actor. One may read it off as YAKUSHA (**役者**), the common word for a "play-actor," for the sake of easier comprehensibility.—8. *MAKU yarō*, etc. The patrons of a theatre or of a special actor often testify their appreciation by the gift of a curtain for the stage. Considerable sums are expended in this way, and the number of curtains possessed by Japanese theatres is often so large that several are displayed between each act.

9. The difficulty (to foreign students) of the last two or three lines of this piece comes from the allusions contained in them,—all perfectly familiar to the Japanese. KYŌ-GEN *wa* “*Yume NIKKI hitotsu CHŌ-CHŌ*,” lit. “the play is the Dream Diary, the Single Butterfly,” is an adaptation of “*Kuruwa NIKKI futatsu CHŌCHŌ*,” the title of a well-known drama founded on the amours of two men called respectively Chōkichi and Chōgorō. The first syllable of the names of each taken together, makes CHŌCHŌ, “butterfly;” and “butterflies” and “dreams” are two ideas constantly associated in Far-Eastern fancy. The titles of Japanese theatrical pieces deal constantly in such plays upon words, allusions, and various conceits, in which terseness of expression is much sought after, and are therefore apt to be untranslatable. *Ogyā!* is supposed to represent the first cry of an infant when born, and is therefore applied to the beginning of anything. SAMBA contains another play upon words, as it signifies “midwife” (an idea suggested by the infant’s cries), and also suggests SAMBASŌ, an ancient dramatic prelude which is still daily performed as a semi-religious introduction to the day’s entertainment at all the theatres of the empire. Notice the connection of ideas between “infant’s cry,” “midwife,” and “prelude.” *Waraji de deru* is to “become a man,” “to enter life.” *Uchi-dashi* is the “end,” the “drumming out,” such as marks the conclusion of the piece. *Do-don don* is an onomatopoeia for the beating of the drum. *Donzoko* is the very bottom or end of a thing. *No* following it must be construed as *ga* or *wa*: “the very end is good,”—a finale reminding one of the *medetashi!* *medetashi!* (more or less = “and they lived happily ever after”) of the old fairy-tales. *Waka* is a termination of several celebrated personal names, as Umewaka, Ushiwaka; so the author here applies it to himself.—It will be perceived that these last lines of the Japanese are more or less a farrago, founded on *jeux-de-mots* with but a slender thread of meaning. Such a manner of writing is constantly practised by popular writers; and an attempt must be made, not indeed to understand each sentence logically,—that would not be possible,—but to enter into the spirit of that peculiar sort of fun in which the Japanese take pleasure.

瀛車中の當世紳士

枯川

何某驛にて中等室に乗込
みたる當世紳士、高帽に
綾羅紗の二重外套、それ
を脱げば白茶の外套、ズ
ボンの立縞の派手なる事
よ、大の革囊わはんと高帽とは
網棚あみだに置き、小の革囊を
ば右手めてに引きつけ、シヨ
ウルを敷きて悠然と腰打
掛け、外套のかくしより
畧帽取り出して被かぶきたま
ふ、蝙蝠傘手袋なんどい
云はずもあるべし。金縁
の眼鏡ハ薄墨色の玉にし
て、度ハ在りとも見えぬ、
金の指環は右の小指に寶

石入、左の無名指に石帯形、外套の釦は
 づせば此處にも燦爛たる金の鎖、重げな
 る金時計を引出だして打眺め三分間發車
 の後れたるを事々しく呟きたまふ、やが
 て瀛車の走りはじめれば、何處よりか空
 氣枕取出だして吹き膨らせ、それを窓に
 當て、頭を凭せ、蠟マツチを燧りてカメ
 オのシガレット吸ひたまふ、其パイプも
 何とやら申す品なるべし、瀛車二三驛を
 走り過ぐれば、紳士旅行案内を懷に探り
 て打眺めしが、やがて又煙草吸ひたまふ、
 此度は曩のカメオにあらず、名ハ得知れ
 ぬ西洋の刻煙草を簾以て躬親から巻きた
 まふ也、又志ばらくして瀛車海岸に出で
 ければ、紳士急に白玉の双眼鏡取出で、
 島ある方を見やりたまふ、程なく午時に
 なりて、人々は辨當を買へども、紳士は然
 る物を求めたまはず、おもむろに小の革

囊を開きて食パン半斤を取出だす、それ
 と共に取出でたる大小二個の罐ハ何なる
 らんと見てあれば、紳士鑿の如き一器械
 を革囊の底より取出だして事もなく罐詰
 の蓋を開けたまふ、大ハ牛肉にして小ハ
 バタ也、紳士ハ此に於て起つて大の革囊
 を探り、麥酒一本を取出だしぬ、栓板と
 コツプとは紳士固より用意したまへるな
 り、麥酒を飲む、こ一口にして、紳士ハナ
 イフを以てバタをパンに塗りて食ふ、パ
 ンを食ふこと一口にして、紳士ハ更に肉
 又を以て牛肉を食ふ、斯くして紳士ハ午
 餐を了りぬ、午餐を了りたる時瀛車正に
 停車場に達しければ、紳士ハ柿二個を買
 ひて食ひぬ、蓋し、食後菓物を用ゐるは
 頗る胃に適するを以て也、柿を食ひ了り
 て紳士ハ紙入の中なる美しき小き袋より
 爪楊枝を取出して使ひたまふ、楊枝を使

ひ了りて紳士ハマニラの葉
 巻を取出だし悠々と吸ひた
 まふ、此紳士三種の煙草を
 吸ひたまふ也、あなや鈍く
 も見おとさんどしたりけ
 り、時計、指環、眼鏡の外
 に今一つの金こそあれ、讀
 者忘れたまふな、そは紳士
 の御齒也、斯くて紳士はマ
 ニラを吸ひながら、又革囊
 の中より一物を取だし
 ぬ、香水瓶是れ也、あ、我
 ハ早や書つかれたり、後ハ
 只紳士の持物を列記せん、
 曰くハンケチ、曰く鏡、曰
 く櫛、曰く耳搔、曰く爪と
 り鋏、曰く何、曰く何、

(讀賣新聞轉載)

KISHA-CHŪ NO TŌSEI SHINSHI.

Nanigashi-EKI nite CHŪTŌ-SHITSU ni nori-komitaru TŌSEI SHINSHI, taka-bō ni aya-RASHA no NIJŪ-GWAITŌ; sore wo nugeba, shira-CHA no GWAITŌ, zubon no tate-jima nō hade naru koto yo! DAI no kaban to taka-bō to wa, ami-dana ni oki; SHŌ no kaban woba mete ni hiki-tsuke; shō-ru wo shikite, YŪZEN to koshi uchi-kake, GWAITŌ no kakushi yori RYAKUBŌ tori-idashite, kazuki-tamau. Kōmori-gasa, te-bukuro nando wa, iwazu mo aru-beshi. KIN-buchi no megane wa, usu-zumi-iro no tama ni shite, DO wa ari to mo miezu. KIN no yubi-wa wa, mi-gi no koyubi ni HŌSEKI-iri, hidari no MUMEISHI ni SEKITAI-gata. GWAITŌ no botan hazuseba, koko ni mo SANRAN taru KIN no kusari, omoge naru KIN-DOKEI wo hiki-idashite, uchi-nagame, SAM-PUN-KAN HASSHA no oku. retaru wo kotogotoshiku tsubuyaki-tamau. Yagate KISHA no hashiri-hajimureba, izuko yori ka KŪKI-makura tori-idashite, fuki-fukurase, sore wo mado ni atete, kashira wo motase, RŌ-matchi wo surite, "Kameo" no shigaretto sui-tamau. Sono paipu mo nan to yara mōsu shina naru-beshi-KISHA NI-SAN-EKI wo hashiri-sugureba, SHINSHI "RYOKŌ ANNAI" wo futokoro ni sagurite, uchi-nagameshi ga,—yagate mata tabako sui-tamau. Kotabi wa saki no "Kameo" ni arazu, na wa e-shirenu SEIYŌ no kizami-tabako wo sudare mote mi-mizukara maki-tamau nari. Mata shibaraku shite, KISHA KAIGAN ni ide-kereba, SHINSHI KYŪ ni HAKUGYOKU no SŌGAN-KYŌ tori-ide, shima aru kata wo mi-yari-tamau. Hodo naku hiru ni narite, hito-bito wa BENTŌ wo kaedomo, SHINSHI wa saru mono wo motome tamawazu, omomuro ni SHŌ no kaban wo hirakite, SHOKU-pan HANGIN wo tori-idasu. Sore to tomo ni tori-idetaru DAI-SHŌ ni-ko no KWAN wa, nani naruran to nite areba, SHINSHI nomi no gotoki ICHI-KIKAI wo kaban no soko yori tori-idashite, koto mo naku KWANZUME no futa wo ake-tamau. DAI wa GYŪNIKU ni shite, SHŌ wa bata nari. SHINSHI wa koko ni oite, tatte DAI no kaban wo saguri, biiru IP-PON wo tori-idashinu. SEN-nuki to koppu to wa, SHINSHI moto yori YŌI shi-tamaeru nari. Biiru wo nomu koto hito-kucli ni shite, SHIN-

SHI wa naifu wo motte bata wo pan ni nurite kurau. Pan wo kurau koto hito-kuchi ni shite, SHINSHI wa sara ni NIKU-sashi wo motte GYŪNIKU wo kurau. Kaku shite SHINSHI wa GOSAN wo owarinu. GOSAN wo owaritaru toki, KISHA masa ni TEISHABA ni TASSHI-kereba, SHINSHI wa KAKI NI-KO wo kaite kurainu. Kedashi SHOKUGO KWABUTSU wo mochiyuru wa, sukoburu I ni TEKISURU wo motte nari. Kaki wo kurai-owarite, SHINSHI wa kami-ire no naka naru utsukushiki chiisaki fukuro yori tsuma-YŌJI wo tori-idashite, tsukai-tamau. YŌJI wo tsukai-owarite, SHINSHI wa Manira no hamaki wo tori-idashi, YŪYŪ to sui-tamau. Kono SHINSHI SAN-SHU no tabako wo sui-tamau nari. Ana ya! ozoku mo mi-otosan to shitari-keri:—TOKEI, yubi-wa, megane no hoka ni, ima hitotsu no KIN koso are! TORUSHA wasure-tamau-na! So wa SHINSHI no on ha nari. Kakute SHINSHI wa, Manira wo sui-nagara, mata kaban no naka yori ICHI-MOTSU wo tori-idashinu:—KŌSUI-BIN kore nari. Aa! ware wa haya kaki-tsukaretari. Ato wa, tada SHINSHI no mochimono wo REKKI sen:—iwaku hankechi, iwaku kagami, iwaku kushi, iwaku mimi-kaki, iwaku tsume-tori-basami, iwaku nani, iwaku nani. (“Yomi-uri SHINBUN” TENSAL)

AN UP-TO-DATE GENTLEMAN TRAVELLING BY TRAIN.

(BY KOSEN.)

An up-to-date gentleman, who got into the second-class car at a certain station, had on a tall hat and an Inverness cape of diagonally striped stuff, on his removing which there appeared a yellowish gray overcoat, and oh! the showiness of the stripes adown his pantaloons! As for the larger of two valises and his tall hat, he was pleased to place them in the rack. A smaller valise he hugged with his right hand; and having spread a shawl on the seat, sat leisurely down, and put on a cap which he drew from the pocket of his overcoat. No need, I hope, to mention his umbrella, gloves, etc. The glasses of his gold-rimmed spectacles were of pale “London Smoke” colour, but not apparently suited to any special defect of vision. So far as rings were concerned, he wore on the little finger of his right hand a gold one with some precious stone, and on the fourth finger of the left hand a plain circle of agate.

When his overcoat was unbuttoned, the sparkle of gold appeared again,—a gold chain and heavy-looking watch, having pulled out which and gazed at it, he muttered fussily that the train was three minutes late in starting. When the train did begin to move, he took out an air-pillow from somewhere or other, and having inflated it and placed it against the window, lent his head back, and struck a wax match and set to smoking a “Cameo” cigarette. The cigarette-holder no doubt also had some special name. When the train had passed two or three stations, our gentleman felt in his pocket for the “Traveller’s Guide,” after gazing at which he began smoking again. It was not a “Cameo” this time, but some foreign tobacco whose name I could not tell, which he himself deigned to roll with the help of a machine. A few more minutes passed, and the train came out on the sea-shore, whereupon our gentleman instantly pulled out the most elegant of opera-glasses to spy where the islands were. Soon it was midday, and so the passengers bought

Japanese food in little boxes. Not so our fine gentleman. With suave deliberateness did he open the smaller of his two valises, and extract therefrom half a pound of bread. What, peradventure, might be the two tins—one big, one small—brought forth at the same time? I looked to see. An instrument resembling a chisel was drawn by our gentleman from the bottom of the valise, wherewith he deigned to cut the lid of his tins in an off-hand manner. The big one contained beef, the small one butter. Thereupon our gentleman stood up to search in the larger valise, and drew therefrom a bottle of beer. With a corkscrew and a glass he was of course provided. Having gulped down some beer, he buttered some bread with his knife and ate it. Having swallowed down the bread, he made a fresh start, taking up the fork to eat his beef. On such wise did our gentleman conclude his luncheon. The train happening to reach a station just as he had concluded it, he purchased and ate two persimmons:—for you must know that the enjoyment of fruit after meals is a thing highly favourable to digestion. When he had finished his persimmons, our gentleman used a toothpick which he took out of a pretty little bag in his pocket-book. When he had finished picking his teeth, he took out a Manila cheroot and smoked it leisurely. No less than three kinds of tobacco did he smoke in all. Oh! but what a dullard I am, so nearly to pass things over unnoticed! Why! there was more gold about him than his watch, his rings, and his spectacles. Reader, forget it not! It was his lordship's gold tooth. Well, as he smoked his cheroot, he pulled forth yet something more from the interior of the valise,—a smelling-bottle. Oh! I am tired of writing by this time. All I will do for the rest of our gentleman's possessions is to enumerate them, — viz. his handkerchief, viz. his mirror, viz. his comb, viz. his ear-pick, viz. his nail-scissors, viz. his what's-his-name, viz. his what-d'ye-call-em.

(Taken from the "Yomi-uri SHIMBUN.")

NOTES.

This piece is reproduced by kind permission of the "Yomi-uri SHIMBUN." Observe the vein of irony—not always easy to reproduce in English—of the wording, as exemplified in the repetition of the word SHINSHI, "gentleman," and more particularly in the repeated use of the ultra-honorific *tamau*, "to be pleased to do," "to deign." *Omomuro*, 徐 too, here rendered "suave deliberateness," is a Classical expression applied to such things as the rising of the moon, and too grand for this occasion except in satire. The same might almost be said of the Classical future *naruran*, while the *on ha*, "august tooth," near the end is open mockery, or, as the Colloquial Japanese phrase runs, *hito wo BAKA ni suru*.

The rendering given of 石帶形 as "a circle of agate" is a bow drawn at a venture, enquiries at the largest jewellers both in Tōkyō and Yokohama as to the exact nature of the ring in question having been unsuccessful.—*Paipu* comes of course from our word "pipe;" but it has assumed in current Japanese the signification of cigar or cigarette-

holder." *Koppu*, which has come to be employed not "cup" but "glass," is another instance of such change of meaning.—*Sudare*, properly "a bamboo blind," is also used by smokers to denote a certain kind of little machine for rolling cigarettes.

房州一見の記

饗庭篁村

我が異心同体の友龍泉居士が旅行の勸めに乗りて房州一見を思ひ立ちたるに同好の友四名も共に汐風に吹黒まらんの願にて立出たり其道行の順次を云へば午前七時に越前堀の房州共立會社に至り是より房州通ひの蒸氣船に積み込まれたり元より此船荷物を重にして人を乗せるを以て專とせざれば上等下等の區別なく只押しに推し込て隨分の雜踏なり我々一行の荷物揃ひも下駄を提げ包みを負ふたる人どあはや同席せんと志たりしに船長の情にて其室を貸し渡されたれば賽錢は同じ十錢なるも忽ち上品上生の樂を享けて兼て用意の麥酒など取り出て二つ三つ詞を交ふるうち早や右左りに目を放てば芝浦も過ぎ臺場も越したり今まではそよともなき風もさすが海の上とて涼しさ云はん方もなく羽根田の沖よ本牧よ富津の臺場の見ゆるはと叫ぶうちに船は靜かに波を破りて夏島猿島を右に見て浦賀灣に入り志ばらく足を止むれば爰かしくより小舟を漕ぎつれて酔は菓子はと賣りに出る者多し船の客はあわたしく爰に晝餉を去たゞめ又乗り下りる者もあり是より浪少し荒けれどさして動搖を覺ゆるほどにもなし目を立て、見ると狂ぜし鋸山まことに鋸の如なれど雀島に今は雀多からず船は保田(鋸山の麓なり)をはじめて加知山、多田良、船形、那古おどに寄港して荷物乗客を上げ下し午後五時ごろに館山には着たり此あたりの灣を鏡ヶ浦と唱ふるよしにて丸く鏡の如く水面明らかにして浪靜なれば海水浴をかそに、最も適當の濱邊なり館山は北條と隣りて戸數五百五十餘戸人口三千に近し日々汽船の往復あ

る爲め全國の物貨多く爰に集りて繁昌かり
 北條ハ戸口ともに館山に及ばざれど郡役所
 警察署治安裁判所病院等あり富豪の家も多
 き様子あり館山ハ里見義康の城跡にて近世
 稻葉氏の陣屋ありしと今其小高き所に登り
 て眺むれば入日を洗ふ沖津浪黄金の如く輝
 きて奇觀いふべからむ先づ此旅を思ひ立ち
 たる甲斐ありと悦びて木村屋といふ割烹店
 に至り着けば鮮けき魚を調じて數々を、む
 る中にも沖なまをとてあちを骨ぐるみによ
 く叩きて酢味噌に和へたるハ口に珍しく都
 の土産にもと云ひたし此地ハ東京よりハ幾
 度暑さも増さんと覺悟して出たるとは違
 ひ海より吹送る風涼しく夜に入りてハかれ
 ぐに飛ぶ螢水鶏くひなの聲のまがきに近きも趣
 きあり海を越して此地に來たり此興味を占
 むるもの我々一行のみならんかど誇りたる
 に思きや左る貴官は家族六七人を携へられ
 在野の名士何某も從僕と共に此の旅亭に在
 り偕も遊び所を撰み玉ふことにハ敏き事よ
 と密かに舌を吐きぬ

BŌSHŪ IK-KEN NO KI.¹

(AIBA KŌSON.)

