

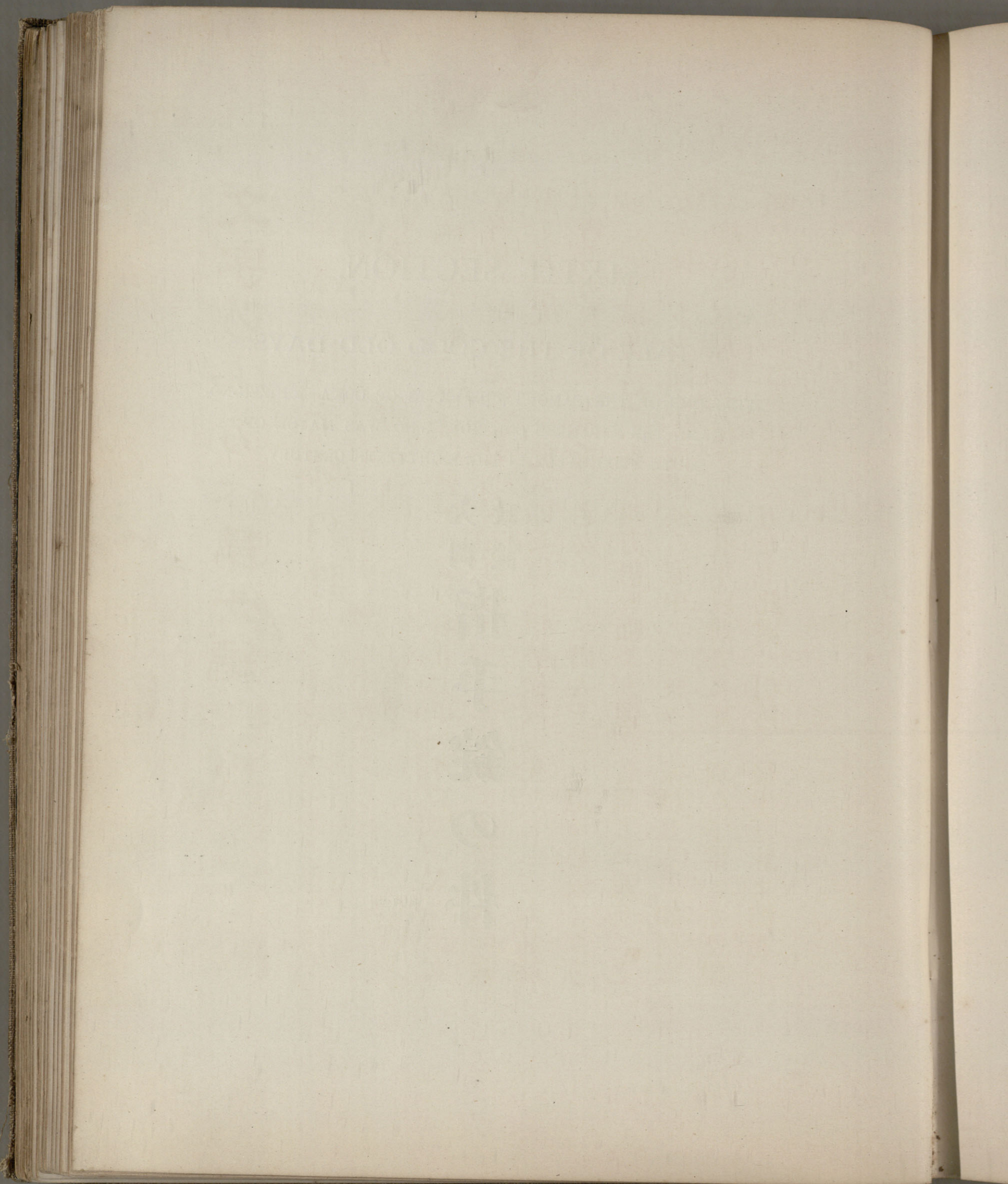
SIXTH SECTION.

—  
A TALE OF THE GOOD OLD DAYS,

BEING ONE OF THE FAMOUS JUDGMENTS OF ŌOKA ECHIZEN-NO-  
KAMI, THE JAPANESE SOLOMON, WHO WAS MAYOR OF  
SOUTH YEDO EARLY IN THE EIGHTEENTH CENTURY.