Waga ISHIN DŌTAI no tomo RYŪSEN KOJI² ga RYOKŌ no susume ni norite, BŌSHŪ IK-KEN wo
 omoi-tachitaru ni, DŌKŌ³ no tomo yo-MEI mo tomo ni shio-kaze ni fuki-kuromaran no negai nite
 tachi-idetari. Sono michi-yuki no JUNJI wo ieba, GOZEN SHICHI-JI ni ECHIZEN-bori⁴ no BŌSHŪ
 KYŌRITSU-GWAISHA ni itari; kore yori BŌSHŪ-gayoi no JŌKISEN ni tsumi-komaretari. Moto yori
 kono fune nimOTSU wo omo ni shite, hito wo nosuru wo motte moppara to sezareba, JŌTŌ KATŌ
 no KUBETSU naku, tada oshi ni oshi-komite, ZUIBUN no ZATTŌ nari. Ware-ware IK-KŌ no nimOTSU-
 zoroï mo, GETA wo sage, tsutsumi wo ōtaru hito to, awa ya! DŌSEKI sen to shitarishi ni, SENCHŌ
 no nasake nite sono heya wo kashi-watasaretareba, SAISEN wa onaji JIS-SEN naru mo, tachimachi
 JŌBON JŌSHŌ no RAKU wo uke; kanete YŌI no biiru nado tori-idete, futatsu mitsu kotoba wo
 majiyuru uchi, haya migi hidari ni me wo hanateba, Shiba-ura mo sugi, DAIBA mo koshitari.
 Ima made wa soyo to mo naki kaze mo, sasuga umi no ue tote suzushisa iwan kata mo naku,
 "Haneda no oki yo! HOMMOKU yo! FUTSU no DAIBA no miyuru wa!" to sakebu uchi ni, fune wa
 shizuka ni nami wo yaburite, Natsushima Sarushima wo migi ni mite, Uraga WAN ni iri,
 shibaraku ashi wo todomureba, koko kashiko yori kobune wo kogi-tsurete, "Sushi wa!" "KWASHI
 wa!" to uri ni izuru mono ōshi. Fune no KYAKU wa awatadashiku koko ni hiruge wo

shitatame ; mata nōri-ori suru mono mo ari. Kore yori nami sukoshi arakeredo, sashite DŌYŌ wo oboyuru hodo ni mo nashi. Me wo tatete miru to, KYŌzeshi Nokogiri-yama makoto ni nokogiri no gotoku naredo, Suzume-jima⁵ ni ima wa suzume ōkarazu. Fune wa Hoda (Nokogiri-yama no fumoto nari) wo hajimete, Kachiyama, Tadara, Funakata, Nako, nado ni KIKŌ shite, NIMOTSU JŌKAKU wo age-oroshi, GOGO GO-JI goro ni Tateyama ni wa tsukitari. Kono atari no WAN wo Kagami-ga-ura to tonōru yoshi nite,—maruku, kagami no gotoku, SUIMEN akiraka ni shite, nami shizuka nareba, KAISUI-YOKU wo nasu ni wa mottomo TEKITŌ no hamabe nari. Tateyama wa, HŌJŌ to tonarite, KOSŪ GO-HYAKU GO-JŪ YO-KO, JINKŌ SAN-ZEN ni chikashi. Hi-bi KISEN no ŌFUKU aru tame, ZENKOKU no BUKKWA Ōku koko ni atsumarite, HANJŌ nari. HŌJŌ wa, KOKŌ tomo ni Tateyama ni oyobazaredo, GUN-YAKUSHO, KEISATSU-SHO, CHIAN SAIBANSHO, BYŌIN TŌ ari ; FUGŌ no ie mo ōki YŌSU nari. Tateyama wa, Satomi Yoshiyasu⁶ no shiro-ato nite, KINSEI Inaba SHI no JIN-YA arishi to. Ima sono ko-dakaki tokoro ni noborite nagamureba, iri-hi wo arau oki-tsu-nami kogane no gotoku kagayakite, KIKWAN iu-bekarazu. Mazu kono tabi wo omoi-tachitaru kai ari to yorokobite, Kimura-ya to iu KAPPŌ-TEN ni itari-tukeba, azarakeki uwo wo CHŌjite, kazu-kazu susumuru naka ni mo, “oki-namasu” tote, kochi wo hone-gurumi ni yoku tatakitete, su-miso ni actaru wa, kuchi ni mezurashiku, miyako no tsuto ni mo to itashi. Kono CHI wa, TŌKYŌ yori wa iku-DO ka atsusa mo masan to KAKUGO shite idetaru to wa chigai, umi yori fuki-okuru kaze suzushiku ; yo ni irite wa, kare-gare ni tobu hotaru, kuina no koe no magaki ni chikaki mo omomuki ari. Umi wo koshite kono CHI ni kitari, kono KYŌMI wo shimuru mono ware-ware IK-KŌ nomi naran nado hokoritaru ni, omoiki ya ! saru KIKWAN wa KAZOKU ROKU-SHICHI-NIN wo tazusaerare, ZAIYA no MEISHI nanigashi mo JŪBOKU to tomo ni kono RYOTEI ni ari. “Sate mo asobi-dokoro wo erami-tamau koto ni wa, satoki koto yo !” to hisoka ni shita wo hakinu.

NOTES OF A BRIEF TOUR THROUGH THE PROVINCE OF AWA.

(BY AEBA KŌSON.)

Accepting the proposal for a trip made by my friend Ryūsen Koji (he and I are one body though two souls), I resolved on taking a peep at the province of Awa ; and four of our set started off with us, anxious to share in the bronzing to be gained from the salt breezes. The order of our going was as follows. At seven o'clock in the morning we presented ourselves at the Bōshū Union Company's office in Echizen-bori, and were there packed on board the steamer which does the Awa trip. This steamer, as a matter of fact, is more a cargo-boat than anything else. So little account does she make of the passenger traffic, that there is no distinction of classes on board ; it is all hustling and jostling,—a dreadful confusion. Our own party, pack and sack, were about forsooth to share the accommodation of peasants carrying their clogs in their hands and parcels round their necks, when the captain kindly lent us his cabin, so that for the same ten cents in the plate we suddenly found ourselves lifted to the seventh heaven of delight.

The beer and other things with which we had provided ourselves were brought forth; and hardly had we begun chatting, when a glance right and left showed that we had passed the shore of Shiba and got beyond the forts. So far there had not been a breath of wind; there was now only enough to show that we were at sea, and most deliciously cool it was. Amidst shouts of "Oh! that is the offing of Haneda!" "Oh! there is Hommoku!" "Ah! I see Futtsu fort!" the ship gently cleft the waves, and leaving Webster Island and Perry Island on the right, entered Uraga Bay, where a short stoppage was made, and small boats rowed out from all sides to the ship, bringing vendors of fruit and of rice and fish-balls. The passengers here hurriedly partook of luncheon; some too got out, and new ones came on board. After this the waves grew rather rough, but not sufficiently so to make one feel any particular motion. Sharp eyes could make out that Nokogiri-yama, notwithstanding irregularities, is truly shaped like a saw, but could not discover many sparrows now on Suzume-jima. The ship called in at several ports, beginning with Hoda at the foot of Nokogiri-yama, then Kachiyama, Tadara, Funakata, and Nako, taking up and setting down passengers and cargo, and about five o'clock in the afternoon arrived at Tateyama. It seems that the bay here is called Kagami-ga-ura. As it is round and like a mirror, the surface of the water clear and the waves smooth, the beach is specially well-suited for sea-bathing. Tateyama, adjacent to Hōjō, is a town of over 550 houses, with a population of nearly 3,000. The quantities of merchandise brought here from all parts of the country by the daily steamer traffic give prosperity to the place. Hōjō, though inferior to Tateyama in size and population, boasts a district office, a police-station, a court-house, and a hospital, and appears also to have a number of wealthy dwellings. I was told that Tateyama was formerly the castle-town of Satomi Yoshiyasu, and more recently the seat of the Inaba family. On climbing the low hill where their castle once stood and looking around us, we had an indescribably grand spectacle of the waves out at sea, sparkling like gold as they washed the setting sun. Delighted at the good result so far of the trip we had proposed to ourselves, we went to an eating-house called Kimura-ya, where they cooked us some fresh fish and recommended various other dishes, especially one which they called *oki-namasu*. It consists of raw ox-tail fish well-pounded, bones and all, and served up with a mixture of bean-sauce and vinegar, and tastes so delicious that I wish I could send some of it home to Tōkyō as a present.

We had come prepared to find this locality several degrees hotter than Tōkyō. But on the contrary, the breeze blowing in from the sea was cool; and when night fell, it was quite poetical with the fireflies flitting hither and thither, and the note of the water-rail close to our fence. We had prided ourselves on being doubtless the only party who would cross the sea and seek out this spot in order to obtain pleasure of it; but lo! and behold, staying at the inn was a certain high official accompanied by his family of five or six persons; also a well-known man in private life with a retinue of servants⁷. So we silently grinned at the quickness of these great folks to pick out the best places in which to find amusement.

NOTES.

1. Except for a slight vein of fun,—too slight to reproduce in a translation,—the style of this piece is perfectly simple, and offers a model of easy narration. The “*Mura-take*,” or “Bamboo Grove,” from which it is taken, is a collection of this author’s travelling notes, sketches, and short stories. His real name is Aeba Yosaburō; but literary pseudonyms, as already explained, are the fashion in Japan, and to readers at large he is known either as Aeba Kōson or as Takenoya Shujin. Our thanks are due to him for permission to make use of this piece, of which we have, however, omitted the final chapter.—2. These first seven words are the most difficult of the whole extract. 異心同體 (or 体 for short) の 友 means simply the author himself; for though each man has but one body, which of us but does not feel in himself two souls? Sometimes they pull in different directions; sometimes, as here, one persuades the other. 龍泉居士, the *alter ego*’s name, offers a good example of a literary pseudonym, the “dragon’s spring” containing, we believe, some Chinese literary allusion, while for 居士 see Hepburn or Brinkley. In other compounds 居 is more often read KYO than KO.—3. 同好 “the same liking,” “people sharing the same tastes,” belonging to the same coterie.—4. Echizen-bori at Reigan-jima in Tōkyō, near the mouth of the Sumida, is the starting-point for the various uncomfortable little steamers that ply across the bay and up the rivers. 共立會社 is lit. “the standing together company.”—5. The translation cannot render the play on these two proper names. The word *me*, too, refers to the “teeth” (Jap. “eyes”) of the saw as well as to the eyes of the spectators.—6. Satomi Yoshiyasu, who flourished in the sixteenth century, was lord of broad acres in the peninsula that shuts in Tōkyō Bay. He figures in Bakin’s celebrated romance, the 八犬傳 “HAKKENDEN,” or “Tale of Eight Dogs.”—7. Or “with his valet.” In German it might be rendered by *mit Dienerschaft*, leaving vague the question as to whether there were many servants or only one.

房州一見の記

(承前)

海水を浴びて日に曝す事
 ふれバ大めかしの連中も
 只一日にて一漚引かれた
 り左れど土地の人の丹塗
 の如きに比べてハ尙ほ東
 男の資格ハ失はざるべし
 斯く健康色とありたるか
 らにハ日陰かご撰みて山
 の中に閉ぢ籠るべきにあ
 らざ飽まで黒く塗れや者
 共といふ勢ひにて濱邊の
 み廻る事と定めたれど當
 かしにハ走りがたし小湊
 の誕生寺へ詣でんと館山
 を立ち北條より新道を松
 田の方に至る道路の修繕
 よく届きて道ある御代と
 行人ハ皆ハ謠ふべし富士

を後にしまた左りに眺め丘に木の生へたるぐらゐの小山に沿ふて行く田には老たる若き立ち入りて草を取る其有様を見れば脊に古き笠またハ切ぢも簾のちぎれたるかごを掛け中には木の枝を宛がら森の如くさしかざし照り輝やく日に田の水ハ沸きて泡立たる中に足踏み込み脊を曝し苦み想ひやるべし我々の暑さハ云ふに足らと松田を出はるれバ濱邊にて眼界新たかり白渚眞浦和田かどいふ所を過ぎてまをく海岸の景色面白し高き浪の巖にかゝりて雪の如く散るは盆畫の如く濱風のため横にのみ枝をさと松の間より青き海原を眺むれば日本繪のよき手本なりと思はる此にて絶景妙景と褒めたるに行けバ行くほど進めば進むに従ひ景色の面白さ云ふばかりかし太夫崎といふ所の左り手の山に義經の乗りたる名馬太夫黒の出し洞といふあり此濱にハ馬蹄石とて今も馬の蹄の跡ある石多く他に絶てなき所

かり望み玉はあはび取る海人に仰せられゆへと土地の人眞顔にて話を成程此地は嶺岡の牧の續きかれバ太夫黒も出しあらんか洞より顯はれたるハ虚ほらからん何處の土地の人も斯る奇怪笑ふべき事のみを誇り却つて景色のよきハ知らざるが如し是より波太なふさといふ所まで本州第一の景色かり狐島、横島、辨天島、海鹿島かど無數の小島碁布羅列をる中に蓬島（波太島ともいふ）といふあり爰には治承年間より平野仁右衛門といふ者只一家住みて漁業を事とて故に土地の者ハ仁右衛門島また島の仁右衛門と稱を此島の周圍十二町ほどにて面積六千三百坪ばかりありといかふる様あるや渡りて見たかりしか果さざるより磯村、前原、東條、濱荻を過て天津に至る天津ハ戸數千戸に餘り人口五千に及ぶ漁業の利とも此國第一等の所かり是より濱を離れて山に入り長さ五十間と四十分間ほどの隊道さんねる二つを潜り小湊に達を誕生

寺のさとをがに日蓮宗一致
 派の大本寺だけありて立
 派あり常にも參詣多しも
 と蓮華潭といふ所にあ
 りしが海嘯の爲めに取ら
 れ妙の浦へ移りしが其所
 も元祿年間の海嘯に取ら
 れ終に今の地に廣大の伽
 藍を建立せしが嘉永年中
 焼失し今の本堂へ近ぶる
 の建立ありと随分度々
 の御難に罹りし御寺あり
 妙の浦へ今鯛の浦と唱へ
 殺生禁斷ふる爲め鯛鯉ふ
 ごとく船にて見物に廻る
 もの餌を蒔きて舷を叩け
 バ集りて浮かみ上ること
 池の金鯉ひこひの如しまた奇觀
 あり

(叢竹)

BŌSHŪ IK-KEN NO KI.

(SHŪZEN.)

KAISUI wo abite hi ni sarasu koto nareba, ō-mekashi no RENJŪ mo tada ICHI-NICHI nite hito-shibu hikaretari. Saredo, TOCHI no hito no ni-nuri no gotoki ni kurabete wa, nao Azuma-otoko no SHIKAKU wa ushinawazaru-beshi. Kaku KENKŌ-iro to naritaru kara ni wa, hikage nado eramite, yama no naka ni toji-komoru-beki ni arazu. "Aku made kuroku nure ya! mono-domo," to iu ikioi nite, hamabe nomi meguru koto to sadametaredo, ate nashi ni wa hashiri-gatashi. Kominato no TANJŌJI ye mōden to, Tateyama wo tachi, HŌJŌ yori SHINDŌ wo Matsuda no kata ni itaru. DŌRO no SHŪZEN yoku todokite, michi aru mi-yo to KŌJIN wa mina utau-beshi. FUJI wo ushiro ni shi, mata hidari ni nagame; oka ni ki no haetaru gurai no koyama ni sōte yuku. Ta ni wa oitaru wakaki tachi-irite kusa wo toru sono arisama wo mireba, se ni furuki kasa, mata wa kire-gomo, sudare no chigiretaru nado wo kake; naka ni wa, ki no eda wo sa-nagara mori no gotoku sashi-kazashi; teri-kagayaku hi ni ta no mizu wa wakite, awa-dachitaru naka ni ashi fumi-komi, se wo sarasu kurushimi omoi-yaru-beshi. Ware-ware no atsusa wa iu ni tarazu. Matsuda wo de-hanarureba, hamabe nite GANKAI arata nari. Shirasu, Maura, Wada, nado iu tokoro wo sugite, masu-masu KAIGAN no KESHIKI omoshiroshi. Takaki nami no iwao ni kakarite, yuki no gotoku chiru wa, BONGWA no gotoku; hama-kaze no tame ni yoko ni nomi eda wo sasu matsu no awai yori aoki unabara wo nagamureba, Yamato-E no yoki TEHON nari to omowaru. Koko nite "ZEKKEI! MYŌKEI!" to hometaru ni, yukeba yuku hodo, susumeba susumu ni shitagai, KESHIKI no omoshirosa iu bakari nashi. TAYŪ-zaki to iu tokoro no hidari-te no yama ni Yoshitsune no noritaru MEIBA TAYŪ-guro no ideshi hora to iu ari. Kono hama ni wa, BATEI-SEKI tote, ima mo uma no hizume no ato aru ishi ōku; hoka ni taete naki tokoro nari. "Nozomi-tamawaba, awabi toru ama ni ōserare sōrae!" to, TOCHI no hito magao nite hanasu. Naruhodo! kono CHI wa Mineoka no maki no tsuzuki nareba, TAYŪ-guro mo ideshi

naran ga,—hora yori arawaretaru wa hora¹ naran. Izuko no TOCHI no hito mo kakaru KIKWAI warau-beki koto nomi wo hokori, kaette KESHIKI no yoki wa shirazaru ga gotoshi. Kore yori Nabuto to iu tokoro made HONSHŪ DAI-ICHI no KESHIKI nari. Kitsune-jima, Yokojima, BENTEN-jima, Ajika-jima nado MUSŪ no kojima KIFU RARETSU suru naka ni, Yomogi-jima (Nabuto-jima to mo iu) to iu ari. Koko ni wa JISHŌ² NENKAN yori Hirano NIEMON to iu mono tada IK-KE sumite, GYOGYŌ wo koto to su. Yue ni TOCHI no mono wa NIEMON-jima, mata Shima no NIEMON to SHŌSU. Kono shima no SHŪI JŪ-NI-CHŌ hodo nite, MENSEKI ROKU-SEN SAM-BYAKU tsubo bakari nari to. Ika naru sama naru ya, watarite mitakarishi ga, hatasazu. Kore yori Isomura, Maebara, Tōjō, Hamaogi wo sugite, Amatsu ni itaru. Amatsu wa, KOSŪ SEN-KO ni amari, JINKŌ GO-SEN ni oyobu. GYOGYŌ no RI to mo, kono kuni DAI IT-TŌ no tokoro nari. Kore yori hama wo hanarete, yama ni iri, nagasa GO-JIK-KEN to SHI-JIK-KEN hodo no tonneru futatsu wo kuguri, Kominato ni TASSU. TANJŌJI wa sasuga ni NICHIREN-SHŪ IT-CHI-HA no DAI-HONJI dake arite, RIPPA nari; tsune ni mo SANKEI ōshi. Moto wa RENGE-TAN to iu tokoro ni arishi ga,—tsunami no tame ni torare, Tae-no-ura ye utsurishi ga,—soko mo GENROKU NENKAN no tsunami ni torare, tsui ni ima no CHI ni KŌDAI no GARAN wo KONRYŪ seshi ga,—KAEI NENJŪ SHŌSHITSU shi, ima no HONDŌ wa chikagoro no KONRYŪ nari to wa, ZUIBUN tabi-tabi no GO NAN ni kakarishi o tera nari. Tae-no-ura wa ima Tai-no-ura to tonae, SESSHŌ KINDAN naru tame tai katsuo nado ōku; fume nite KEMBUTSU ni mawaru mono, e wo makite funabata wo tatakeba, atsumarite ukami-izuru koto ike no higo no gotoshi. Mata KIKWAN nari.

(“Mura-take.”)

NOTES OF A BRIEF TOUR THROUGH THE PROVINCE OF AWA. (Continued.)

The intent of our highly elegant party being to bronze themselves by sea-bathing and exposure to the sun, we got one coating of colour just in a single day, though to be sure, compared with the red-lacquer bodies of the natives of the place, we cannot yet have lost our appearance of fine gentlemen. After getting up such a healthy colour, it would have been absurd for us to seek out the shade and bury ourselves among the mountains. “Burn yourselves black, good fellows all, on to the bitter end!”—such was our motto; and accordingly we decided to do nothing but follow the beach. But as it was impossible to walk without some object, we decided on a pilgrimage to the temple of Tanjōji at Kominato; and leaving Tateyama, we went along the new road from Hōjō to where Matsuda is situated. This highway is kept in such excellent repair that all those who use it should sing a paean to this our age of good roads. Fuji was sometimes behind us, sometimes we beheld it on our left hand; and we passed along hillocks about the height of trees growing on a mound. In the rice-fields we saw peasants old and young plucking up weeds,—an old straw hat or perhaps a torn bit of straw matting or a tattered bamboo blind slung over their backs, while others had

shaded themselves, forest-wise, with natural branches of trees. I leave you to imagine their sufferings as the sun beat fiercely upon the rice-fields, making the water bubble, and they themselves stood with their feet in the frothy ooze, and their backs exposed to the glare. Our party felt the heat indescribably.

On leaving Matsuda, the beach opened out a new world before our eyes. The scenery of the shore became prettier and prettier after passing Shirasu, Maura, and Wada. The big waves breaking on the rocks and falling in spray like snow reminded one of the miniature landscape-gardens which people arrange in flower-pots; and the peeps of the blue sea between the pine-trees that shoot out only horizontal branches on account of the wind from the strand, suggested themselves as excellent models for pictures in the Japanese style. While we uttered exclamations of admiration at the beauty of the scene, it grew more and more unutterably delightful, the longer we walked on and the further we went. In a hill to the left of a place called Tayū-zaki is a grotto, whence Yoshitsune's celebrated steed Tayū-guro is said to have come forth. In the sea near this strand there are numbers of stones, called "horses' hoof-stones," marked with the trace of this horse's hoofs. There are none elsewhere. "If your Worship wishes for some, please say so to the divers who catch sea-ears." This is what the natives tell you with a serious countenance. No doubt as this place lies close to the Mineoka pastures, Tayū-guro may well have come from here; but to derive his origin from a grotto is of course absurd. Country-folks everywhere seem to have a way of priding themselves on some such ridiculous marvel, while remaining blind to the beauty of the scenery around them.

From here on to a place called Nabuto is the finest scenery in this province. Among numberless other islets spread out like the men on a chess-board,—Kitsune-jima, Yokojima, Benten-jima, etc.—is one named Yomogi-jima or Nabuto-jima. Here, ever since about the year 1180, has dwelt a single family,—that of Hirano Niemon—who gain their livelihood by fishing. For this reason the country-folks call the island Niemon-jima, or else Shima-no-Niemon. It is said to be about four-fifths of a mile in circumference, with an area of only a little over five acres. I should like to have crossed over and seen what it was like, but did not manage to do so. After this we passed through Isomura, Maebara, Tōjō, and Hamaogi, and arrived at Amatsu. This town has over a thousand houses, with a population of five thousand, and is also the chief centre of the fishing industry in the province. Here we left the shore, entered the hills, plunged into two tunnels respectively a hundred yards and eighty yards long, and reached Kominato. Tanjōji is a splendid edifice, worthy its rank as metropolitan temple of the "Itchi" branch of the Nichiren sect, and is constantly visited by crowds of pilgrims. Formerly it stood at a place called Renge-tan, but was swept away by a tidal wave and rebuilt at Tae-no-ura. There another tidal wave swept it away about the end of the seventeenth century, and an immense temple was erected on the present site; but this was

destroyed by fire somewhere about 1850, and the present main edifice is of recent construction. What a catalogue of misfortunes, poor thing! The name *Tae-no-ura* ["the wondrous coast"] is now pronounced *Tai-no-ura* ["coast of the sea-bream"], and bream and bonitos are very numerous here, owing to all taking of life being prohibited,—so much so that when sight-seers who go round in boats strew bait and strike the gunwales, the fish rise to the surface like goldfish in a pond. This, too, is a strange sight.

NOTES.

1. This is a play upon words, as *hora* signifies not only a "grotto," but "boasting," "lying." *Hora wo fuku* is to "blow one's own trumpet," regardless of truth.—2. The period styled **治承** (JISHŌ) lasted from AD. 1177 to 1181; **元祿** mentioned a little lower down, lasted from 1688 to 1704, and **嘉永** from 1848 to 1854.

謝恩の一念發起すべきや否や

宇宙天然の大機關は靈妙不可思議にして此地球面の萬物、上は人類より下は禽獸草木土砂塵埃の微に至るまでも其處を得ざるなし四時行はれ百物成るのみか殆んど四時の變化なき南北兩極赤道直下の地にも生ず可きを生じ育す可きを育して晏如たり就中人間の快樂を云へば心身の運動自由自在にして苟も同類自他の不徳無智に妨げられざる限りは身外の萬物都て自から奉ずるの資と爲り以て肉體を養ふ可し以て精神を樂ましむ可し況して此世は進歩改良の活劇場にして歩々際限なしとあれば假令ひ今日に不如意の事多きも智徳の發達と共に前途の望は圓滿にして黃金世界の時代も期して空しからず今人の幸福既に大なりと云ふ可し左れば吾々は此大幸福に浴する身分なりと雖も進んで其恩を謝す可きや否や俗言を用れば難有しと云ふ可きや否やの一段に至ては自から議論なきを得ず抑も恩とは仁惠功德の義にして之を謝すと云へば其功德を施したる相手の所在なかる可らず然るに宇宙の大機關は不可思議に出來たるものにして特に之を造りたるものあるを見ず或は造物主など假りに名を設けて之に歸すれば首尾全き

が如くなれども既に造物主あれば其造物主の作者なきを得ず又其作者の作者なきを得ず際限もなき次第にして到底不可思議に出来たる大機關と言ひ去るの外なし偶然に出来たる大機關にして吾々人間も亦偶然に生れて正しく其機關中の一部分なれば之を喩へば元動力たる蒸氣の所在絶對に知る可らずして機關のみ不思議に運轉するものありて人間も亦その機關中の一本の釘か又は鐵の一細分子に屬し共に全體の運轉を與にしながら自から其然る所以を知らざれば特に運轉の恩を謝す可き相手を求めんとして得ざるが如し唯大機關の廣大無邊無量不可思議を觀じて轉た自身の微些無力を悟るのみ或は云く人間が空氣に呼吸し光線に照らされ衣服飲食に依て生存するは天道の人に可なる所にして即ち天恩なれば其恩を謝す可しとの説あり自から説として聞く可きに似たれども一步を進めて我輩の所見を以て

をれば前にも陳べたる如く天道は唯不可思議に自から然るのみにして之をして然らしむる所のあるを證を可らず而して謝恩の念は相對の思想より生ずる所の情なれば此れと彼れとを比較して兩者に對し其恩誼の有無輕重を識別して始めて之に謝するの一念も發起す可し例へば吾々が父母の恩を謝して難有しと云ふは父母は親しく我が父母にして隣家の翁媪にあらざ我れに對して特に恩あるが故なり故に天道も他に何か比較す可きものありて此の天は人に可なり彼の天は人に不可なりと兩々相並び人間は幸に彼の不可なる天を去て此の可なる天道に支配せらるゝとあれば或は特恩として謝す可し又或は等しく人間にてありながら此の一部の人には天恩厚くして彼の一部に薄しとあれば其厚恩に浴する者は特に謝す可しと雖も吾々の觀る所は唯一の天道あるのみにして其功德の及ぶ所に曾て厚薄ある

を見ざれば特に謝をるに由ふし或は然らずして厚薄の差別ありとせんか殊恩に浴して拜謝する者あると同時に一方には之に洩れて怨望する者なきを得ず唯一不變の天道謝せんとして謝を可らず怨まんとして怨む可らず是れ其廣大なる所以にして吾々人間の分として敢て之を拜謝せざるは怨望せざる故なりと知る可し又或は人間が人間の生を享けて此世に生れたるは難有しなど云ふ者あれども固より無稽の立言にして聽くに足らざる其人間とは暗に禽獸を比較に取り賤しき禽獸ならむして貴き人間に生れしは仕合なりとの意味ならんあれども之を仕合なりとすれば世界は何者か仕合ならざらん魚に向て汝は蟲ならざるが故に幸なりと云ひ鳥に向て汝は魚ならざるが故に高運なりと云ひ猫に向て鼠の不幸を説き犬に向て猫の無力を憐み猿に向て鬼の愚を笑ふが如くをれば幸不幸の相違際限あるべからざる近くは

人間相互の中にも三十歳の男女に向て汝は四十歳にあらず前途尚ほ長くして幸なりと云ひ四十歳の人に向ては五十歳を比較に取り五十に六十を云ひ六十に七十を云ひ八十九死に至るまで前途尚ほ長くして仕合ならざるものはなかる可し無稽にあらずして何ぞや虚心平氣に考ふれば人間の人間に生れたるは魚の魚たるが如く鳥の鳥たるが如く又三十歳の男女が三十歳たるが如し特に喜ぶ可きに非ざる驚く可きに非ざるなり天道人に可なり天道萬物に適を即ち天道の天道たる所以にして特殊の私恩に非ざる天道若し人に可ならざるして物に不適當ならんには此地球面に今の人間萬物は存在す可らざる否を地球その物も現在の有様に在る可らざる筈あり左れば天道可ふるが故に物の存在をあるのみ物の存在を見るが故にとて天道特に可なるにあらず物を見て故さらに庇陰するが如きは人間界の沙汰にこそあれ

斯る小策を以て天工を測るは未だ其機關の大を知らざるものなり天機の廣大且つ無偏なる宇宙の萬有のおのゝ其處を得て無量圓滿ならざるものなし日月星辰の大地より地球を始めとして地球面の禽獸草木昆蟲の微に至るまでも吾々人類の如き精神あらば自家の境遇に安んじて必ず満足の意を表するをならん又これに満足すると同時に之を謝するの目的を得ずして悠悠自から居ることならん如何となれば宇宙の大機關は日月星辰以上以下の物を包羅して遣す所なく一微塵も機關中の一部分を成しおがら特に謝するに由なき其事情は人身體中の臟腑筋肉相互に人身を成して相互に其功勞恩誼を謝するなきが如くなればかり臟腑筋肉を數へ盡して人身あきに等しく萬有を數へ盡して宇宙あし萬有中の孰れか主にして孰れか客あるや到底區別をべき限りに非ず吾々人間も亦その中の一微塵ふれば自から其分に満足

して大機關の不可思議を觀じ仰いで其大なるを讚し俯して自から小なるを悟ると雖も之が爲めに謝恩の一念の發起するに由なし唯吾々の人間の子にして文明進歩的の動物ふるを知るが故に既往を想起して先人の特に辛苦經營したる大恩を謝し後世子孫の爲めには勉めて智徳發達の緒を遣さんと欲するのみ

(以上の議論或は凡俗中流以下の人に解し難き所ある可し其解し難きは可なりと雖も所謂半解にして人間世界に神も佛もあし報恩禮拜一切無用ありと早合點し未だ脩身開智の要を得ずして早く既に横着者と爲り以て世安を害するの憂あしとせず畢竟謝恩の念ハ人の信心より生ずるものにして其信心の本は迷にても感情にても兎に角に之を妨げずして愚民の徳心を維持すること今俗世に於て智者の事かれ故に本論は唯學者流の思想を寫出したるまでにして之に由て宗教界の迷信を一掃せんかどの意に非ざるなり)

SHAON NO ICHI-NEN HOKKI SU-BEKI YA INA YA ?

UCHŪ TENNEN no DAI-KIKWAN wa REIMYŌ FUKA-SHIGI ni shite, kono CHIKYŪ-MEN no BAMBUTSU—kami wa JINRUI yori, shimo wa KINJŪ SŌMOKU DOSA JIN-AI no BI ni itaru made mo—sono tokoro wo ezaru nashi. SHI-JI okonaware, HYAKU-BUTSU naru nomi ka, hotondo SHIJI no HENKWA naki NAMBOKU RYŌKYOKU SEKIDŌ CHOKKA no CHI ni mo, SHŌzu-beki wo SHŌji, IKUSU-beki wo IKUSHITE, ANJO tari. Nakanzuku NINGEN no KWAIKAKU wo ieba, SHINSHIN no UN-DŌ JIYŪ JIZAI ni shite, iyashiku mo DŌRUI JITA no FUTOKU MUCHI ni samatagerarezaru kagiri wa, SHINGWAI no BAMBUTSU subete mizukara HŌzuru no SHI to nari, motte NIKUTAI wo yashinaw-beshi, motte SEISHIN wo tanoshimashimu-beshi. Mashite kono yo wa SHIMPO KAI-RYŌ no KWATSU-GEKIJŌ ni shite, HO-HO SAIGEN nashi to areba, tatoi KONNACHI ni FU-NYOI no koto ōki mo, CHITOKU no HATTATSU to tomo ni ZENTO no nozomi wa EMMAN ni shite, ŌGON SEKAI no JIDAI mo kishite mupashikarazu, KONJIN no KŌFUKU sude ni ōi nari to iu-beshi.

Sareba, ware-ware wa kono DAI-KŌFUKU ni YOKUSURU mibun nari to iedomo, susunde sono ON wo SHASU-beki ya ina ya,—ZOKUGEN wo mochiyureba, arigatashi to iu-beki ya ina ya no ICHI-DAN ni itatte wa, onozukara GIRON naki wo ezu. Somo-somo ON to wa, JINKEI KUDOKU no GI ni shite, kore wo SHASU to ieba, sono KUDOKU wo hodokoshitaru aite no SHOZAI nakaru-bekarazu. Shikaru ni, UCHŪ no DAI-KIKWAN wa FUKA-SHIGI ni dekitaru mono ni shite, toku ni kore wo tsukuritaru mono aru wo mizu. Aruiwa ZŌBUTSU-SHU nado kari ni na wo mōkete kore ni kisureba, SHUBI mattaki ga gotoku naredomo, sude ni ZŌBUTSU-SHU areba, sono ZŌBUTSU-SHU no SAKUSHA naki wo ezu, mata sono SAKUSHA no SAKUSHA naki wo ezu; SAIGEN mo naki SHIDAI ni shite, TŌTEI FUKA-SHIGI ni dekitaru DAI-KIKWAN to ii-saru no hoka nashi. GŪZEN ni dekitaru DAI-KIKWAN ni shite, ware-ware NINGEN mo mata GŪZEN ni umarete, massashiku sono KIKWAN-CHŪ no ICHI-BUBUN nareba, kore wo tatoeba GENDŌ-RYOKU taru JŪKI no SHOZAI ZETTAI ni shiru-bekarazu shite, KIKWAN nomi FUSHIGI ni UNTEN suru mono arite, NINGEN mo mata sono KIKWAN-CHŪ no IP-PON no kugi ka, mata wa TETSU no IS-SAI BUNSHI ni ZOKUSHI, tomo ni ZENTAI no UNTEN wo tomo ni shina-gara, mizukara sono shikaru yuen wo shirazareba, TOKU ni UNTEN no ON wo SHASU-beki aite wo motomen to shite ezaru ga gotoshi. Tada DAI-KIKWAN no KŌDAI MUHEN MURYŌ FUKA-SHIGI wo KWANjite, utata JISHIN no BISA MURYOKU wo satoru nomi.

Aruiwa iwaku: “NINGEN ga KŪKI ni KOKYŪ shi, KŌSEN ni terasare, IFUKU INSHOKU ni yotte SEISON suru wa, TENDŌ no hito ni kanaru tokoro ni shite, sunawachi TEN-ON nareba, sono ON wo SHASU-beshi” to no SETSU ari. Onozukara SETSU to shite kiku-beki ni nitaredomo, IP-PO wo susumete, waga-HAI no SHOKEN wo motte sureba, mae ni mo nobetaru gotoku, TENDŌ wa tada FUKA-SHIGI ni onozukara shikaru nomi ni shite, kore wo shite shikarashimuru tokoro no mono aru wo SHŌsu-bekarazu. Shikō shite SHAON no NEN wa aITAI no SHISŌ yori SHŌzuru tokoro no JŌ nareba, kore to kare to wo HIKAKU shite, RYŪ-SHA ni TAISHI sono ONGI no UMU

KEIJŪ *wo* SHIKIBETSU *shite*, *hajimete* kore *ni* SHASURU *no* ICHI-NEN *mo* HOKKI *su-beshi*. Tatoeba, *ware-ware* ga FUBO *no* ON *wo* SHASHITE *ari-gatashi* *to iu* wa, FUBO *wa* *shitashiku* *waga* FUBO *ni* *shite*, RINKA *no* Ō-Ō *ni* *arazu*; *ware* *ni* TAISHITE TOKU *ni* ON *aru* *ga* *yue* *nari*. *Yue* *ni* TENDŌ *mo* TA *ni* *nani* *ka* HIKAKU *su-beki* *mono* *arite*, *kono* TEN *wa* *hito* *ni* *kanari*, *kano* TEN *wa* *hito* *ni* FUKA *nari* *to* RYŌ-RYŌ *ai-narabi*, NINGEN *wa* *saiwai* *ni* *kano* FUKA *naru* TEN *wo* *satte*, *kono* KANARU TENDŌ *ni* SHIHAI *seraruru* *to* *areba*, *aruiwa* TOKUON *to* *shite* SHASU-BESHI. *Mata* *aruiwa* *hitoshiku* NINGEN *nite* *ari-nagara*, *kono* ICHI-BU *no* *hito* *ni* *wa* TEN-ON *atsuku* *shite*, *kano* ICHI-BU *ni* *usushi* *to* *areba*, *sono* KŌ-ON *ni* YOKUSURU *mono* *wa* TOKU *ni* SHASU-BESHI *to* *iedomo*, *ware-ware* *no* KWANZURU *tokoro* *wa*, YUI-ITSU *no* TENDŌ *aru* *nomi* *ni* *shite*, *sono* KUDOKU *no* *oyobu* *tokoro* *ni* *katsute* KŌHAKU *aru* *wo* *mizareba*, TOKU *ni* SHASURU *ni* *yoshi* *nashi*. *Aruiwa* *shikarazu* *shite*, KŌHAKU *no* SABETSU *ari* *to* *sen* *ka*? SHUON *ni* YOKUSHITE, HAISHA *suru* *mono* *aru* *to* DŌJI *ni*, IP-PŌ *ni* *wa* *kore* *ni* *morete*, EMBŌ *suru* *mono* *naki* *wo* *ezu*. YUI-ITSU FUHEN *no* TENDŌ, SHASEN *to* *shite*, SHASU-BEKARAZU; *uraman* *to* *shite*, *uramu-bekarazu*. *Kore*, *sono* KŌDAI *naru* *yuen* *ni* *shite*, *ware-ware* NINGEN *no* BUN *to* *shite*, *acte* *kore* *wo* HAISHA *sezaru* *wa*, EMBŌ *sezaru* *ga* *yue* *nari* *to* *shiru-beshi*.

Mata *aruiwa* NINGEN *ga* NINGEN *no* SEI *wo* *ukete*, *kono* *yo* *ni* *umaretaru* *wa*, *ari-gatashi* *nado* *iu* *mono* *aredomo*, *moto* *yor*i MUKEI *no* RITSUGEN *ni* *shite*, *kiku* *ni* *tarazu*. *Sono* NINGEN *to* *wa*, AN *ni* KINJŪ *wo* HIKAKU *ni* *tori*, *iyashiki* KINJŪ *narazu* *shite*, *tattoki* NINGEN *ni* *umareshi* *wa* *shi-awase* *nari* *to* *no* IMI *naran* *naredomo*, *kore* *wo* *shi-awase* *nari* *to* *sureba*, SEKAI-CHŪ *nani-mono* *ka* *shi-awase* *narazaran*? *Uwo* *ni* *mukatte*, “*Nanji* *wa* *mushi* *narazaru* *ga* *yue* *ni* *saiwai* *nari*” *to* *ii*; *tori* *ni* *mukatte*, “*Nanji* *wa* *uwo* *narazaru* *ga* *yue* *ni* *kŌUN* *nari*” *to* *ii*; *neko* *ni* *mukatte* *nezumi* *no* FUKŌ *wo* *toki*; *inu* *ni* *mukatte* *neko* *no* MURYOKU *wo* *awaremi*; *saru* *ni* *mukatte* *usagi* *no* GU *wo* *warau* *ga* *gotoku* *sureba*, KŌ FUKŌ *no* SŌI SAIGEN *aru-bekarazu*. *Chikaku* *wa* NINGEN *ai-tagai* *no* *uchi* *nite* *mo*, SAN-JIS-SAI *no* DANJO *ni* *mukatte*, “*Nanji* *wa* *SHI-JIS-SAI* *ni* *arazu*; *ZENTO* *nao* *nagaku* *shite*, *saiwai* *nari*” *to* *ii*; *SHI-JIS-SAI* *no* *hito* *ni* *mukatte* *wa*, GO-JIS-SAI *wo* HIKAKU *ni* *tori*; *GO-JŪ* *ni* *ROKU-JŪ* *wo* *ii*, *ROKU-JŪ* *ni* *SHICHI-JŪ* *wo* *ii*; *HACHI-JŪ* *KU-JŪ*, *SHI* *ni* *itaru* *made*, *ZENTO* *nao* *nagaku* *shite*, *shi-awase* *narazaru* *mono* *wa* *nakarubeshi*. MUKEI *ni* *arazu* *shite*, *nanzo* *ya*? KYOSHIN HEIKI *ni* *kangōreba*, NINGEN *no* NINGEN *ni* *umaretaru* *wa*, *uwo* *no* *uwo* *taru* *ga* *gotoku*; *tori* *no* *tori* *taru* *ga* *gotoku*, *mata* *SAN-JIS-SAI* *no* *DANJO* *ga* *SAN-JIS-SAI* *taru* *ga* *gotoshi*. TOKU *ni* *yorokobu-beki* *ni* *arazu*, *mata* *odoroku-beki* *ni* *arazaru* *nari*. TENDŌ *hito* *ni* *kanari*, TENDŌ BAMBUTSU *ni* *TEKISU*. *Sunawachi* TENDŌ *no* TENDŌ *taru* *yuen* *ni* *shite*, TOKUSHU *no* SHION *ni* *arazu*. TENDŌ *moshi* *hito* *ni* *ka* *nanarazu* *shite*, *mono* *ni* *FUTEKITŌ* *naran* *ni* *wa*, *kono* CHIKYŪ-MEN *ni* *ima* *no* NINGEN BAMBUTSU *wa* *SONZAI* *su-bekarazu*, —*ina!* CHIKYŪ *sono* *mono* *mo* GENZAI *no* *arisama* *ni* *aru-bekarazaru* *hazu* *nari*. *Sareba* TENDŌ *kanaru* *ga* *yue* *ni* *mono* *no* SONZAI *suru* *aru* *nomi*. *Mono* *no* SONZAI *suru* *ga* *yue* *ni* *tote*, TENDŌ TOKU *ni* *kanaru* *ni* *arazu*; *mono* *wo* *mite* *koto-sara* *ni* HI-IN *suru* *ga* *gotoki* *wa*, NINGEN-KAI *no* SAKA *ni* *koso* *are*. *Kakaru* SHŌSAKU *wo* *motte* TENKŌ *wo* *hakaru* *wa*, *imada* *sono* DAI-KIKWAN *no*