大岡政談  
指手錠の件







# 文字のゝるべ第六編

大岡  
政談 指手錠の件

## 第一回

元祿の末本町二丁目の裏屋に歳の頃五十ばかりにて一人の下女を召仕ひ何不足なく暮し居る寡婦やもめありしが其表に越後屋八郎兵衛と云ふ太物屋あり此八郎兵衛は伊勢松坂の生れにして人品能く辨舌さばやか爽快さばやかなりしが折々老女の許もとへ出入をなし追々心安くなりしに一日毎度あるひいつもの如く來り四方山よもの咄より遂に昔語りむかしに及びて老女が身の上を聞くに或諸侯しよこうの家中にて歴々の家柄いへなるが如何なる故にや浪人して在ける處五年以前夫をつとに死に別れ子供もなく親類とてもあらざれば爲ん方なく此處へ引込み後生くらす三昧さんまいに消光と



の話を聞て八郎兵衛何方よりか御扶持にても参り候哉と尋ねけるに老女否々扶持は参らぬが少しの貯蓄金たくはへあれば質素たまたかに消光せば私が一代は安樂なりと云に八郎兵衛夫は可惜金あたらを寢かして置くは無益なり少しづゝ貸出され利足を取り給はゞ猶々御生涯の御樂みなるべし何程御貯蓄のあるかは存ぜねど未だ御歳は五十位と御見請申すにより九十百迄も御繁昌ならんには大概五十年の御暮しに千兩と宛其中火難病難不時の入費もあれば貸金にして利分を得給はゞ大に御安心ならん若し思召ねぼしめしも御座らば何時にても御世話致さん私しも折々は借用致度と實しまことやかに申すにぞ老女はつらく考へるに貯へ金は四五百兩なれども外に扶持とて有ざる故八郎兵衛が申す如く貸出して利足を得ば安心ならんと思ひ夫より八郎兵衛に相談して五兩十兩づゝ貸出せしに次第たのもしくに子を生むを頼母敷思ひ又八郎兵衛が入用の節は利足に



及ばずとて十兩廿兩づゝ用立<sup>だて</sup>けるに八郎兵衛の何時も日限にの間違ひなく返金なせしかば何時となく無證文にて貸與へ後々の五十兩百兩と大金に成しかども相變らず返金をおま故老女も大に悦び居たりしが既に六七年立つ中に彼老女は尼となり名を知光と呼び衣を着し誠に隱居の有様にて八郎兵衛とは無二の懇意となり明暮<sup>あけくれ</sup>出入おし居たり或時八郎兵衛の比丘尼に對ひ此節室町に宜しき賣家あり此家を買取り見世を出せば仕出す事疑ひなけれども千兩程も掛るに付殘念ながら見合せるとの話しを知光尼はつらく聞き夫は惜きとなり少々ならば御用立申さんに千兩と申ては私の力に及ばずと申すに八郎兵衛夫は千万忝けなし私も少しは貯へ有るにより三百兩御貸し下されなば此望み行届くなりと云ふを聞て其位の事なら御用立申すべければ人の言込ぬ内に早く其家へ申込み給へと知光尼は惜氣<sup>れしげ</sup>もなく貸與ふるに



より八郎兵衛大に悦び早々立歸りて吉日を選び店開きをなし吳服物も一層多く仕込み若い者をも増して最盛んに商ひけり此八郎兵衛は一体商賣の道に賢く人望ありて問屋の呑込も宜しければ次第に繁昌なし二三年の中に土藏を建て地面も買入れ男女も十三人の暮しにて今は有福の身とぞなりにける其後彼の知光尼の方へは何となく衣類其外時の物を遣しなせして一年餘も過しと雖も彼三百兩の金のと何とも云ざれども懇意のこと故老尼は催促もせず又一兩年を經過せしに猶何の咄しもなきゆる老尼は如何と思ひ或日八郎兵衛に向ひ先年御用立たる三百兩の金子御返し下されたく此節は諸方へ貸出せし金も種々と間違ひ手元不廻りにて困るに付何卒御返し下され度と云ば八郎兵衛は元より踏氣なれば大に驚きたる躰にて成程拙者難儀の節は十兩廿兩は御借申せしとも有しが此節は問屋の外に借金と云もの一錢も