DAI *wo shirazaru mono nari.* TENKI *no KŌDAI katsu MUHEN naru, UCHŪ no BAN-YŪ ono-ono sono tokoro wo ete, MURYŌ EMMAN narazaru mono nashi.* JITSU-GETSU SEISHIN *no DAI yori CHIKYŪ wo hajime to shite, CHIKYŪ-MEN no KINJŪ SŌMOKU, KONCHŪ no BI ni itaru made mo, ware-ware JINRUI no gotoki SEISHIN araba, ono-ono JIKA no KYŌGŪ ni yasunjite, kanarazu MANZOKU no I wo HYŌsuru koto naran.* Mata *kore ni MANZOKU suru to DŌJI ni, kore wo SHASURU no MOKUTEKI wo ezu shite, YŪ-YŪ mizukara oru koto naran.* Ikan *to nareba, UCHŪ no DAI-KIKWAN wa, JITSU-GETSU SEISHIN IJŌ IKA no mono wo HŌRA shite, nokosu tokoro naku; ICHI-MIJIN mo KIKWAN-CHŪ no ICHI-BUBUN wo nashi-nagara, TOKU ni SHASURU ni yoshi naki sono JIŌ wa JINSHIN TAICHŪ no ZŌFU KINNIKU ai-tagai ni JINSHIN wo nashite, ai tagai ni sono KŌRŌ ONGI wo SHASURU tokoro naki ga gotoku nareba nari.* ZŌFU KINNIKU *wo kazoe-tsukushite, JINSHIN naki ni hitoshiku; BAN-YŪ wo kazoe-tsukushite, UCHŪ nashi.* BAN-YŪ-CHŪ *no izure ga SHU ni shite, izure ga KAKU naru ya, TŌTEI KUBETSU su-beki kagiri ni arazu.* Ware-ware NINGEN *mo mata sono uchi no ICHI-MIJIN nareba, mizukara sono BUN ni MANZOKU shite, DAI-KIKWAN no FUKA-SHIGI wo KWANJI, aoide sono ōi naru wo SANSHI, fushite mizukara SHŌ naru wo satoru to iedomo, kore ga tame ni SHAON no ICHI-NEN wa HOKKI suru ni yoshi nashi.* Tada *ware-ware wa NINGEN no ko ni shite, BUMMEI SHIMPO-TEKI no DŌBUTSU naru wo shiru ga yue ni, KI-Ō wo SŌKI shite, SENJIN no TOKU ni SHINKU KEIEI shitaru DAION wo SHASHI; KŌSEI SHISON no tame ni wa, tsutomete CHITOKU HATTATSU no CHO wo nokosan to hossuru nomi.*

(IJŌ *no GIRON aruwa BONZOKU CHŪRYŪ IKA no hito ni KAISHI-gataki tokoro arubeshi.* Sono *KAISHI-gataki wa kanari to iedomo, iwayuru HANKAI ni shite, NINGEN SEKAI ni kami mo hotoke mo nashi, HŌON REIHAI ISSAI MUYŌ nari to haya-GATEN shi, imada SHŪSHIN KAICHI no YŌ wo ezu shite, hayaku sude ni ŌCHAKU-mono to nari, motte SEAN wo GAISURU no uree nashi to sezu.* HIKKYŌ *SHAON no NEN wa hito no SHINJIN yori SHŌzuru mono ni shite, sono SHINJIN no moto wa mayoi nite mo KANJŌ nite mo, to ni kaku ni kore wo samatagezu shite, GUMIN no TOKUSHIN wo IJI suru koso ima no ZOKU-SEKAI ni oite CHISHA no koto nare.* Yue *ni HONRON wa tada GAKUSHA-RYŪ no SHISŌ wo SHASHUTSU shitaru made ni shite, kore ni yotte SHŪKYŌ-KAI no MEISHIN wo IS-SŌ sen nado no I ni arazaru nari.)*

[Fukuzawa YUKICHI CHO "FUKUŌ HYAKU-WA."]

SHOULD WE OR SHOULD WE NOT ENTERTAIN A FEELING OF GRATITUDE?

This great natural machine—the Universe—is a wonderful and marvellous whole:—not a thing on the surface of this globe of ours but has its proper place, from human kind down to animals, plants, minerals, and dust itself. Not only does everything come forth with the revolution of the seasons:—even such tracts as those around the poles and under the equator, where scarcely any change of seasons exists,—even such tracts as these duly produce and

sustain appropriate forms of life in peaceful order. Man's happiness, in particular, is provided for by his liberty of action both mental and physical. Provided no hindrance arise from the vice or ignorance of his fellow-creatures, everything in external nature forms part of a fund spontaneously contributed to his use, wherewith to nourish the body and delight the mind. More still, as this world is a living theatre of progress and improvement, where one step after another leads on to infinity, even granting that many things at the present day may not equal our desires, still perfect trust in the future, founded on the development of wisdom and virtue, justifies us in anticipating for the world a golden age, while the happiness even of those now living is certainly considerable.

Such is the condition of man, swimming in a sea of happiness. Nevertheless, when we proceed to ask whether he ought or ought not to feel grateful for these favours,—whether, to speak colloquially, he should say thank you for them,—a doubt naturally suggests itself. For mark the word "favour." It includes the notion of benevolence, kindly action; and gratitude for these presupposes the existence of some person by whom the benevolence is exercised. But the great machine of the universe, marvellously as it is constructed, shows no trace of any special constructor; and even if, for argument's sake, we coin the word "Creator" and apply it in this context, attaining thereby to apparent logical satisfaction, then we must find some maker for this Creator, and then some maker for the maker of the Creator. Thus we should go on *ad infinitum*, and when all was said and done, the only conclusion arrived at would be that the world is a great machine marvellously constructed. It is a great machine originated by chance, and we human beings too are born by chance, and really form part of the machine. We may illustrate this by the case of an engine which should move of itself in a marvellous manner, while yet there was absolutely no means of ascertaining the existence of the motor power, steam; and man would correspond, say, to one nail, or to a minute particle of the iron of that engine, in all whose revolutions he would participate; but as he would naturally ignore the causes which brought it all about, no search on his part would bring to light any one whom he ought specially to thank for the favour of whirling him round. All that can be done is to contemplate the vastness, the infinity, the immeasurableness, the marvellousness of the great machine, and to discern ever more and more clearly our own insignificance and weakness.

Again I hear some say: "The air we breathe, the light which shines on us, the food and raiment that maintain our existence, are all boons granted by Nature to man,—favours for which we should accordingly be grateful." This contention wears an appearance of plausibility. But if one goes a step further and adopts my view, then, as already explained, what people call "Nature" is merely a marvellous and spontaneous series of events, from which it is impossible to deduce the existence of any person causing those events to be what they are. Moreover, as gratitude is a sentiment dependent on the idea of reciprocity, it can arise only as

the result of a comparison between two alternatives,—of discrimination, that is, between the presence or absence, the abundance or scarcity, of kindness in the conduct of two persons towards us. For instance, our gratitude to our parents is excited by the special favours which they confer upon us because they *are* our parents, and not the old gentleman and old lady next door. In like manner, therefore, might we thank Nature for special favours, if there were any other order of Nature with which the Nature we know of might be compared, so that one might set the two side by side and say, "This Nature favours man, that Nature does not," and if man, happily escaping from the unfavourable Nature, could place himself under the rule of the favourable. Again if among the members of the same human species, Nature conferred her favours more copiously upon one set of men, and more sparingly upon another, then those indulged with the more copious share ought to show special gratitude for it. But from all I can see, there exists but a single order of Nature, and this never manifests any partiality in the distribution of its favours, and we have therefore no occasion for any special gratitude. Or shall we take the opposite view, and say that Nature does treat men differently, favouring some more than others? In that case, while some render thanks for the special favours with which they are indulged, others must resent being overlooked. A single, immutable order of Nature can justly excite neither gratitude nor resentment; for it is plain that, being so vast as it is, we, in our position as human beings, can no more dare to praise than to blame it.

Again there are those who say that human beings have cause for gratitude, inasmuch as they have been born into this world with the gift of human life; but this is an altogether absurd contention, not worth listening to. It evidently rests on an implied comparison between men and animals; and the drift of it is that we should think ourselves lucky to have been born as exalted human beings, and not as lowly animals. But if this is to be deemed good luck, what creature in the whole world is not lucky too? If we are to congratulate fishes on their good fortune in not being insects, or birds on not being fish, if we are to point out to the cat the inferior luck of the rat, or deplore with the dog the inferior strength of the cat, or laugh with the monkey over the stupidity of the hare, there will be no end to the distinctions to be drawn between the various grades of happiness in all creation. Without going so far afield, and restricting ourselves to a comparison of human beings with each other, we might congratulate a man or woman of thirty on not being forty, and so having a longer future to look forward to. One of forty we might console by reference to fifty, one of fifty by reference to sixty, one of sixty by reference to seventy, and so on to eighty, ninety, and to death itself, every creature in the world being made to appear lucky because enjoying a longer prospect of life than some other. What is this but a *reductio ad absurdum*? Calm, unbiassed reflection shows us that the fact of human beings being born as human beings belongs to the same order as that of fish being fish, or birds being birds, or a man or woman of thirty being thirty:—there is in it no special cause for joy, or yet for astonishment. Nature suits man and all other living

creatures. This is simply because Nature *is* Nature; it is no mark of any special and particular favour. If Nature did not suit man and other creatures, then men and things as we now know them would not exist on the surface of this globe,—nay! the globe itself could not then wear its present aspect. Thus it is only because Nature is suitable to their origination that things exist at all:—it is not because things exist that we are justified in inferring any special favour towards them on Nature's part. To notice things and then treat them with particular kindness, is an exclusively human trait, and it argues want of appreciation of the greatness of the great machine to judge Nature's handiwork by our petty schemes. In the vastness, the impartiality of Nature's machinery, each of all the myriads of existing things has its place, and the whole is immeasurable and perfect. If all things, from such great ones as the sun, moon, and stars, down to our earth and to such minutiae as the animals and plants and the very insects on its surface, had minds like those of us human beings, each would enjoy its own environment and would doubtless express a feeling of satisfaction. Moreover, together with this feeling of satisfaction, it would discover no object whereon to expend gratitude, but would, I suppose, continue its quiet career self-contained. For the great machine of the Universe includes everything without exception, whether above or below the sun, moon, and stars; and even a single grain of dust forms part of the whole machine. Thus does it come about that there is no more any special reason for gratitude in this case than there is any reason for gratitude for trouble taken or favours granted by one organ or member of the human body to another,—that body which arises only from their presence and interaction. For if you enumerate all the organs and members separately, there is, so to say, no body left apart from them. If you enumerate all existing things, there is no Universe left apart from *them*; neither is it feasible in any manner to decide which of all existing things are the principal ones, and which merely accessory. We human beings, too, are one atom in the whole; wherefore, resting content with our lot, we may contemplate the marvels of the great machine, looking up to praise its greatness and looking down to recognise our own littleness; but there is no reason for the feeling of gratitude to be excited in our breasts. All that becomes us as sons of men,—creatures conscious of the capacity for civilisation and progress,—is to call to memory the past with gratitude for the great favours bequeathed to us by the laborious efforts of previous generations, and on behalf of our descendants in the future to endeavour to leave a foundation for the further development of wisdom and virtue.

(The above discussion may contain passages hard to be comprehended by plain folks and members of the lower classes. Such failure to comprehend matters not. Where harm is to be feared is in the so-called half-comprehension which rushes to the conclusion that neither gods nor saints exist in this our human world, and that gratitude and worship are alike useless, and which, having failed to imbibe the essence of morality and culture, plunges into villany and disturbs the peace of society. In fine, gratitude being a sen-

timent which springs from piety, the proper course for wise men to pursue in the present uncultivated condition of the world is to foster virtue in the foolish by leaving such piety undisturbed, whether its origin be superstition or emotion. The argument here advanced therefore claims no more than to be an exposition of the opinions of the learned. We do not aim hereby at making a clean sweep of the superstitions of the religious world.)

NOTES.

This piece is borrowed by permission of the "Jiji Shimpō Sha" from the "Fukuō Hyaku-wa," or "Hundred Essays by the Aged Fukuzawa," which appeared in 1897 and created a great sensation. Edition after edition has since been rapidly exhausted. No other Japanese writer offers so perfect a model of a style at once simple, forcible, and idiomatic, no other thinker is so thoroughly representative of his time and country, as Fukuzawa; neither can any of his voluminous works be so warmly recommended to the foreign student as these short essays, which, taken together, well-nigh cover the whole field of contemporary Japanese activity in matters intellectual, while on the other hand any one of them may be considered separately, as each is complete in itself. The preference shown by this writer for easy terms may be gauged by the fact that though the piece here given treats of deeper matters than any of those preceding it in this Section, fewer new characters occur in it than in any other proportionately to its length. Here, at externals, our praise of Fukuzawa must stop. His thought is shallow, his philosophy a crude materialism with a veneer of utilitarian morality and amiable optimism. The essay here selected fairly typifies his views. But—and this is a consideration worth pondering—it typifies the views of the overwhelming majority of educated Japanese at the present day. If such be the doctrines of the leaders, what will be the practice of the led when these doctrines shall have filtered down to the base of the social edifice, and shall have washed away what small fragments remain of the old Confucian ethics? The present Japanese epoch styles itself **明治** MEIJI, "enlightened peacefulness." But if the light that is in it be darkness, how great is that darkness! Nevertheless, if we view the matter properly, these considerations in no way unfit such books for the use of European students. On the contrary, and even assuming that most of those employing the present work will be missionaries,—surely it must be advantageous for them to make acquaintance at once with the genuine mental attitude of the people among whom their life is to be spent.

Fukuzawa's style is not quite so easy to translate into English as its clearness and charm might lead one to expect. Nor is the reason far to seek. Though he often interprets European thought, he always does *interpret* it, in the real sense of that word. He does not translate literally, he does not fill his pages with "Englishisms," as many contemporary Japanese authors do. Everything he gives to the public has been passed through a Japanese filter, melted down in a Japanese crucible, digested, assimilated, thoroughly naturalised and subdued. The hands

may be those of a Western utilitarian; but the voice is that of one brought up in the Chinese schools. Now what is perfectly natural and idiomatic in one language,—one mental atmosphere,—is precisely that which is apt to be not quite natural, not quite idiomatic in another. More particularly are certain general terms of vague import,—“nature,” “force,” “influence,” etc.—apt not exactly to cover each other in different intellectual spheres. Fukuzawa's 天 or 天道 for instance,—a term inherited from the Confucianists,—has no satisfactory English equivalent. Sometimes it is little more than the visible heavens; sometimes “Heaven” (with a capital H) comes nearer to the intention; sometimes one is almost tempted to translate it by “God;” at others—most often perhaps—“Nature” seems nearer the mark. It is not the student who is at fault in such cases, but the subject itself that admits only of approximate definition. At other times, difficulties of translation—they are never difficulties of comprehension—may be met by noticing Fukuzawa's elegant habit (traceable, this too, to Chinese influence) of breaking up 熟字 (compounds) into their elements. An instance occurs near the beginning of this piece, (lines 4-5 of the Japanese text), where we find 生育 SEI-IKU broken up thus: *shōzu-beki wo shōji, ikusu-beki wo ikushite*, which can be more tersely rendered “they duly produce and sustain appropriate forms of life.” It would not do in such a case to follow the rhymical order of the original with pedantic exactness.—Having stated that Fukuzawa's pure style does not deal in “Englishisms,” we must modify the assertion by granting that CHIKYŪ *sono mono*, “the globe itself,” near the end of p. 324, is a glaring one now unfortunately current. Probably NINGEN *no ko*, “sons of men,” is another. Thus even the most idiomatic writers succumb at times to the new influence.

漢學者

文學博士 加藤弘之

漢學者の吾が邦の開明に功勳顯著なるは今更論ずるを要せず殊に徳川氏三百年間には碩學鴻儒輩出して士流以上の開明は殆ど全く漢學者の力に依て成りしをにして此漢學の素養ありたればこそ近年俄に歐米に接するに至りても敢て大に其侮蔑を受くるとなきのみならず能く自ら歐米の新思想を取て更に之を吾が學術技藝となすを得たるものなれば漢學者の功勳は實に大なりと云はざるを得ず然れども今日猶生存して子弟を教育する所の漢學者なる者は既に時勢の變移を知りて維新前の固陋主義を株守するの不可なるを悟るべき筈なるに今日新世界の事情を解するを能は

ざるが爲めに猶固陋に安ずる者の少からざるは甚だ惜むべし近頃中學校又は其他の學校に教員となりて教授する所の漢學者を見るに今日理學の許さざる古代の奇怪説を以てする者少からざるのみならず讀本の類にして此の如き奇怪説を編入するものも往々見受くる所なり例へば二十四孝の類を擧げて孝行の標準となし或は養老の靈泉を説て天の孝に感ずる所となし又は種々の祥瑞凶徴を説く等枚擧すべからず是等は漢學者自身が信ずるを以て實に斯くありしと考へ又自今も斯くあるべきものと思ふが故なるべけれども併今日の理學は決して此の如き奇怪説を許すものにあらずれば全く生徒を迷妄に導くものと云はざるを得ず余が先年或る縣の或る學校に到りて其授業を見たる際或る一教場に入りたれば其教場は師範學校卒業生が教員となりて理學の教授をなすとなれば其授業の方法も宜きに適し且つ

其講授の事項も全く理學的のとなりしが次に其隣室に入りしに其室は五十前後の漢學先生が作文を教ふとなりしが其文題の頗る陳腐にして既に理學の許さざるをなるに況て先生の口授比喻共に實に抱腹絶倒に堪へざる程のとなりき同一學校の同一生徒にして甲室にて例へば酒なるものは化學的作用に由て米麥又は其他のものより製造するものなりと説くに反して乙室にては天が孝行の徳に感じて泉を變じて酒となしたるともありと説かば生徒の感格する所如何若し先生の説く所に就て取捨撰擇する能はざる生徒ならば忽ち惑ひを生ぜざるを得ず若し又甲室先生の理學的講授を是とし乙室先生の感孝説を非とするの才識ある生徒ならば乙室先生の陳腐説を笑はざるを得ざるべし生徒をして或は惑はしめ或は笑はしむるが如き教員を置いて何の益かある唯害あるのみ然るに學校の監督者たる校長は勿論視學

員の如きも猶此の如きとに氣附かず等閑に附して此の如き教員に生徒の教導を託するに至りては實に慨歎に堪えざるなり尤も右等奇怪のといへども歴史上にて之を説くは已むを得ざるをなれば余は敢て之を不可とせざれども修身科又は文題杯に此の如き奇怪の例を引くは已むを得ざるにあらざれば此の如きとは必ず心すべきなり

漢文を教ふるは漢學先生に如くはなしと雖其思想の陳腐にして理學の何たるを知らざるが爲めに遂に教授に堪えざるを此の如し漢學者を用ゆるに就ては必ず十分に注意を加へざるべからず更に漢學者の教授に就て言ふべきは漢學者は學問とさへ云へば兎角文字々義を説くとをのみ必要なるを考へ所謂詞章記誦の末に拘泥して却て學問の本旨を失ふ者多し故を以て倫理を教ふるに方りても文章を説くと同く全く字義を主として倫理の事柄を説

くとを粗畧になすの弊あり經書を説くも史類を講ずるも皆一樣にして其事柄よりは寧ろ文字々義を主とするが如し蓋し漢文は元來外國の文にして甚だ解し難きが爲めに事柄を説くには先づ文意を解せざれば能はざるを以て已むを得ず文意上の講釋に専ら心を用ゐる爲めに却て事柄を粗畧にするの已むを得ざるとなりしならん然れども今日にありては古代と違ひ學問は決して漢學の一科にあらざ漢學を専門となす者の外は漢學は唯補助の爲めに學習するに過ぎざるをなれば文字々義の如きは大意に止めて却て大躰の事柄を會得せしむるを以て主旨とせざるべからざるなり

因みに文部省の教科書檢閲に就ても一言せざるべからず文部省にては從來圖書を檢閲するに其良否適不適を嚴に檢定するは著作者の自由を妨ぐるの恐れありとの主旨なるや又は他の主旨ありてのとなる

やは知らざれども苟くも害なき圖書は總て之を認許するの方針な
 る由なれども其所謂害の有無に就ては十分に研究を盡さざるべか
 らず例へば淫猥にして風俗を紊亂するの虞あるもの又は過激にし
 て治安を妨害するの虞あるもの等を禁ずるは固より害あるものを
 禁ずる所以にして殊に其重要なるものに相違なきも併害あるもの
 は決して獨り是等に止まらず今日開明の世に於て甚だ理學に反せ
 る奇怪説の如きも知識開導の點に於て大に害あるものと認めざる
 べからず勿論宗教上において此の如き奇怪説も猶已むを得ざる
 となるべけれども教育殊に知育に於ては理學上決して許さざるが
 如き奇怪説等は必ず之を害あるものと認定せざるべからず果して
 然らば檢閲の方針の如きも風俗紊亂治安妨害を以て害となすの外
 に更に今日の開明に適せざる奇怪説の如きも俱に害ありとして之
 を許さざるべし若し此の如くならざれば智育は決して知識を開發するに足らざるべし
 風俗紊亂治安妨害の外に更に今日の理學世界に適せざる奇怪説を
 も自今有害として禁ぜざるべからざるの理前陳の如しと雖併従前
 既に認許せる讀本の類には此の如きものも往々あるとなれば今日
 の教授上に就ては視學員たる者は十分注意を加へて殊に漢學先生
 の講授を監視し務めて此の如き奇怪説を以て生徒を惑はしめざる
 とに努力せざるべからず宗教と教育とは決して混同するを許さ
 るなり

(貧叟百話)

KANGAKU-SHA.

(BUNGA KU HAKUSHI * KATŌ *Hiroyuki*.)

KANGAKU-SHA no waga kuni no KAIMEI ni KŌKUN KENCHO naru wa, ima-sara RONZURU wo
 YŌSEZU. Koto ni TOKUGAWA SHI SAM-BYAKU NENKAN ni wa SEKIGAKU KŌJU HAISHUTSU shite,

* Another (more Japonised) reading is *hukase*.

SHIRYŪ IJŌ no KAIMEI wa hotondo mattaku KANGAKU-SHA no chikara ni yotte narishi koto ni shite, kono KANGAKU no SOYŌ aritareba koso KINNEN niwaka ni Ō-BEI ni SESSURU ni itarite mo, aete ōi ni sono BUBETSU wo ukuru koto naki nomi narazu, yoku mizukara Ō-BEI no SHIN-SHISŌ wo totte, sara ni kore wa waga GAKUJUTSU GIGEI to nasu wo etaru mono nareba, KANGAKU-SHA no KŌKUN wa JITSU ni ōi nari to iwazaru wo ezu. Shikaredomo, KONNACHI nao SEISON shite, SHITEI wo KYŌIKU suru tokoro no KANGAKU-SHA naru mono wa sude ni JISEI no HEN-I wo shirite, ISHIN-ZEN no KORŌ-SHUGI wo SHUSHU suru no FUKA naru wo satoru-beki hazu naru ni, KONNACHI SHIN-SEKAI no JIJŌ wo KAISURU koto atawazaru ga tame ni, nao KORŌ ni yasunzuru mono no sukunakarazaru wa hanahada oshimu-beshi. Chikagoro CHŪ-GAKKŌ mata wa sono TA no GAKKŌ ni KYŌIN to narite KYŌJU suru tokoro no KANGAKU-SHA wo miru ni, KONNACHI RIGAKU no yurusazaru KODAI no KIKWAI-SETSU wo motte suru mono sukunakarazaru nomi narazu, TOKUHON no tagui ni shite kaku no gotoki KIKWAI-SETSU wo HENNYŪ suru mono mo ō-ō mi-ukuru tokoro nari. Tatoeba, "NI-JŪ-SHI KŌ" no tagui wo agete KŌKŌ no HYŌJUN to nashi, aruiwa YŌRŌ no REISEN wo toite TEN no KŌ ni KANZURU tokoro to nashi, mata wa SHUJU no SHŌZUI KYŌCHŌ wo toku TŌ MAIKYO su-bekarazu. Kore-ra wa KANGAKU-SHA JISHIN ga SHINZURU wo motte, JITSU ni KAKU arishi koto to kangae, mata JIKON mo kaku aru-beki mono to omou ga yue naru-bekeredomo, shikashi KONNACHI no RIGAKU wa KESSHITE kaku no gotoki KIKWAI-SETSU wo yurusu mono ni arazareba, mattaku SEITO wo MEIBŌ ni michibiku mono to iwazaru wo ezu. Yo ga SENNEN aru KEN no aru GAKKŌ ni itarite, sono JUGYŌ wo mitaru SAI, aru ICHI-KYŌJŌ ni iritareba, sono KYŌJŌ wa SHIHAN GAKKŌ SOTSUGYŌ-SEI ga KYŌIN to narite RIGAKU no KYŌJU wo nasu koto nareba, sono JUGYŌ no HŌHŌ mo yoroshiki ni TEKISHI, katsu sono KŌJU no JIKŌ mo mattaku RIGAKU-TEKI no koto narishi ga,—tsugi ni sono RINSHITSU ni irishi ni, sono SHITSU wa GO-JŪ ZENGO no KANGAKU-SENSEI ga SAKUBUN wo oshiyuru koto narishi ga, sono BUNDAI no sukoburu CHIMPU ni shite, sude ni RIGAKU no yurusazaru koto naru ni, mashite SENSEI no KUJU HIYU tomo ni JITSU ni HŌFUKU ZETTŌ ni taezaru hodo no koto nariki. DŌITSU GAKKŌ no DŌITSU SEITO ni shite, KŌSHITSU nite tatoeba sake naru mono wa KWAGAKU-TEKI SAYŌ ni yotte, kome mugi mata wa sono TA no mono yori SEIZŌ suru mono nari to toku ni HANSHITE, OTSU-SHITSU nite wa TEN ga KŌKŌ no TOKU ni KANJITE, izumi wo HENJITE sake to nashitaru koto mo ari to tokaba, SEITO no KANKAKU suru tokoro ikan? Moshi SENSEI no toku tokoro ni tsuite SHUSHA SENTAKU suru atawazaru SEITO naraba, tachimachi madoi wo SHŌZEARU wo ezu; moshi mata KŌSHITSU SENSEI no RIGAKU-TEKI KŌJU wo ZE to shi, OTSU-SHITSU SENSEI no KANKŌ-SETSU wo HI to suru no SAISHIKI aru SEITO naraba, OTSU-SHITSU SENSEI no CHIMPU-SETSU wo warawazaru wo ezaru-beshi. SEITO wo shite aruiwa madowashime, aruiwa warawashimuru ga gotoki KYŌIN wo oite, nan no EKI ka aru? Tada GAI aru nomi. Shikaru ni GAKKŌ no KANTOKU-SHA taru KŌCHŌ wa MOCHIRON, SHIGAKU-IN no gotoki mo nao kaku no gotoki koto ni KI tsukazu; TŌKAN ni FUSHITE, kaku no gotoki KYŌIN ni SEITO no KYŌDŌ wo TAKUSURU ni itatte wa, JITSU ni GAITAN ni taezaru nari. Mottomo migi-ra KIKWAI no koto to iedomo, REKISHI-JŌ nite kore wo toku wa yamu wo ezaru koto nareba, YO

wa aete kore wo FUKA to sezaredomo, SHŪSHIN-KWA mata wa BUNDAI nado ni kaku no gotoki KIKWAI no REI wo hiku wa yamu wo ezaru koto ni arazareba, kaku no gotoki koto wa kanarazu kokoro su-beki nari.

KAMBUN *wo oshiyuru wa, KANGAKU-SENSEI ni shiku wa nashi to iedomo, sono SHISŌ no CHIMPU ni shite, RIGAKU no nani taru wo shirazaru ga tame ni, tsui ni KYŌJU ni taezaru koto kaku no gotoshi. KANGAKU-SHA wo mochiyuru ni tsuite wa, kanarazu JŪBUN ni CHŪI wo kuwaezaru-bekarazu. Sara ni KANGAKU-SHA no KYŌJU ni tsuite iu-beki wa, KANGAKU-SHA wa GAKUMON to sae ieba, tokaku MONJI JIGI wo toku koto wo nomi SHITSUYŌ naru koto to kangae, iwayuru SHISHŌ KISHŌ no sue ni KŌDEI shite, kaette GAKUMON no HONSHU wo ushinau mono ōshi. Yue wo motte, RINRI wo oshiyuru ni atarite mo, BUNSHŌ wo toku to onajiku, mattaku JIGI wo SHU to shite, RINRI no kotogara wo toko koto wo SORYAKU ni nasu no HEI ari; KEISHO wo toku mo, SHIRUI wo KŌZURU mo, mina ICHI-YŌ ni shite, sono kotogara yori wa mushiro MONJI JIGI wo SHU to suru ga gotoshi. Kedashi KAMBUN wa GWANRAI GWAIKOKU no BUN ni shite, hanahada KAISHI-gataki ga tame ni, kotogara wo toku ni wa mazu BUN-I wo KAISEZAREBA atawazaru wo motte, yamu wo ezu BUN-I-JŌ no KŌSHAKU ni moppara kokoro wo mochi, tame ni kaette kotogara wo SORYAKU ni suru no yamu wo ezaru koto to narishi naran. Shikaredomo, KONNACHI ni arite wa, KODAI to chigai, GAKUMON wa KESSHITE KANGAKU no IK-KWA ni arazu; KANGAKU wo SEMMON to nasu mono no hoka wa, KANGAKU wa tada HOJO no tame ni GAKUSHŪ suru ni sugizaru koto nareba, MONJI JIGI no gotoki wa TAI-I ni todomete, kaette DAITAI no kotogara wo ETOKU seshimuru wo motte SHUSHI to sezaru-bekarazaru nari.*

Chinami ni MOMBUSHŌ no KYŌKWA-SHO KEN-ETSU ni tsuite mo ICHI-GEN sezaru-bekarazu. MOMBUSHŌ nite wa, JŪRAI TOSHO wo KEN-ETSU suru ni sono RYŌHI TEKI-FUTEKI wo GEN ni KENTEI suru wa, CHOSAKU-SHA no JIYŪ wo samataguru no osore ari to no SHUSHI naru ya, mata wa TA no SHUSHI arite no koto naru ya wa shirazaredomo,—iyashiku mo GAI naki TOSHO wa, subete kore wo NINKYO suru no HŌSHIN naru yoshi naredomo, sono iwayuru GAI no UMU ni tsuite wa JŪBUN ni KENKYŪ wo tsukusazaru-bekarazu. Tatoeba, INWAI ni shite, FŪZOKU wo BINRAN suru no osore aru mono, mata wa KWAGEKI ni shite CHIAN wo BŪGAI suru no osore aru mono TŌ wo KINZURU wa, moto yori GAI aru mono wo KINZURU yuen ni shite, koto ni sono JŪYŌ naru mono ni SŌI naki mo,—shikashi GAI aru mono wa KESSHITE hitori kore-ra ni todomarazu; KONNACHI KAIMEI no yo ni oite hanahada RIGAKU ni HANSERU KIKWAI-SETSU no gotoki mo, CHISHIKI KAI DŌ no TEN ni oite ōi ni GAI aru mono to mi-tomezaru-bekarazu. MOCHIRON SHŪKYŌ-JŌ ni arite wa, kaku no gotoki KIKWAI-SETSU mo nao yamu wo ezaru koto naru-bekeredomo, KYŌIKU koto ni CHI-IKU ni oite wa, RIGAKU-JŌ KESSHITE yurusazaru ga gotoki KIKWAI-SETSU TŌ wa, kanarazu kore wo GAI aru mono to NINTEI sezaru-bekarazu. Hatashite shikaraba, KEN-ETSU no HŌSHIN no gotoki mo, FŪZOKU BINRAN CHIAN BŪGAI wo motte GAI to nasu no hoka ni, sara ni KONNACHI no KAIMEI ni TEKISEZARU KIKWAI-SETSU no gotoki mo tomo ni GAI ari to shite, kore wo yurusazaru koto to sezaru wo ezu; moshi kaku no gotoku narazareba, CHI-IKU wa KESSHITE CHISHIKI wo KAIHATSU suru ni tarazaru-beshi.

FŪZOKU BINRAN CHIAN BŌGAI *no hoka ni, sara ni KONNICHI no RIGAKU-SEKAI ni TEKISEZARU KIKWAI-SETSU wo mo, JIKON YŪGAI to shite, KINZAZARU-bekarazaru no RI ZENCHIN no gotoshi to iedomo,—shikashi JŪZEN sude ni NINKYO seru TOKUHON no RUI ni wa kaku no gotoki mono mo ō-ō aru koto nareba, KONNICHI no KYŌJU-JŌ ni tsuite wa SHIGAKU-IN taru mono wa JŪBUN CHŪI wo kuwaete, koto ni KANGAKU-SENSEI no KŌJU wo KANSHI shi, tsutomete kaku no gotoki KIKWAI-SETSU wo motte SEITO wo madowashimezaru koto ni DORYOKU sezaru-bekarazu. SHŪKYŌ to KYŌIKU to wa KESSHITE KONDŌ suru wo yurusazaru nari.* (“HINSŌ HYAKU-WA.”)

THE CHINESE SCHOLAR.

(By Katō Hiroyuki, Doc. Lit.)

It were needless here to recall how illustrious have been the services rendered by literati of the Chinese school to the intellectual culture of our country. More especially did the three centuries during which the Tokugawa Shōguns ruled the land produce a series of profound scholars and eminent Confucianists, to whose exertions the nobility and two-sworded gentry owed almost all the culture they possessed. So high indeed are such services to be rated that the present writer does not hesitate to ascribe to this Chinese training our ability, not only to meet the nations of Europe and America on fairly equal terms when suddenly brought into contact a few years ago, but to adopt new European and American ideas, and naturalise them as arts and sciences on our own soil. But the surviving literati of that school who are charged with the education of the rising generation, and who ought to know that times have changed and to realise how futile it is to cling to the antiquated principles of the old régime, do as a matter of fact fail to recognise the condition of affairs in our new-moulded world;—too many of them, to the grievous hurt of the nation, continue to stagnate in an antiquated circle of ideas. Observe the Chinese scholars who teach as professors in our middle and other schools to-day. Not only do many of them discourse old-world fables condemned by modern science,—we even find them, and that not seldom, including such fabulous tales in their printed text-books. For instance, they adduce stories like those of the “Four-and-twenty Paragons” as models of filial piety, they explain as a celestial recompense of filial piety the wondrous fountain on Mount Yōrō, they expatiate on all sorts of good and evil omens, and so on *ad infinitum*. Doubtless they do so because, being themselves believers, they think that the things really happened as related, and might so happen again in future. But as modern science absolutely condemns such fables, we are forced to conclude that those who teach them are doing nothing but lead their hearers into superstition. A few years ago the present writer visited a certain school in a certain prefecture, to see how the instruction was carried on. On entering one class-room, he found as teacher there a graduate of the Normal School giving a lesson in science, whose method of instruction was of course excellently suited to the needs of his hearers, and the subject-matter of whose lecture was rigidly scientific. On entering the adjoining room, there was seen a scholar of the Chinese type who was teaching

Chinese composition,—the subject something absurd to the last degree and condemned by science, while the pedagogue's delivery, and his metaphors as well, were simply such as to make any one shake his sides with laughter. When a student is taught, for instance, in Class-room A that the liquor commonly drunk in Japan is manufactured from rice, barley, etc., by means of chemical processes, and the same student at the same school is taught in Class-room B the exact reverse, namely, that Heaven changed a fountain of water into such liquor as a reward for the virtue of filial piety, what will be the impression left on that student's mind? If his nature be such as to unfit him to pick and choose among the doctrines of his instructors, he will infallibly be led into perplexity. If, on the other hand, he possess the wit to accept the scientific teaching given by the man in Class-room A, and to reject the filial-piety-reward doctrine of the man in Class-room B, he will infallibly be led to laugh at this man and his absurdities. Now, what can be the good of manning schools with teachers who lead the students either into perplexity or into the habit of laughing at those who are set in authority over them? Such a system can produce nothing but harm. And yet the headmasters superintending such schools, and not they alone but the educational inspectors, pay no heed to the evil; they slumber on, with the truly lamentable result that to such educators as those we have just described the care of our students is committed. Not indeed that the present writer would deny the necessity of referring to such fabulous occurrences as that instanced above when they are met with in history; but as there is no necessity for adducing them when teaching ethics or when setting themes for composition, educators should take their measures accordingly.

Doubtless for teaching Chinese the best man must be a Chinese scholar. Nevertheless, such are some of the lamentable results to education that flow from the absurd notions of a man so trained, owing to his ignorance of the very nature of science. When employing such a man, most thorough-going precautions must be taken. Another point needing to be touched on with the reference to their system of instruction, is that the one thing needful according to them—the whole gist of education—is an explanation of the sense of Chinese characters. Their habit, almost to a man, is to stick fast in the memorising of words and phrases, while letting the true aim of knowledge slip past them. Thus does it come about that their lessons even in ethics follow the same plan as their lessons in composition. The signification of the characters is always the chief point with them; the ethical subject-matter occupies but a secondary place in their elucidations. And thus it is with everything:—whether the Confucian Classics or Chinese history be their theme, all and sundry are treated in the same manner, the subject-matter being relegated to the second place, while an explanation of the characters occupies the first. Perhaps this is unavoidable. Chinese is a foreign language very difficult to comprehend. Intelligence of the subject-matter presupposes intelligence of the diction, whence inevitably the chief stress comes to be laid on making the diction plain, while the subject-matter is comparatively neglected. But the times in which we live are not like the days of old. Knowledge no

longer consists exclusively in Chinese learning. Except for those few who may make it a speciality, Chinese can no longer be anything more than ancillary to other studies, and our aim must be to seize the subject-matter in the main, and content ourselves with the chief items of such matters of minor import as characters and their significations.

While on this subject, I must say a word concerning the examination of text-books by the Educational Department. Whether it be that the Department has hesitated to interfere with the liberty of authors by too strict an enquiry into the merits and appropriateness of such books, or whether it be owing to some other motive I know not, but the fact would seem to be that there has hitherto existed a tendency to sanction all books not positively harmful. Now to determine whether a book is or is not harmful, is a point demanding the greatest care. Thus, though there can be no doubt whatever that a book should be forbidden if by its obscenity it may lead to the corruption of manners, or if by its violence it may lead to disturbance of the public peace, the power of prohibition being framed precisely to meet such cases of harmfulness, and these particular cases being so glaringly harmful,—at the same time it must be remembered that obscene or violent books are not the only ones which do harm to the public mind, but that, in an enlightened age like ours, grave harm is done to the cause of intellectual training by the circulation of fabulous tales that run counter to the teachings of science. Doubtless from a religious point of view such fables are indispensable; but in education—especially in the education of the intellect—fables which science absolutely discredits must be condemned as harmful. This granted, the tendency of the examiners of text-books ought to be to exclude, not only such as do harm by corrupting manners or disturbing the public peace, but likewise—and on the same ground of harmfulness—those containing fables unsuited to our enlightened age. If they fail to do this, our educational system will not succeed in developing the national intellect.

Such are the reasons for prohibiting henceforth, not only books calculated to corrupt manners or disturb the public peace, but likewise those dealing in fables unsuitable to our scientific age. So far as “Readers” already sanctioned, but possibly containing similar objectionable matter, are concerned, the persons charged with the office of educational inspection must make the most careful scrutiny into the methods of tuition. More particularly must they exercise supervision over the lectures of the professors of Chinese, and earnestly endeavour to prevent them from leading the students astray with their fabulous tales. Religion and education must on no account be confounded together.