なし當時二箱や三箱の金には差支へぬ我等何しに借た金を返さぬと申すこと有べきや夫は覺え違ひならんと申すにぞ老尼も又大に驚き是は怪けしからぬことを仰せらるゝもの哉先年室町へ引越給ふ時金子不足故行届かぬとのことなれば實に氣の毒に思ひ三百兩の金御用達しことをよもや御忘れは有まじと云へば八郎兵衛否々夫は人違ひ殊に引移りの時借用金など致す拙者では御座らぬ左様に申掛け仕給ふなど空嘯そらうそぶいて居けるにぞ老尼は大に氣け色しきを變へ是は御前にも似合はぬこと三百兩の大金を只奪ひ取るは盜人同前なり早々耳を揃へて返されよと息卷けば八郎兵衛も顔色を變じ是は了見違ひと有らば格別重ねて左様の騙りケ間敷と云はるれば何ぼ女でも用捨はせぬと言葉荒く目に角立て罵る故知光尼も大に怒ると雖も争ひ難くや思ひけん其儘立て歸りけり



## YUBI TE-JŌ NO KEN.

## DAI IK-KWAI.

GENROKU no sue, HONCHŌ NI-CHŌ-me no ura-ya ni, toshi no koro GO-JŪ bakari nite, hitori no GEJO wo meshi-tsukai, nani FUSOKU naku kurashi-oru yamome arishi ga,—sono omote ni ECHIGO-ya HACHIROBEI to iu futomono-ya ari. Kono HACHIROBEI wa Ise Matsuzaka no umare ni shite, JIMPIN yoku, BENZETSU sawayaka narishi ga, ori-ori RŌJO no moto ye de-iri wo nashi, oi-oi kokoro-yasuku narishi ni,—aru hi itsu mo no gotoku kitari, yomo-yama no hanashi yori tsui ni mukashi-gatari ni oyobite, RŌJO ga mi no ue wo kiku ni, aru SHOKŌ no KACHŪ nite REKI-REKI no ie-gara naru gu, ika naru yue ni ya RŌNIN shite ari-keru tokoro, GO-NEN IZEN otto ni shini-wakare, kodomo mo naku, SHINRUI tote mo arazareba, sen-kata naku kono tokoro ye hiki-komi, GOSHŌ-ZAMMAI ni kurasu to no hanashi wo kikite, HACHIROBEI, “Izu-kata yori ka GO FUCHI nite mo maeri sōrō ya?” to tazune-keru ni, RŌJO “Ina! ina! FUCHI wa mairanu ga, sukoshi no takuwae-KIN areba, tamaka ni kuraseba washi ga ICHI-DAI wa ANRAKU nari” to iu ni, HACHIROBEI, “Sore wa atara! Kane wo nekashite oku wa, MUEKI nari. Sukoshi zutsu kashi-idasare! RISOKU wo tori-tamawaba, nao-nao GO SHŌGAI no o tanoshimi naru-beshi. Nani-hodo o takuwae no aru ka wa ZONZenedo, imada o toshi wa GO-JŪ gurai to o mi-uke-mōsu ni yori, KU-JŪ, HYAKU made mo GO HANJŌ naran ni wa, ōyoso GO-JŪ-NEN no o kurashi ni SEN-RYŌ to ate, sono uchi KWANAN, BYŌNAN, FUJI no NYŪHI mo areba, kashikin ni shite RIBUN wo e-tamawaba, ōi ni GO ANSHIN naran. Moshi oboshi-meshi mo GOZARaba, nandoki nite mo o SEWA itasan. Watakushi mo ori-ori wa SHAKUYŌ itashitashi,” to makotoshiyaka ni mōsu ni zo. RŌJO wa tsura-tsura kangaeru ni, takuwae-KIN wa SHI-GO-HYAKU RYŌ naredomo, hoka ni FUCHI tote mo arazaru yue, HACHIROBEI ga mōsu gotoku kashi-dashite RISOKU wo eba, ANSHIN naran to omoi; sore yori HACHIROBEI ni SŌDAN shite, GO-RYŌ JŪ-RYŌ zutsu kashi-daseshi ni, SHIDAI-SHIDAI ni ko wo umu wo tanomoshiku omoi; mata HACHIROBEI ga iriyō no SETSU wa, RISOKU ni oyobazu tote, JŪ-RYŌ NI-JŪ-RYŌ zutsu YŌdate-keru ni, HACHIROBEI wa itsu mo NICHIGEN ni wa machigai naku HENKIN naseshikaba, itsu to naku MU-SHŌMON nite kashi-atae, nochi-nochi wa GO-JŪ-RYŌ HYAKU-RYŌ to TAIKIN ni narishikadomo, ai-kawarazu HENKIN wo nasu yue, RŌJO mo ōi ni yorokobi-itarishi ga,—sude ni ROKU-SHICHI-NEN tatsu uchi ni, kano RŌJO wa ama to nari, na wo CHIKŌ to yobi, koromo wo CHAKUSHI, makoto ni INKYO no arisama nite, HACHIROBEI to wa MUNI no KON-I to nari, ake-kure de-iri nashi-itari.

Aru toki HACHIROBEI wa BIKUNI ni mukai, “Kono SETSU Muro-machi ni yoroshiki uri-ie ari. Kono ie wo kai-tori, mise wo idaseba, shi-dasu koto utagai nakeredomo, SEN-RYŌ hodo mo kakaru ni tsuki, ZANNEN-nagara mi-awaseru” to no hanashi wo, CHIKŌ-NI wa tsura-tsura kiki, “Sore wa oshiki koto nari. SHŌ-SHŌ naraba, GO YŌ-date-mōsan ni,—SEN-RYŌ to mōshite wa, watakushi no



*chikara ni oyobazu*" to *mōsu ni*, HACHIROBEI, "Sore wa SEM-BAN katajikenashi. Watakushi mo sukoshi wa takuwa aru ni yori, SAM-BYAKU-RYŌ o kashi kudasarenaba, kono nozomi yuki-todoku nari" to iu wo kikite, "Sono kurai no koto nara, GO YŌ-date mōsu-bekereba, hito no ii-komanu uchi ni hayaku sono ie ye mōshi-komi-tamae" to, CHIKŌ-NI wa oshige mo naku kashi-atōru ni yori, HACHIROBEI ōi ni yorokobi, SŌSŌ tachi-kaerite, KICHI-NICHI wo erami, mise-biraki wo nashi, GOFUKU-mono mo ISSŌ ōku shi-komi, wakai mono wo mo mashite, ito sakan ni akinai-keri.