NOTES.

This piece is taken by permission of the proprietors of the “*Taiyō*” or “*Sun*” magazine from Dr. Katō Hiroyuki’s “*Hinsō Hyaku-wa*,” a series of a hundred short essays whose publication began soon after Mr. Fukuzawa’s, to which indeed the title alludes, *HINSŌ*, lit. “poor old gentleman,” being antithetical to *FUKU-Ō*, lit. “rich old man.” Katō’s thought on

matters social and philosophical runs much in the same lines as Fukuzawa's. Though he is a highly cultured and most amiable man, all his work (so far at least as we are acquainted with it) has a profoundly demoralising tendency. It is materialistic to the core,—the materialism quite naively expressed, as is the Japanese way. Here are the titles of some of the other essays of the series: "Falsehood is sometimes Essential to Civilisation."—"An Irrefragable Proof that Altruism is not Proper to Man."—"Loyalty, Filial Piety, Charity, and Mercy all Originate and End in Egotism."—"Morality exists solely for the Sake of the Preservation of Society."—"My Position with regard to Materialism."—"What we Owe to our Parents" (he decides that, *in a civilised state of society*, we do owe them something).—"On Colonial Policy."—"On the Cessation of War and the Establishment of Permanent Peace."—"On Religious Freedom."

Katō's literary style, though easy and natural, lacks not a little of the charm of Fukuzawa's. More especially does it suffer from the common Japanese fault of tautology. In the Colloquial, on the contrary—for some of Katō's lectures have been printed verbatim, as taken down by shorthand—he carries off the palm.

For the Four-and-Twenty Paragons of Filial Piety, see "Things Japanese," Article "Filial Piety." For the legend of the fountain of Yōrō which was turned into wine, see Murray's "Handbook for Japan."

排外思想の系統

明治三十一年三月十二日時事新報

我國の排外思想は儒教主義の教育より來りしものにして其系統甚だ明白なり森有禮氏の不幸と云ひ大隈氏の遭難と云ひ又彼の大津事件と云ひ文明の體面に汚點を遺し外に對して國光を損したるの出來事は孰れも排外の思想より發したるものに外ならず古主義の流毒容易ならざるを見る可し然るに世間の實際に其思想は未だ全く跡を收めざるのみか學校の校長教師輩の中にも外國人を指して毛唐、赤髯など唱へて恰も其思想を鼓吹するものさへある斯る最中に國內を開放して外人の雜居を許す可しと云ふ内外人相接して果して無事安全を保證し得るや否や我輩の掛念に堪へざる所なり抑も日本人の排外思想は敢て今日に始まりたるに非ず維新前開國の當時を見れば國論は殆んど攘夷の一方に傾きて其勢甚だ盛なり然かも之を唱ふるものは孰れも誠意一偏の精神家にして單に國家の爲めに讐敵を斥けんとす

るの敵愾心に出でたるものに外ならず左れば時の政府の當局者に於ては外國交際の止む可らざるを認めて既に和親貿易の條約を結びたるに拘はらず國中の攘夷論はまこと氣焰を高めて少年輩の如きは自から血氣を抑ふるを得ず動もすれば狂暴の舉動を演じたるもの少なからず即ち外人暗殺の流行を催ほして横濱にて露國人を殺したるを始めとして江戸の赤羽橋にて米國公使館の書記官ヒウスケンを刺したるが如き所謂浪人輩の所爲にして其下手人も分明ならざりしかども其流行は單に浪人のみに止まらず次第に大膽に行はれて遂に生麥の事件を生じ又長州にては下の關海峽を通過する諸外國船に砲發して損害を與ふるなど容易ならざる事態を呈するに至れり蓋し生麥事件の如きは大名の行列を横切りたるが爲め日本の習慣に隨ひ之を切捨てたるものにして漫に暗殺の事を行ひたるに非ず又下ノ關の

外國船砲撃も時の事情に徴すれば砲發者と被砲發者と其理非曲直は孰れに在るや容易に知る可らずと雖も兎に角に世界多數の見所にては野蠻粗暴の舉動と認められて之に對するの辯解を得ず生麥事件は十萬ポンドの償金となり鹿兒嶋の焼打と爲りて下ノ關の發砲は諸外國の聯合攻撃を招きて三百萬弗の償金を拂ひ單に野蠻の名を成して國光を損したるに過ぎざるのみ若しも此儘にして暗殺砲發屢々行はれて其度ごとに外人の報復手段に遭ふともあらんには日本はいよゝゝ野蠻の名を成すと共にいよゝゝ國光を損して如何なる境遇に陥りたるやも知る可らず當時の國情は實に累卵の危に瀕しながら彼精神家の輩は自から之を悟らずして報國の一事は只外人の排斥に在りと信じたることなりしかども時なるかな王政維新の革命は恰も脚底より破裂して爰に明治の新政府を現出するに至りし其政府は當時

の有志家を以て組織されたることなれば、定めて排外攘夷の主義と思ひの外、事の實際を見れば豈に圖らんや廢藩置縣、散髮脫刀等の英斷續々斷行せられて恰も天地を覆すの大變動を目撃したり蓋し其革命に與りたる輩の如きは自から時勢の變化に着目しつゝ外國の翻譯書を讀み又は親しく其事物を見聞して大に發明する所ありながら時の政府を倒すには攘夷論の風潮に乗じて之を利用するの得策なるを認め表面に雷同を装ひたるまでのことにしあれば機會到來目的を達したる上は忽ち其假面を脱して眞正面に進みたるのみ政治家の舉動として毫も怪しむに足らざれども精神一偏の輩より見れば同論者の先達然かも當時の暗殺者たり砲發者たりしものが自から率先して文明進歩を唱へ着々實行して前後全く別人の觀ありと云ふ恰も足元より鳥に起たれたる姿にして驚かざらんと欲するも得べからず周章狼

狽流石の精神家も殆んど自家の本心を喪ふて漸く驚きの靜まりたる頃は大勢既に一定して亦動かす可らざるの有様なるにぞ其輩も今更ら止むを得ず社會の片隅に屏息して纔に殘喘を保つのみ一方より見れば其舉動は恰も狂言に類するの跡なきに非ざれども要するに世間の古流輩を壓倒し國を擧げて文明進歩の一方に向はしめたるは即ち英斷政略の効能にして爾來十餘年文明駸々只進歩を見るのみなりしに然るに明治十四五年の頃に至り端なく古流復活の風を生じて政府に於ては前の英斷に引換へ全力を奮つて古風を獎勵したる中にも殊に教育上に儒教主義の注入を勉めて漸く跡を收めんとせし排外心を呼起したる一事こそ慥に禍の根源なれ教育の効能は恐ろしきものにして其結果は必ず現はれざるを得ず夫より五六年の後に至り果して其結果を見たる其事實は即ち前に記したる森大隈の災難と云ひ露國

皇太子の變事と云ひ
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 も排外の思想より出
 でたるものにして其
 原因甚だ明白なりと
 云ふ可し而して今や
 いや／＼内地雜居の
 期に迫りながら一時
 再感の排外熱尙ほ醒
 めずして上流社會の
 紳士中にも外人に對
 して往々穩ならぬ言
 語を爲すものさへあ
 りと云ふ其曉に至り
 若し萬一も間違ひあ
 らんには容易ならぬ
 次第にして國の大事
 にも立至る可し我輩
 のいよく／＼以て掛念
 に堪へざる所なり

HAIGWAI SHISŌ NO KEITŌ.

(MEIJI SAN-JŪ-ICHI-NEN SAN-GWATSU JŪ-NI-NICHI, "JIJI SHIMPŌ.")

Waga kuni no HAIGWAI SHISŌ wa, JUKYŌ SHUGI no KYŌIKU yori kitarishi mono ni shite, sono KEITŌ hanahada MEIHAKE nari. Mori Arinori SHI no FUKŌ to ii, Ōkuma SHI no SŌ-NAN to ii, mata kano Ōtsu JIKEN to ii, BUMMEI no TAIMEN ni OTEN wo nokoshi, hoka ni TAISHITE KOKKŌ wo SONSHITARU no deki goto wa izure mo HAIGWAI no SHISŌ yori HASSHITARU mono ni hoka narazu; KO-SHUGI no RYŪDOKU YŌI narazaru wo miru-beshi. Shikaru ni, SEKEN no JISSAI ni sono SHISŌ wa imada mattaku ato wo osamezaru nomi ka, GAKKŌ no KŌCHŌ KYŌ-SHI-HAI no naka ni mo GWAIKOKU-JIN wo sashite "ketŌ," "aka-hige," nado tonaete, adakamo sono SHISŌ wo KOSUI suru mono sae aru—kakaruru SAICHŪ ni KOKUNAI wo KAIHŌ shite, GWALJIN no ZAKKYŌ wo yurusu-beshi to iu; NAIGWAI-JIN ai-SESSHITE hatashite BUJI ANZEN wo HOSHŌ shi-uru ya ina ya, waga-HAI no KENEN ni taeraru tokoro nari.

Somo-somo NIHON-JIN no HAIGWAI SHISŌ wa, aete KONNICHI ni hajimaritaru ni arazu. ISHIN-ZEN KAIKOKU no TŌJI wo mireba, KOKURON wa hotondo JŌI no IP-PŌ ni katamukite, sono ikioi hanahada sakan nari. Shika mo kore wo tonōru mono wa, izure mo SEI-I IP-PEN no SEISHIN-KA ni shite, TAN ni KOKKA no tame ni SHŪTEKI wo shirizoken to suru no TEKIGAI-SHIN ni idetaru mono ni hoka narazu. Sareba, toki no SEIFU no TŌKYŌKU-SHA ni oite wa, GWAIKOKU KŌSAI no yamu-bekarazaru wo mi-tomete, sude ni WASHIN BŌEKI no JŌYAKU wo musubitaru ni kakawarazu, KOKUCHŪ no JŌI-RON wa masu-masu KIEN wo takamete, SHŌNEN-HAI no gotoki wa mizukara KEKKI wo osayuru wo ezu; yaya mo sureba KYŌBŌ no KYODŌ wo ENJITARU mono sukunakarazu; sunawachi GWALJIN ANSATSU no RYŪKŌ wo moyōshite, Yokohama nite ROKOKU-JIN wo koroshitaru wo hajime to shite, Edo no Akabane-bashi nite BEIKOKU KŌSHI-KWAN no SHOKI-KWAN Hiusuken wo sashitaru ga gotoki, iwayuru RŌNIN-HAI no SHŌI ni shite, sono GESHU-NIN mo BUMMEI narazarishikadomo, sono RYŪKŌ wa TAN ni RŌNIN nomi ni todomarazu, SHIDAI ni DAITAN ni okonawarete, tsui ni Namamugi no JIKEN wo SHŌji; mata CHŌSHŪ nite wa Shimonoseki KAIKYŌ wo TSŪKWA suru SHO-GWAIKOKU-SEN ni HŌHATSU shite SONGAI wo atōru nado, YŌI narazaru JITAI wo TEI-suru ni itareri. Kedashi Namamugi JIKEN no gotoki wa, DAIMYŌ no GYŌRETSU wo yokogiri-

taru ga tame, NIHON no SHŪKWAN ni shitagai kore wo kiri-sutetaru mono ni shite, midari ni ANSATSU no koto wo okonaitaru ni arazu; mata Shimonoseki no GWAIKOKU-SEN HŌGEKI mo, toki no JIJŌ ni CHŌsureba, HŌHATSUSHA to HIHŌHATSUSHA to sono RIHI KYOKU-CHOKU wa izure ni aru ya YŌI ni shiru-bekarazu to iedomo, to ni kaku ni SEKAI TASŪ no miru tokoro nite wa YABAN SOBŌ no KYODŌ to mitomerarete, kore ni TALSURU no BENKAI wo ezu. Nama-mugi JIKEN wa JŪ-MAN pondo no SHŌKIN to nari, Kagoshima no yaki-uchi to narite; Shimonoseki no HAPPŌ wa SHO-GWAIKOKU no RENGŌ KŌGEKI wo manekite, SAM-BYAKU-MAN doru no SHŌKIN wo harai, TAN ni YABAN no na wo nashite, KOKKŌ wo SONSHITARU ni sugizaru nomi. Moshi mo kono mama ni shite ANSATSU HŌHATSU shiba-shiba okonawarete, sono tabi-goto ni GWAJIN no HŌFUKU SHUDAN ni au koto mo aran ni wa, NIHON wa iyo-iyo YABAN no na wo nasu to tomo ni, iyo-iyo KOKKŌ wo SONSHITE, ika naru KYŌGŪ ni ochi-iritaru ya mo shiru-bekarazu. TŌJI no KOKU-JŌ wa JITSU ni RUIRAN no ayaruki ni HINSHI-NAGARA, kano SEISHIN-KA no tomogara wa mizukara kore wo satorazu shite, HŌKOKU no ICHI-JI wa tada GWAJIN no HAISEKI ni ari to SHINJITARU koto narishikadomo, toki naru kana! ŌSEI ISHIN no KAKUMEI wa adakamo KYAKUTEI yori HARETSU shite, koko ni MEIJI no SHIN-SEIFU wo GENSHUTSU suru ni itarishi,—sono SEIFU wa TŌJI no YŪSHI-KA wo motte SOSHICI saretaru koto nareba, sadamete HAIGWAI JŌI no SHUGI to omoi no hoka, koto no JISSAI wo mireba, ani hakaran ya! HAIHAN CHIKEN, SAMPATSU DATTŌ TŌ no EIDAN ZOKU-ZOKU DANKŌ serarete, adakamo TENCHI wo kutsugaesu no DAI-HENDŌ wo MOKUGEKI shitari. Kedashi sono KAKUMEI ni azukaritaru tomogara no gotoki wa, mizukara JISEI no HENKWA ni CHAKUMOKU shi-tsutsu, GWAIKOKU no HON-YAKU-SHO wo yomi, mata wa shitashiku sono JIBUTSU wo KEMBUN shite, ōi ni HATSUMEI suru tokoro ari-nagara, toki no SEIFU wo taosu ni wa JŌI-RON no FŪCHŌ ni JŌjite, kore wo RIYŌ suru no TOKUSAKU naru wo mi-tome, HYŌMEN ni RAIDŌ wo yosooitaru made no koto ni shi areba, KIKWAI TŌRAI MOKUTEKI wo TASSHITARU ue wa, tachimachi sono KAMEN wo DASSHITE, ma-SHŌMEN ni susumitaru nomi. SELJI-KA no KYODŌ to shite GŌ mo ayashimu ni tarazaredomo,—SEISHIN IP-PEN no tomogara yori mireba, DŌRON-SHA no SENDATSU shika mo TŌJI no ANSATSU-SHA tari, HŌHATSU-SHA tarishi mono ga mizukara SOSSEN shite, BUMMEI SHIMPO wo tonae, CHAKU-CHAKU JIKKŌ shite ZENGO mattaku BETSUJIN no KWAN ari to iu,—adakamo ashimoto yori tori ni tataretaru sugata ni shite, odorokazaran to hossuru mo u-bekarazu. SHŪSHŌ RŌBAI sasuga no SEISHIN-KA mo hotondo JIKA no HONSHIN wo ushinôte, yōyaku odoroki no shizumaritaru koro wa TAISEI sude ni IT-TEI shite, mata ugokasu-bekarazaru no arisama naru ni zo,—sono tomogara mo ima-sara yamu wo ezu, SHAKWAI no katasumi ni HEISOKU shite, wazuka ni ZANZEN wo tamotsu nomi. IP-PŌ yori mireba, sono KYODŌ wa adakamo KYŌGEN ni RUISURU no ato naki ni arazaredomo, YŌSURU ni SEKEN no KORYŪ-HAI wo ATTŌ shi, kuni wo agele BUMMEI SHIMPO no IP-PŌ ni mukawashimetaruru wa sunawachi EIDAN SEIRYAKU no KŌNŌ ni shite, JIRAI JŪ-YO-NEN BUMMEI SHINSHIN tada SHIMPO wo miru nomi narishi ni,—shikaru ni MEIJI JŪ-SHI-GO-NEN no koro ni itari, hashi naku KORYŪ FUKKWATSU no FŪ wo SHŌjite, SEIFU ni oite wa saki no EIDAN ni hiki-kae, ZEN-

RYOKU *wo furutte* KOFŪ *wo* SHŌREI *shitaru naka ni mo, koto ni* KYŌIKU-JŌ *ni* JUKYŌ SHUGI *no* CHŪNYŪ *wo tsutomete, yōyaku ato wo osamen to seshi* HAIGWAI-SHIN *wo yobi-okoshitaru* ICHI-JI *koso tashika ni wazawai no* KONGEN *nare. KYŌIKU no KŌNŌ wa osoroshiki mono ni shite, sono* KEKKWA *wa kanarazu arawarezaru wo ezu; sore yori* GO-ROKU-NEN *no nochi ni itari, hatashite* KEKKWA *wo mitaru sono* JJITSU *wa, sunawachi mae ni shirushitaru* Mori Ōkuma *no SAINAN to ii,* ROKOKU KŪTAISHI *no HENJI to ii, KEITŌ wo tazunureba izure mo* HAIGWAI *no SHISŌ yori idetaru mono ni shite, sono* GEN-IN *hanahada* MEIHAKE *nari to iu-beshi. Shikō shite ima ya* iyo-iyo *NAICHI ZAKKYŌ no KI ni semari-nagara, ICHJI SAI-KAN no* HAIGWAI-NETSU *nao samezu shite, JŌRYŪ SHAKWAI no* SHINSHI-CHŪ *ni mo* GWAIJIN *ni* TAISHITE *ō-ō odayaka naranu* GENGYO *wo nasu mono sae ari to iu. Sono akatsuki ni itari, moshi* MAN-ICHI *no machigai aran ni wa, YŌI naranu* SHIDAI *ni shite, kuni no* DAIJI *ni mo tachi-itaru-beshi. Waga-HAI no iyo-iyo motte* KENEN *ni taezaru tokoro nari.*

THE PEDIGREE OF THE ANTI-FOREIGN FEELING.

(From the "JIJI SHIMPŌ" for the 12th March, 1898.)

The pedigree of the anti-foreign feeling in our country is perfectly clear:—it comes from a training in the doctrines of Confucianism. The sad fate of Viscount Mori Arinori, the attack on Count Ōkuma, the attempted murder of the Czarewitch at Ōtsu,—each and all of the episodes that have stained the face of civilisation and injured Japan's reputation in the eyes of other countries had their source exclusively in the anti-foreign feeling, and serve to show how persistent is the taint of antiquated doctrines. Nor is it enough to say that the actual condition of the nation shows such feeling to be not entirely extinct. Why! there actually are head-masters and teachers in schools, who jeer at foreigners as "hairy barbarians" and "red-beards," and practically inspire their pupils with the sentiment in question. And it is with things in this state that it is suggested to open up the interior, and permit foreigners to live there side by side with our people. But when the two races shall thus be brought into closer contact, will it be possible to maintain peace and security? That is a question which the present writer cannot face without apprehension.