Kono HACHIROBEI wa, ITTAI SHŌBAI no michi ni satoku, JIMBŌ arite, ton-ya no nomi-komi mo yoroshikereba, SHIDAI ni HANJŌ nashi, NI-SAN-NEN no uchi ni DOZŌ wo tate, JIMEN mo kai-ire, otoko onna mo JŪ-SAN-NIN no kurashi nite, ima wa YŪFUKU no mi to zo nari ni keru. Sono GO kano CHIKŌ-NI no kata ye wa, nan to naku IRUI sono hoka toki no mono wo tsukawashi nado shite, ICHI-NEN YO mo sugishi to iedomo, kano SAM-BYAKU-RYŌ no kane no koto wa, nan to mo iwazaredomo, KON-I no koto yue RŌNI wa SAISOKU mo sezu; mata ICHI-RYŌ-NEN wo sugoseshi ni, nao nan no hanashi mo naki yue, RŌNI wa ikaga to omoi, aru hi HACHIROBEI ni mukai, "SENNEN GO YŌ-date-taru SAM-BYAKU-RYŌ no KINSU on kaeshi kudasare-taku; kono SETSU wa SHOHŌ ye kashi-idaseshi kane mo iro-iro to machigai, temoto FU-mawari nite komaru ni tsuki, dōzo o kaeshi kudasare-tashi" to ieba, HACHIROBEI wa moto yori fumu KI nareba, ōi ni odorokitaru TEI nite, "Naruhodo! SESSHA NANGI no SETSU wa, JŪ-RYŌ NI-JŪ-RYŌ wa o kari-mōseshi koto mo arishi ga,—kono SETSU wa, tonya no hoka ni SHAKKIN to iu mono IS-SEN mo nashi. TŌJI futa-hako ya mi-hako no kane ni wa sashi-tsukaenu ware-ra, nani shi ni karita kane wo kaesaru to mōsu koto aru-beki ya? Sore wa oboe-chigai naran" to mōsu ni zo. RŌNI mo mata ōi ni odoroki, "Kore wa keshikaranu koto wo ōseraruru mono kana! SENNEN Muro-machi ye hiki-koshi-tamau toki, KINSU FUSOKU yue yuki-todokanu to no koto nareba, JITSU ni KINODOKU ni omoi, SAM-BYAKU-RYŌ no kane GO YŌ-dateshi koto wo yomoya o wasure wa aru-maji" to ieba, HACHIROBEI, "Iya! iya! sore wa hito-chigai. Koto ni hiki-utsuri no toki, SHAKUYŌ-KIN nado itasu SESSHA de wa GOZARANU. SAYŌ ni mōshi-kake shi-tamau-na!" to, sora-usobuite i-keru ni zo. RŌNI wa ōi ni KESHIKI wo kae, "Ko wa omae ni mo ni-awanu koto. SAM-BYAKU-RYŌ no TAIKIN wo tada ubai-toru wa, nusubito DŌZEN nari. SŌSŌ mimi wo soroete kaesare-yo!" to iki-makeba, HACHIROBEI mo GANSHOKU wo HENJI, "Ko wa RYŌKEN-chigai to araba, KAKUBETSU. Kasanete SAYŌ no katari-gamashiki koto iwarureba, nambo onna de mo YŌSHA wa senu" to, kotoba araku, me ni kado tatele nonoshiru yue, CHIKŌ-NI mo ōi ni ikaru to iedomo, arasoi-gataku ya omoi-ken, sono mama tatte kaeri-keri.

NEW CHARACTERS.—888. 談 DAN or *hanasu*, "to talk."—889. 錠 JŌ, "a lock." 手錠 *te-jō* generally means "handcuffs," though here, as will be seen when the story develops, the signification is slightly different.—890. 件 KEN, "a case," "an affair." It is often read *kudan*, "aforesaid."—891. 祿 ROKU, "official emoluments,"—here part of the compound GENROKU, a "year-name" (年號) which lasted from A. D. 1688–1704, and is one of the best-known periods of Japanese history. All the arts for which Japan has since been famous then sprang into vigorous growth, the theatre flourished, the Forty-seven Rōnins enacted their famous drama