The anti-foreign feeling in Japan, be it observed, is not a thing of recent origin. Looking back on the time when the country was first opened, previous to the Revolution of 1868, we find public opinion to have been almost unanimous in favour of the "expulsion of the barbarians:"—the feeling in fact was intense. Moreover, the advocates of this policy were all men of perfectly ingenuous mind, who, moved by naught but patriotic resentment, determined to oust the foe in order to save their hearths and homes. Hence the predicament in which the government of the day was placed. The officials of the Shōgunate, having ere this recognised the impossibility of preventing intercourse with the outer world, had concluded treaties of peace and commerce with various foreign

powers. But when, in despite of this, the anti-foreign fervour burnt ever more and more fiercely throughout the land, the younger generation could no longer restrain its hot blood. Gradually deeds of violence—and those not few in number—came to be enacted; the fashion of assassinating foreigners was set, beginning with the murder of a Russian at Yokohama, and going on to that of Heusken, secretary to the American legation, at Akabane in Yedo. Such acts as these were the work of the *Rōnins*, as they were called, and their perpetrators were uneducated men. But the fashion, once set, did not confine itself to the *Rōnins*. It was followed by others on a greater scale, until such results were produced as the Richardson affair at Namamugi, and the bombardment by Chōshū's batteries of the vessels of various foreign nations passing through the Straits of Shimonoseki, —all events causing the gravest embarrassment. No doubt such things as the Namamugi affair should not be classed with unprovoked murders:—Richardson having ridden across a Daimyō's procession, it was but following Japanese custom to cut him down. The bombardment of the foreign ships at Shimonoseki, again, if judged according to the circumstances of the time, may well leave us in doubt as to which had more right on its side,—the attacking party or the attacked. But be this as it may, they were considered by the world at large as acts of barbarous violence, for which no excuse could be alleged. The Namamugi affair cost us an indemnity of £ 100,000 sterling and the burning of Kagoshima. The net results of the Shimonoseki bombardment were a joint attack by the various foreign powers, the exaction of an indemnity of \$ 3,000,000, and a reputation for barbarousness to sully our national honour. Supposing assassinations and bombardments to have been often repeated after this fashion, and followed on each occasion by the foreigners' measures of retaliation, the national honour of Japan would have suffered proportionately to her notoriety as a perpetrator of barbarous acts, and it is hard to tell what ruin she might not have sunk into. While the situation of the country at that time was truly as precarious as would be a pile of eggs, the ardent spirits above-mentioned failed altogether to appreciate it, and held patriotism to consist in the single endeavour to drive the foreigner away. But lo! the spirit of the age! The revolution which restored the Mikado's rule burst forth, as it were, under their very feet, and the new Meiji government stood forth,—a government which, being organised by the then leaders of politics, must surely endorse the principle of the expulsion of the barbarian. Such expectations were frustrated; for, lo! and behold, the practical outcome unfolded to the wondering gaze of the retrograde party was the substitution for feudalism of a centralised bureaucracy, the decree ordaining the cutting off of queues, another depriving the *Samurai* of their swords,—a series of drastic measures whose execution turned heaven and earth upside down, and altered the whole face of the country.

The truth is that the party which brought about this revolution had itself, while

witnessing the various changes of the age, become considerably enlightened by reading translations of foreign books and by personal contact with foreign things and ways; but perceiving how convenient as an instrument wherewith to overturn the government of the day the anti-foreign movement would be, they had merely assumed the outward show of co-operation with it, and then, as soon as the opportunity for realising their aims arrived, they had at once thrown down the mask and gone straight on their forward course. As a political move, there was nothing in this to cause the least surprise. Nevertheless, it was not to be expected that ingenuous minds should be less astonished than a man is when a bird suddenly rises from under his feet. What did these simple folks see? They saw men of their own school of thought, as they had supposed, their leaders, nay! the very men who had assassinated and bombarded but a short time before, now step forward to all appearance entirely different men, whose motto was civilisation and progress, and who gradually put these principles into practice. Such were the general bewilderment and alarm that even ingenuous persons like these well-nigh lost the use of their reason; and when at length they recovered from their fright, the new order was already so firmly established as to be no longer capable of being shaken. All, therefore, that was now left to the obscurantists was to hide themselves in nooks and corners of society, and endeavour to keep body and soul together. From one point of view the policy here described may be held to savour of comedy. But the suppression of the obscurantists and the guiding of the country on to the path of civilisation and progress were the immediate effects of the drastic measures which for over ten years continued to carry all before them. However, in about 1881 or 1882, the conservative spirit unexpectedly revived, and the government, acting in a manner contrary to its former vigorous policy, encouraged the reaction with all the weight of its authority. More especially did the government foster the introduction of Confucianism into the educational system; and this single measure was it,—this calling back to life of the anti-foreign spirit which had been on the point of fading away,—this it was that proved a fountain of calamity. Education is a dangerously powerful factor, whose results can never remain hidden. In this case the results were seen five or six years later, in such events as the murderous assaults on Mori and Ōkuma and on the Czarewitch, alluded to at the commencement of this article. An enquiry into the origin of these outrages shows it to be perfectly plain in every instance,—clearly traceable to the anti-foreign feeling. And now when we are on the eve of mixed residence in the interior, we learn that the relapse into the anti-foreign feeling is not yet cured, and that even gentlemen belonging to the upper classes of society occasionally express themselves unpleasantly vis-à-vis foreigners. If peradventure on the morrow some regrettable incident should occur, we should be involved in difficulties fraught with peril to our native land. This is a thought which fills us with ever-increasing apprehension.

Note.—The various matters of history alluded to in this leading article may be availed of as interesting subjects of conversation between the foreign student and his teacher. The “JIJI SHIMPŌ,” founded by Mr. Fukuzawa and carried on by his pupils, exercises immense influence on educated Japanese opinion; for his school—in the wider sense of that word—extends far beyond the limits of the actual 慶應義塾 KEIŌ GIJUKU Academy. The latter derives its name from Keiō, the name of the year-period (lasting from 1865-1868) during which it was founded. The construction on p. 342, line 11 of the Romanised text, is rather curious (KOSUI *suru mono sae aru kakaru SAICHŪ ni*). It may be best understood either by dropping *kakaru* altogether, or by substituting *ari* and a full stop, and then beginning a new sentence with *kakaru*. Two other somewhat similar instances occur further on, this construction being evidently a favourite with this particular writer.—Perhaps it may be thought that this piece belongs of right rather to Section IX. It is, however, scarcely a newspaper “clipping,” though happening to have appeared in a newspaper, but as careful a composition as if intended for a volume of essays.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1687. 賞 SHŌ, “a reward” (“honouring with “treasures”).—1688. 銘 MEI, “an inscription,” hence a “precept” (“names” of illustrious models engraved in “metal”).—1689. 迂 U or *mawari-dōi*, “roundabout,” “vague.”—1690. 塞 SOKU or *fusagu*, “to fill up,” “obstruct.” Also read SAI, “a boundary.”—1691. 貪 DON or *musaboru*, “to covet” (wanting “wealth now”).—1692. 胃 I, “the stomach” (that part of the “flesh” into which the produce of the “rice-fields” goes). Do not confound it with (1693) 胃 CHŪ or *kabuto*, “a helmet,” in which the stroke comes out at the top. 兜 (No. 1378) is another character also read *kabuto*.—1694. 醉 SUI or *you*, “to be tipsy” (from “spirits” and “end,” as *owaru*, “to come to an end” is one of the readings of the character 卒, our No. 342; it is as if to say that the drinker has come to the end of his ability to drink).—1695. 遷 SEN or *utsuru*, “to remove.”—1696. 脆 ZEI or *moroi*, “brittle” (from “flesh” and “dangerous”)—1697. 誓 SEI or *chikau*, “to swear.” (What a satire this character is on the sanctity of oaths, formed as it is of “breaking” one’s “word;” for 折 *oru*, our No. 883, signifies “to break!”)—1698. 悟 GO or *satoru*, to discern,” “understand clearly.”—1699. 餅 *mochi*, “a rice-cake” (from “to eat,” and 并 used phonetically, its 音 being HEI).—1700. 棚 *tana*, “a shelf.”—1701. 勉 BEN or *tsutomeru*, “to exert oneself.”—1702. 肴 *sakana*, “any food taken with *sake*,” specifically “fish.”—1703. 愚 GU or *oroka*, foolish.”—1704. 憐 REN or *awaremu*, “to pity.” Compare it with (1026) 隣 RIN or *tonari*, “neighbourhood” (one should pity, i. e. love, one’s neighbour).—1705. 狂 KYŌ or *kuruu*, “to be mad.”—1706. 眠 MIN or *nemuru*, “to sleep.” Another common character for “sleeping,” more properly “nodding” or “dozing” is (1707) 睡 SUI or *nemuru* (lit. “the eyes drooping”); *conf.* also remarks on No. 903, p. 151. SUIMIN 睡眠 is a favourite compound signifying “slumber.”—

1708. 垂 *SUI* or *tareru*, "to hang down," "to droop."—1709. 猫 *MYŌ* or *neko*, "a cat." The character intimates that cats eat mice, the destroyers of (1710) 苗 *BYŌ* or *nae*, "shoots" or "sprouts" of rice. This latter character is transparently pictorial.—1711. 墜 *TSUI* or *ochiru*, "to fall."—1712. 樹 *JU* or *ki*, "a tree."—1713. 狗 *KU* or *inu*, "a dog;" interchanged with 犬 *KEN*.—1714. 錦 *KIN* or *nishiki*, "brocade" (a "white cloth" embroidered with "gold"). Kindred in shape and meaning is (1715) 綿 *MEN* or *wata*, "floss silk," "cotton wool."

1616. 較 *KŌ* or *KAKU* or *kuraberu*, "to compare."—1717. 臭 *SHŪ* or *kusai*, "smelly" (a "dog" finds out the scent by "himself," without being told).—1718. 矮 *WAI* or *hikui*, "low," "short of stature."—1719. 廢 originally "ruinous," but mostly read *HAI**suru*, "to abolish." Remember it by comparison with 發 *HATSU*.—1720. 坦 *TAN* or *taira*, "level," "plain."—1721-2. 霄壤 *SHŌ-JŌ*, a synonym of 天地, "heaven and earth." Memorise at same time (1723) 讓 *JŌ* or *yuzuru*, "to yield."—1724. 獎 *SHŌ* or *susumeru*, "to encourage."—1725. 勵 *REI* or *hagemasu*, "to incite."—1726-7. 徂徠 *SORAI*, a celebrated proper name, for which see note on p. 304. 徂 alone signifies "to go;" 徠 "to entertain hospitably." Both may be easily read off by their phonetics.—1728. 儒 *JU*, "a Confucianist" (a "man searching after"—Jap. *motomeru*—the truth).—1729. 超 *CHŌ* or *koeru*, "to step over," "to surpass."—1730. 術 *JUTSU*, "an art."—1731. 鑛 *aragane*, "ore;" more often *kŌ*, "mining."—1732. 凌 *RYŌ* or *shinogu*, "to brave," "to overpass."—1733-4. 玻璃 *HARI*, the literary word for "glass,"—easily remembered by the phonetics. The latter one is the same as in the very common character (1735) 離 *RI* or *hanareru*, "to be parted."—1736-7. 紡績 *BŌSEKI*; both characters mean "spinning," "reeling."—1738. 哲 *TETSU*, "perspicacious," "sage."—1739. 茲 *koko ni*, "here."—1740. 航 *kŌ*, "navigation."—1741. 卯 or 卯 *u*, one of the twelve signs of the zodiac, viz. *u[sagi]*, "the hare." A common bush with a small white flower, the *Deutzia*, is called 卯の花 *u-no-hana*.—1742. 彙 *I*, "class," "series." 字彙 means "a dictionary."—1743. 鼎 *TEI* or *kanae*, "a tripod," "a cauldron,"—the sides and lower portion of the character picturing the body and legs of the utensil in question, while the contents that are being fused or boiled have come to assume the shape of the character 目 "eye." 鼎 is a Radical, but has no useful characters classed under it.

1744. 枚 *MAI*, the auxiliary numeral for flat things.—1745. 活 *KATSU*, "lively," hence *ikiru*, "to be alive."—1746. 泣 *naku*, "to weep."—1747. 猶 *nao*, "yet," "still."—1748. 喫 *KISSURU* "to swallow,—said of eating and especially of smoking.—1749. 演 *EN* or *noberu*, "to extend," "carry on," "practise." Its force will be appreciated by comparing such compounds as 演劇 *ENGEKI*, "play-acting;" 演義 *ENGI*, "a commentary;" 演舌 or 演說 *ENZETSU*, "a lecture."—1750. 倒 *TŌ* or *taoreru*, "to fall over."—1751. 蝶 *CHŌ*, "a butterfly."—1752. 產 *SAN* or *umu*, "to give birth to."

1753. 綾 *aya* alone means "silk damask;" 1754. 紗 *sha* alone means "gauze;" but 羅紗 is "woollen cloth," and 綾羅紗 is "cloth with diagonal stripes."—1755. 套 *tō*. In Japanese this occurs only in the word 外套 *gwaitō*, "an overcoat." Its original force of "largeness," "enwrapping," is well shown in the constituent elements of the character,—"big" and "long," the latter slightly abridged in combination.—1756. 脫 *DATSU* or *nugu*, "to strip," "to take off," hence *nigeru*, "to get off," "to evade."—1757. 縞 *shima*, "a stripe," occurring as a pattern in any kind of stuff.—1758. 囊 *nō* or *fukuro*, "bag." Its Radical "mouth," and the "clothes" meant to be put into the bag, may give some slight help towards the acquisition of this terrible, but necessary, character. Another character for "bag" is (1015) 袋.—1759. 悠 *yū*, "far off," "leisurely."—1760. 腰 *yō* or *koshi*, "the loins" (from "flesh" and "important," as being a vital part of the body).—1761-2. 蝙蝠 *HEMPUKU* or *kōmori*, "a bat." The European umbrella is supposed to resemble a bat in shape.—1763. 薄 *HAKU* or *usui*, "thin," not to be confounded with (839) 簿 *BO*, "a tablet."—1764. 環 *KWAN* or *wa*, "a ring." (It "turns round" on one's finger; compare No. 1654 還 *KWAN* or *kaeru*, "to return.")—1765. 釦 *botan*, "a button" (originally "a metal rim on a cup," which meaning the character well renders).—1766-7. 燦爛 *SANRAN*, "glittering." 燦 alone is *kirameku*, "to glitter;" 爛 alone is mostly read *tadareru*, "to be inflamed," as the eyes.—1768. 鎖 *SA* or *kusari*, "a chain."—1769. 眺 *CHŌ* or *nagameru*, "to gaze."—1770. 咳 *tsubuyaku*, "to mutter," "to grumble."—1771. 膨 *BŌ* or *fukureru*, "to swell," "to be bloated."—1772. 燧 *SUI* or *suru*, "to rub," "to strike" as a match (whereupon "fire" 火 "finally" 遂 *ensues*).—1773. 吸 *KYŪ* or *suu*, "to suck" (what "gets up" 及 to the "mouth").—1774. 懷 *KWAI*, read *idaku*, "to embrace;" *omou*, "to cherish;" *futokoro*, "bosom" or "pocket,"—all kindred significations.—1775. 探 *TAN* or *saguru*, "to grope," "to search for;" *conf.* 深 *SHIN* or *fukai*, "deep," there being a certain kinship of meaning, though little or none in sound.—1776. 曩 *saki ni*, "formerly," same phonetic as (1723) 讓 *yuzuru*, "to yield;" but mark the Radical 日 *hira-bi*, appropriate to a word indicating time. Observe also that the similarity of construction to (1758) 囊 *fukuro*, "bag," is only partial.—1777. 簾 *REN* or *sudare*, "a blind made of split bamboos." Compare (1204) 廉 *REN* or *yasui*, "cheap."—1778. 岸 *GAN* or *kishi*, "shore," "bank," "beach."—1779. 罐 *KWAN*, "a can" or "tin," as of provisions, also written with the Radical for "jar," thus 罐.—1780. 鑿 *SAKU* or *nomi*, "a chisel." Often occurs preceded by the character (1781) 穿 *SEN* or *ugatsu*, "to bore." From the primitive meaning of "boring a hole with a chisel," the compound *SENSAKU* has come metaphorically to signify "research" in general. Observe the formation of 穿 "to bore:"—it comes from "hole" and (1782) 牙 *kiba*, "tusk," alluding to the gnawing of rats in boring through walls.—1783. 蓋 *gai*, variously read *futa*, "a lid;" *ōu*, "to cover;" *kedashi*, "probably." The contracted forms 盖

and 蓋 are common.—1784. 栓 SEN, “cork.”—1785. 固 KO or *katai*, “firm,” “strong;” hence *moto yori*, “of course.”—1786. 又 mata, “a crotch,” “a fork.” This character is distinguished by its dot from (No. 410) 又 mata, “again,”—1787. 櫛 *kushi*, “a comb.”—1788. 搔 *kaku*, “to scratch,” most appropriately compounded of “hand” and (1789) 蚤 *nomi*, “a flea.” The upper portion of this latter character is a corruption of (753) 爪 “claws,” though “insect with claws” seems scarcely as happy an ideograph for “flea” as might have been expected of Chinese ingenuity.—1790. 挾 *hasami*, “scissors;” akin to (1791) 挾 *hasamu*, “to pick up or hold between two other things,” as fingers or scissors. Both these are akin to (1231) 狹 *semai*, “narrow.”

1792. 篁 *kō* or *takamura*, “a clump of bamboos.”—1793. 汐 SEKI or *shio*, “the tide,” “brine,”—originally “the evening tide,” whence the easily remembered structure of the character.—1794. 蒸 (氣) JŪ[KI] “steam,” also read *musu*, “to steam.”—1795. 馱 DA, “a load for a horse.” Occurs also in the common words 下馱 GETA, “wooden clogs,” and 足馱 *ashida*, “a higher kind of clogs used in wet weather.”—1796. 提 TEI or *sageru* or *hissageru*, “to carry hanging in the hand,” “to lift.”—1797. 賽 SAI, properly “presenting thank offerings at a temple,” but only commonly used in the compounds 賽錢 SAISEN, which denotes such an offering of “cash,” and 賽の河原 *SAI-no-kawara*, “the river-bank in Hades where the souls of children are set to work to pile up stones.”—1798. 詞 SHI or *kotoba*, “connected speech.” No. 825 辭 also read *kotoba*, means rather “isolated words.”—1799. 凉 RYŌ or *suzushii*, “cool.” Observe the Radical for “ice,” quite appropriate here, but not so in the next (1800) 冲 *oki*, “the offing,” which however is also written 沖.—1801. 漕 sō or *hakobu*, “to transport,” hence *kogu*, “to row.”—1802. 酢 su, “vinegar;” hence *sushi*, “a ball of rice plastered with fish dressed with vinegar.”—1803. 餉 properly *karei*, “boiled rice dried,” hence “food for a picnic.”—1804. 搖 YŌ or *ugoku*, “to shake,” “to move.” Under the same phonetic, remember (1805) 遙 YŌ or *haruka*, “distant,” and (1806) 謠 YŌ or *uta*, “a song,” all three Radicals excellently fitting the sense in its various changes.—1807. 鋸 *no-kogiri*, “a saw.”—1808. 雀 JAKU or *suzume*, “a sparrow” (a “little bit” of a “bird”).—1809. 唱 SHŌ or *tonaeru*, “to recite,” “to name.”—1810. 貨 KWA, “goods,” “wares” (“treasures” for “changing,” i. e. exchanging in barter)—1811. 署 SHO, “a public court” or “tribunal.”—1812. 豪 GŌ, “excelling,” “overbearing,” “martial” (from a “tall boar,” 高 being here contracted as often in composition).—1813. 陣 JIN, “a camp;” observe the [war-] chariot, which also stands out conspicuously in 軍 “war,” and 庫 “a military store-house.”—1814. 輝 KI or *kagayaku*, “to shine brightly.”—1815. 烹 HŌ or *niru*, “to boil,” chiefly used in the compound 割烹 KAPPŌ “cooking.” A commoner character for “boiling” alone is (1816) 煮 SHO or *niru*.—1817. 叩 KŌ or *tataku*, “to tap,” “to strike.” Our word “kotow” is from the Chinese 叩頭, which is pronounced KŌTŌ in Japan.—1818.

噌 sō, used phonetically in the common word 味噌 MISO, "bean-sauce."—1819.
 趣 SHU or *omomuku*, "to go towards," more often metaphorically "to purport." The Chinese character means lit. "taking a run," the Jap. reading "turning one's face [towards]."—1820.
 占 SEN or *uranau*, "to divine," hence *shimeru*, "to take possession of." The character is formed of 口 "mouth" and (1821) 卜 BOKU or *uranai*, "divination." This last, which is the 25th Radical, pictures the lines developed in a tortoise-shell when roasted, such as was a common method of divination in ancient times all over North-eastern Asia.—1822. 僕 BOKU, "a menial servant," hence "I" (from 人 "man" and 業 GYŌ, "occupation" slightly altered).—1813.
 傳 DEN or *tsutaeru*, "to transmit," "tradition"; easily confused with (1824) 傳 FU or *kashi-zuku*, "to wait on," as a nurse, etc. The two will be best kept apart in the mind by noticing the respective sound of the phonetics, 傳 DEN having 專 SEN which rhymes with it, while 傳 FU has 甫 (No. 457) which is read with the kindred sound HO. In practice the 甫 mostly sinks into a line, 田 "rice-field," and a dot.—1825. 曝 BAKU or *sarasu*, "to expose to the sun," "to air" (from "sun" and No. 1512, "violent").—1826. 健 KEN or *sukoyaka*, "vigorous" (a "man" well "set up").—1827. 飽 HŌ or *aku*, "to be satiated" ("food wrapped up" in the stomach).—1828. 湊 sō or *minato*, "a harbour;" *conf.*(1227) 港 KŌ, which has the same meaning in Japanese.—1829. 誕 TAN or *umareru*, "to be born." The original meaning was "big talk," "bragging," whence the structure of the character, "words protracted."—1830.
 詣 KEI or *mōderu*, "to repair to," as a temple.—1831. 脊 SEKI or *senaka*, "the back." The character is more properly "backbone," the original form (which can still partly be made out) showing the vertebræ above 肉 the "flesh."—1832. 沸 FUTSU or *waku*, "to bubble up."—1833. 泡 HŌ or *awa*, "bubbles," "foam."—1834. 想 SŌ or *omou*, "to meditate," "reflect on." This character seems to denote more careful thought than the synonym 思 SHI, also read *omou*.—1835. 渚 *nagisa*, "shore," here read *su*, as if (1051) 洲 "a sandy islet."—1836. 盆 BON, "a tray" (a thing like 皿 a "plate," in meaning, and rather like 分 BUN, "a part," in sound).—1837. 畫 GWA, "a picture;" also read KWAKU, "a line," "a plan;" *egaku*, "to paint." The abbreviated form 画 is very common, as is also an expanded third form 畫. The elements composing the character remain quite clear, viz. 田 a "rice-field," traced round by 聿 a "pencil," thus indicating a picture of a landscape.—1838. 繪 E or KWAI, "a picture."—1839. 褒 HŌ or *homeru*, "to praise."—1840. 洞 DŌ or *hora*, "a grotto."—1841. 蹄 TEI or *hizume*, "a hoof."—1842. 嶺 REI or *mine*, "a mountain peak," for which (855) 峯 HŌ is another common character.—1843. 碁 KI or GO, the game of "checkers;" also "chess," but then the Radical is generally written to the left, thus 棋 KI, and used in the compound 象棋 SHŌGI, "chess." A third form, very often employed to denote the game of checkers, is 碁. The difference in the Radicals points to the "men" in Far-Eastern chess being of wood, whereas those used in checkers are of stone.—1844. 蓬 HŌ or *yomogi*,

a species of "fleabane." It occurs in the familiar compound 蓬萊 HŌRAI, "Elysium;" (1845) 萊 RAI occurs in Jap. only in this compound.—1846. 漁 GYO or *sunadoru*, "to fish."—1836. 圍 I or *kakomu*, "to surround." The compound 圍碁 IGO, means "the game of checkers" (*conf.* No. 1843), because the object in one variety of that game is to surround the adversary.—1848. 坪 *tsubo*, a land-measure the size of two mats, or about 4 square yards Eng.—1849. 潜 SEN or *kuguru*, "to dive;" hence *hisomu*, "to hide."—1850. 潭 TAN or *tani*, "a deep valley." Remember this character by the similarity of its 音 and 訓. It is a synonym of the more familiar 谷.—1851. 嘯 SHŌ or *usobuku*, "to whistle." The compound 海嘯 is read *tsunami*, "a tidal wave."—1852. 伽 KA or GA, used phonetically in transcribing certain Sanskrit words, notably 伽藍 GARAN, "a monastery."—1853. 嘉 KA, "good;" hence *yomisu*, "to eulogise."—1854. 鯛 tai, a kind of "gold-bream," esteemed by the Japanese as the best of fishes.—1855. 鰹 *katsuo*, "the bonito" (the character means lit. "the hard fish," which is also the etymology of the Jap. name, as *katsuo* stands for *kata-uwu*).—1856. 餌 *e* or *ejiki*, "food for animals," "bait" for fish.—1857. 蒔 *maku*, "to sow" (the character indicating the "time" for sowing "herbs").—1858. 舷 *funabata*, "the side or gunwale" of a vessel.—1859. 浮 FU or *ukamu*, "to float."—1860. 鯉 *koi*, "a carp."—1861. 叢 sō or *kusamura*, "a grassy or bushy place;" hence also read *muragaru*, "to be crowded together."

1862. 宙 CHŪ, not used alone, but always in the compound 宇宙 UCHŪ, "the Universe."—1863. 球 KYŪ or *tama*, "a ball," "a sphere."—1864. 禽 KIN or *tori*, "a bird." (The strokes at the top are 今 KIN, "now," used phonetically; those at the bottom are the rare Radical 内 "a footprint.")—1865. 微 BI, "small," "insignificant;" hence *kasuka*, "obscure."—1866. 晏 AN, "serene," "peaceful" (the "quiet" "sun" of evening).—1867. 苟 *iyashiku mo*, "provided," "if."—1868. 妨 BŌ or *samatageru*, "to hinder" (a "woman" in the "way;" observe to how many characters the Radical for "woman" communicates a disagreeable meaning).—1869. 偶 GŪ, properly "an image," but mostly read *tama-tama*, "seldom," "accidentally." *Conf.* (1512) 遇 "to meet with," "to have happen to one."—1870. 喩 YU or *tatoeru*, "to compare."—1871. 釘 *kugi*, "a nail." The original character seems to have been 丁, or rather 个, the picture of a nail partly driven in, to which the Radical for metal was added afterwards, in order to give greater clearness to the representation.—1872. 量 RYŌ or *hakaru*, "to weigh," "to estimate."—1873. 些 SA, "a little."—1874. 輩 HAI or *tomogara*, "companions" (originally a "line of chariots"). Observe how the 音 of characters with the phonetic 非 varies between HI and HAL.—1875. 陳 CHIN or *noberu*, "to spread out," hence "to state."—1876. 誼 GI, "right," "suitable;" hence *yoshimi*, "kindliness" (from "words" and No. 934 宜 "good").—1877. 媼 Ō or *uba*, "an old dame."

Conf. 溫 “warm,” and remember the character “old dame” by her warming herself at the fire. It is curious that the 音 should be ō; one would have expected it to be ON.—

1878. 稽 KEI or *kangaeru*, “to consider,” “investigate.” The compound 稽古 KEIKO, “study,” which means lit. “investigating antiquity,” artlessly renders the Far-Eastern idea of what true study should be.—1879. 暗 AN or *kurai*, “dark” (formed on the *lucus a non* principle from 日 “the sun,” and the very imperfect phonetic 音 ON).—1880. 賤 SEN or *iyashii*, “vile.”—1881. 筭 *hazu*, properly the notch in an arrow in which the bowstring fits; more often “obligation,” “must,” “should.”—1882. 庇 HI, “shelter.”—1883. 策 SAKU or *hakarigoto*, “a scheme.”—1884. 測 SOKU or *hakaruru*, “to fathom,” “to measure.”—1885. 辰 SHIN or *toki*, “time,” hence “heavenly bodies” which mark times and seasons, and specifically the “dragon” (*tatsu*), one of the signs of the zodiac.—1886. 昆 KON, properly “alike,” “many” (from 日 “day” and 比 “to compare,” because all days are alike); but most used in the compound 昆蟲 KONCHŪ, “insects.”—1887-8. 臟腑 ZŌFU, “the “viscera” (the first character depicts what is “stored” in the “flesh,” i. e. in the body; the second is similarly from “flesh” and “treasures”).—1889. 筋 KIN or *suji*, “the sinews” (from “bamboo,” “flesh,” and “strength,” because of the strength of that plant).—1890. 俯 FUSURU, “to stoop,” “to bend down.”—1891. 孫 SON or *mago*, “a grandchild;” cleverly formed of 子 “child” and (1892) 系 KEI, “a link,” “connection.” This 系 itself is formed pictorially from 糸 “silk” and a stroke above, showing the connection with something that has gone before.—1893. 緒 CHO or *itoguchi*, properly “the end of a ball of thread;” hence “a clue,” “introduction,” “beginning.”—1894. 維 I or *tsunagu*, “to tie,” “to connect;” but it sometimes sinks into meaning simply *kore*, “this,” as in the compound 維新 ISHIN, which, originally a quotation from the Chinese Classics, is now employed to denote the new régime in Japan.—1895. 諭 YU or *satosu*, “to instruct” (with the connotation rather of ordering than of teaching), “to advise” an inferior.

1896. 碩 SEKI, “great” (a “face” as big as a slab of “stone”).—1897. 鴻 KŌ, a kind of “stork;” hence in compounds “great,” “vast.” Note the phonetic 工, and the water 氵 near which the bird lives.—1898. 俄 GA or *nivaka ni*, “suddenly.”—1899. 接 SETSU or *tsugu*, “to succeed to,” “to join;” hence this character often denotes “meeting,” “associating.”—1900. 侮 BU or *anadoru*, “to insult.”—1901. 蔑 BETSU or *naigashiro*, “worthless:”—*naigashiro ni suru*, “to slight.”—1902. 陋 RŌ or *iyashii*, “vile,” “low.”—1903. 準 or 準 JUN or *nazoraeru*, “to liken” (“ten birds in the water” all look quite alike).—1904. 祥 SHŌ, “felicity,” “good luck.” (The “sheep” here probably refers to sacrifices whereby fortune was propitiated in ancient China, while the Radical 示 is one very common in terms relating to solemn or religious acts, as 祭, 禮, 祝, 禁, etc.).—1905. 講 KŌZURU, “to discourse:” 講中 KŌJŪ means “a band” of pilgrims, etc. (to whom their leader

discourses). Comparing this character with (No. 488.) 構, we find a certain kinship of sense as well as sound; for 構 signifies "the external arrangement" of a building, while 講 denotes words properly arranged so as to instruct.—1906. 腐 FU or *kusaru*, "to rot." The Radical suggests the idea of rotten meat. Note how this character is distinguished from (1888) 腑 FU, "the viscera;" same Radical but differently written, same phonetic but differently placed.—1907. 堪 *taeru*, "to sustain," "to be fit for" (from "earth" and "very," as if bearing up under a very heavy load).—1908. 擇 TAKU or *erabu*, "to select."—1909. 視 SHI or *miru*, "to observe," "inspect" (the Radical here is 見; 示 is phonetic).—1910. 閑 KAN means in Jap. usage *hima*, "leisure," for which sense the Chinese prefer the homonymous character (1911) 閒 (how quiet and leisurely when the moonlight is streaming through the gate!). Compare also (226) 間 KAN or *aida*, "interval;" 等閑 TŌKAN or *naozari*, "inattention," "negligence," is a familiar compound.—1912. 託 also written 托 TAKUSURU, "to entrust."—1913. 慨 GAI or *nageku*, "to sigh."—1914. 杯 *nado*, "such as," "et cetera."—1915. 誦 SHŪ, "recitation," "reading in a singsong voice;" hence *soranzuru*, "to learn by heart."—1916. 泥 DEI or *doro*, "mud;" also *nazumu*, "to be bigotedly attached to."—1917. 倫 RIN, "class," "relationship," "principle," "right."—1918. 寧 NEI or *yasunzuru*, "to have peace of mind;" hence *mushiro*, "rather."—1919. 針 SHIN or *hari*, "a needle," "a pin."—1920. 謂, a verb meaning "to say," chiefly occurring in the idioms 所謂 read *iwayuru*, "so-called," "said to be," and 謂へらく *omoeraku*, "my opinion is that..."—1921. 淫 IN, "excess;" hence "debauchery."—1922. 猥 WAI or *midari ni*, "disorderly" (from "dog" and "fearing," as if a disorderly person were like a skulking cur).—1923. 紊 BIN or *midareru*, "to be tangled" (like "thread," with 文 for the approximate phonetic), "to be in disorder."—1924. 亂 RAN or *midareru*, "to be in disorder." It is occasionally found with the opposite signification of *osameru*, "to bring into good order (!)"—1925. 努 DO or *tsutomeru*, "to exert one's self to the utmost." (Appropriate Radical, "strength;" do not confound this No. with No. 975 怒 DO or *ikaru*, "to be furious," Radical "heart.")

1926. 統 TŌ or *suberu*, "to unite in one whole," "to control." Remember the phonetic (1927) 充 JŪ or *michiru*, "to be full" (appropriately formed of "man"—10th. Radical—and 育 "to nourish" contracted). In 充分 JŪBUN, "completely" (also written 十分), it is pronounced JŪ.—1928. 隈 WAI or *kuma*, "a bend in a shore," "a cove."—1929. 汚 O or *kegasu*, "to pollute."—1930. 收 SHŪ or *osameru*, "to gather in," "to bring to an end"—1931. 髯 *hige*, "the beard."—1932. 攘 JŌ, "to clear out," "to expel;" 尊王 SON-Ō JŌI, "Honour the King [Mikado], and expel the barbarian!" was the motto of those who overthrew the Shōgunate in 1867–8.—1933. 傾 KEI or *katamuku*, "to lean to one side."—1934. 讐 or 讎 SHŪ or *ada*, "a foe."—1935. 憤 GAI, "resentment" ("breathed" from the "heart").—1936. 貿(易) BŌEKI, "trade."—1937. 刺 SHI, originally "a thorn;"

hence *sasu*, "to stab."—1938. 膽 TAN or *kimo*, "the liver."—1939. 態 TAI or *katachi*, "figure," "attitude." Do not confound it with 熊 *kuma*, "a bear."—1940. 呈 TEISURU, "to state;" also *arawasu*, "to show."—1941. 慣 KWAN or *nare*, "a habit" (that which constantly "goes through the heart;" *conf.* No. 1425).—1942. 漫 MAN or *midari ni*, "recklessly," "wrongfully" (like water overflowing). The same phonetic occurs in quite a number of characters, of which the most useful are (1943) 蔓 *habikoru*, "to spread" or "ramify," and (1944) 慢 *okotaru*, "to be negligent" or *anadoru*, "to insult." Notice that 蔓 slightly resembles 漫 in sense as well as in sound.—1945. 擊 GEKI or *utsu*, "to strike," "to attack."—1946. 償 SHŌ or *tsugunau*, "to restore," "indemnify," "compensate."—1947. 聯 REN or *tsuranaru*, "to be connected." It coincides both in sound and sense with 連.—1948. 弗 *arazu*, "is not so," also now used to write *doru*, "a dollar," doubtless on account of the similarity of the character to our symbol \$. Same phonetic in (1949) 拂 *harau*, properly "to sweep away," but now used in the sense of "to pay." Remember Nos. 1948-9 together by "paying dollars."—1950. 屢 RU or *shiba-shiba*, "often" (*conf.* 數 "number").—1951. 累 RUI or *kasaneru*, "to pile up;" also *kakaru*, "to be involved in."—1952. 瀕 HINSURU, "to be on the brink," "to be nearly."—1953. 裂 RETSU or *sakeru*, "to crack," "to tear."—1954. 藩 HAN, "a Daimiate," "a feudal clan."—1955. 翻 or 翻 HON or *hirugaeru*, "to wave" or "flutter;" hence, through the idea of changing to and fro, 翻 譯 HON-YAKU comes to mean "translation." Notice the substitution at will of "flying" for "wings" as the Radical.—1956. 譯 *wake*, "signification;" also *YAKUSURU*, "to translate."—1957. 率 *hikiiru*, "to lead;" also the opposite *shitaganu*, "to follow."—1958. 喪 SŌ or *mo*, "mourning;" hence *ushinau*, "to lose."—1959. 屏 HEI or *shirizokeru*, "to avert"—1960. 纔 *wazuka ni*, "barely."—1961. 喘 ZEN or *aegu*, "to pant."—1962. 壓 ATSU or *osu*, "to press," "to oppress."—1963. 駿 SHIN, properly "a fleet horse," hence "rapid."—1964. 換 KWAN or *kaeru*, "to exchange."—1965. 奮 FUN or *furuu*, "to exert or wield promptly and impetuously."—1966. 慥 *tashika ni*, "surely" "verily" (that which is "done" with the "heart").—1967. 禍 KWA or *wazawai*, "a calamity."—1968. 醒 SEI or *sameru*, "to become sober."—1969. 應 Ō, "suitable," "according;" hence *kotaeru*, "to respond."—1970. 塾 JUKU, "a school." Change the Radical to "fire," and we get (1971) 熟 JUKU, "ripe." Do not confound either with (1169) 熱 NETSU, "hot."

1736 紡	1726 徂	1716 較	1707 睡	1697 誓	1687 賞
1737 績	1727 徠	1717 臭	1708 垂	1698 悟	1688 銘
1738 哲	1728 儒	1718 矮	1709 猫	1699 餅	1689 迂
1739 茲	1729 超	1719 廢	1710 苗	1700 棚	1690 塞
1740 航	1730 術	1720 坦	1711 墜	1701 勉	1691 貪
1741 卯	1731 鑛	1721 霄	1712 樹	1702 肴	1692 胃
1741 夕	1732 凌	1722 壤	1713 狗	1703 愚	1693 胃
1742 彙	1733 玻	1723 讓	1714 錦	1704 憐	1694 醉
1743 鼎	1734 璃	1724 獎	1715 綿	1705 狂	1695 遷
	1735 離	1725 勵		1706 眠	1696 脆

1790 缺	1782 牙	1773 吸	1763 薄	1753 綾	1744 枚
1791 挾	1783 蓋	1774 懷	1764 環	1754 紗	1745 活
	1783 蓋	1775 探	1765 釦	1755 套	1746 泣
	1783 盖	1776 曩	1766 燦	1756 脫	1747 猶
	1784 栓	1777 簾	1767 爛	1757 縞	1748 喫
	1785 固	1778 岸	1768 鎖	1758 囊	1749 演
	1786 又	1779 罐	1769 眺	1759 悠	1750 倒
	1787 櫛	1779 罐	1770 呿	1760 腰	1751 蝶
	1788 搔	1780 鑿	1771 膨	1761 蝙	1752 產
	1789 蚤	1781 穿	1772 燧	1762 蝠	

1839 褒	1831 脊	1821 卜	1811 署	1801 漕	1792 篁
1840 洞	1832 沸	1822 僕	1812 豪	1802 酢	1793 汐
1841 蹄	1833 泡	1823 傳	1813 陣	1803 餉	1794 蒸
1842 嶺	1834 想	1824 傳	1814 輝	1804 搖	1795 馱
1843 碁	1835 渚	1825 曝	1815 烹	1805 遙	1796 提
1843 棋	1836 盆	1826 健	1816 煮	1806 謠	1797 賽
1843 碁	1837 畫	1827 飽	1817 叩	1807 鋸	1798 詞
1844 蓬	1837 画	1828 湊	1818 噌	1808 雀	1799 凉
1845 萊	1837 畫	1829 誕	1819 趣	1809 唱	1800 冲
1846 漁	1838 繪	1830 詣	1820 占	1810 貨	1800 冲

1892 系	1882 庇	1872 量	1862 宙	1857 蒔	1847 圍
1893 緒	1883 策	1873 些	1863 球	1858 舷	1848 坪
1894 維	1884 測	1874 輩	1864 禽	1859 浮	1849 潛
1895 諭	1885 辰	1875 陳	1865 微	1860 鯉	1850 潭
	1886 昆	1876 誼	1866 晏	1861 叢	1851 嘯
	1887 臟	1877 媪	1867 苟		1852 伽
	1888 腑	1878 稽	1868 妨		1853 嘉
	1889 筋	1879 暗	1869 偶		1854 鯛
	1890 俯	1880 賤	1870 喻		1855 鯉
	1891 孫	1881 筭	1871 釘		1856 餌

1935 慊	1926 統	1924 亂	1914 杯	1905 講	1896 碩
1936 質	1927 充	1925 努	1915 誦	1906 腐	1897 鴻
1937 刺	1928 隈		1916 泥	1907 堪	1898 俄
1938 膽	1929 污		1917 倫	1908 擇	1899 接
1939 態	1930 收		1918 寧	1909 視	1900 侮
1940 呈	1931 髯		1919 針	1910 閑	1901 蔑
1941 慣	1932 攘		1920 謂	1911 間	1902 陋
1942 漫	1933 傾		1921 淫	1912 託	1903 準
1943 蔓	1934 讐		1922 猥	1912 托	1903 準
1944 慢	1934 讎		1923 紊	1913 慨	1904 祥

			1964 換	1955 翻	1945 擊
			1965 奮	1955 翻	1946 償
			1966 慥	1956 譯	1947 聯
			1967 禍	1957 率	1948 弗
			1968 醒	1958 喪	1949 拂
			1969 應	1959 屏	1950 屢
			1970 塾	1960 纒	1951 累
			1971 熟	1961 喘	1952 瀕
				1962 壓	1953 裂
				1963 駸	1954 藩