in real life, etc., etc.—892. 召 *mesu*, properly “to send for.”—893. 暮 *kureru*, “to grow dark,” hence *kurasu*, “to spend time.”—894-5. 寡 is properly *KWA*, “few” (*sukunai*), hence “solitary;” 婦 is *FU*, “a woman,” “a wife;” the two together are read *yamome*, “a widow.” The character 婦 well indicates a wife’s household duties, being composed of 女 “woman,” and 帚 *hōki*, “a broom.” This last is now generally written with the Radical for “bamboo,” showing the material Far-Eastern brooms are made of, thus (896) 箒.—897. 郎 properly *RŌ*, “a man,” but occurring chiefly in proper names, and abbreviated to *RO* when *BEI* follows (*conf.* p. 169).—898. 伊 *I* properly means *kore*, “this,” but its use in nineteen cases out of twenty is phonetic merely. The natives of the province of Ise are credited with aptitude for trade, but their reputation for honesty leaves something to be desired.—899. 坂, “a hill.” The forms 坂 and 阪 are used indifferently, Radicals 32 and 170 being each equally appropriate to the idea of “hill.”—900. 爽 taken alone, is read *sawayaka*, “clear,” hence “fluent.” The same reading persists when it is compounded with 快 (our No. 380), *KWA* or *kokoro-yoi* “pleasant.”—901. 折 properly *oru*, “to break,” hence used when doubled for like-sounding *ori-ori*, “sometimes.”—Observe 許 (our No. 311) *KYO* or *yurusu*, “to allow,” here read *moto* which means “place,” “presence,”—singularities of the use of the characters which must just be taken on trust, and if possible remembered.—902. 追 properly *ou*, “to pursue;” hence, when doubled, *oi-oi*, “gradually.”—四方山 read *yomo-yama*, is a corruption of *yo-mo ya-mo*, 四方八方.—903. 咄 *hanashi*, “talk,” what “comes out” 出 of the “mouth” 口.—904. 遂 *tsui ni*, “at last.”—905. 昔 *mukashi*, “anciently.”—或 properly *aruwa*, is here read *aru*, “some,” “one.”—906. 侯 *kō* is properly “a marquis.” That 諸侯 lit. “several marquises,” should mean “a *DAIMYŌ*” in the singular, is a freak of usage.—歷々 *REKI-REKI* (our No. 763 doubled) means “illustrious,” because a family becomes so when it has “passed through” (歷 *heru*) several generations.—907. 柄 (less correctly 柄), properly *e*, “a handle,” but borrowed to represent phonetically the suffix *gara*, which signifies “kind,” “quality,” “appearance.”—908. 浪 *rō*, “the waves of the sea (Jap. *namì*):”—a *RŌNIN* is lit. “a wave-man,” *i. e.*, one who wanders about having no fixed lord or occupation. Read Mitford’s admirable version of the story of the Forty-seven *Rōnins*, in his *Tales of Old Japan*.—909. 昧 *mai*, properly “dark” (from 未 “not yet,” and 日 “sun”); but 三昧 denotes “absorption” (as in religious devotion).—910. 消 *shō* or *kesu*, “to extinguish.” Here we find *kurasu* written differently from the same word in 893, it being here lit. “extinguishing light” (光 *hikari*).—911. 扶 read alone is *tasukeru*, “to assist” (the character showing one lending “a hand” to “a man”); 扶持 is *FUCHI*, “official rations,” such as, in feudal days, the *Daimyōs* distributed to their dependants.—912. 候 *sōrō*, “to be,” the commonest word in the Epistolary Style, often used, as here, in literature when conversations are reproduced. *Mairi sōrō ya?* corresponds to Colloquial *mairimasu ka?* Do not confound 候 *sōrō* with 侯 *kō*, “marquis” (No. 906), though the two



are connected in meaning as 候 originally signified, not mere "being," but "being in waiting" (*samurai*, whence *samurai*, "a feudal retainer") in a nobleman's mansion.—913. 哉 *ya?* the interrogative particle, also read *kana!* an exclamatory particle.—914. 否 *ina*, "oh! no" (不 "not" agreed to by the "mouth").—915-916. 貯蓄 Each alone is read *takuwaeru*, "to store up," "to hoard;" together CHOCHIKU, same meaning. Premising that in this case 丁 stands for 人, the character 貯 portrays the "treasures" of a "man" placed under "shelter."—917. 質 taken alone, is mostly read *shichi*, "a pledge." It properly means "substance," "essence," hence "plain." 質素 SHISSO or *tamaka* is also "plain," "simple."—918. 惜 alone is *oshimu*, "to grudge."—919. 寢 *inuru* (Colloq. *neru*), "to sleep;" here *nekasu*, "to let sleep." In proper Chinese usage this character 寢 is "to lie down," "to go to bed," and No. 1101 寐 is actually "to sleep;" but Jap. idiom scarcely lends itself to this delicate distinction.—920. 益 EKI or YAKU, "advantage."—921. 給 *tamau*, "to deign," properly "to give" (to an inferior).—922. 猶 *nao*, "still more."—923. 涯 GAI, Jap. *kishi*, "a shore," or *kagiri*, "a limit;" compare (924) 崖 *gake*, "a cliff," "a precipice," the same idea modified by the use of a different Radical. 生涯 means "to life's limit," "the whole life."—925. 繁 alone is *shigei*, "multitudinous;" 926. 昌 alone is *sakan*, "flourishing" (like the light of suns); HANJŌ together is "prosperous."—927. 概 GAI or *ōmune*, "mainly;" 大概 may be read TAIGAI or *ōyoso* (also *oyoso*).—928. 宛 *ateru*, also *zutsu*, see the dictionaries.—929. 座 ZA, "a seat," often interchanged with (No. 425) 坐 "to sit."—930. 實 JITSU or *makoto*, "truth."—931. 考 *kangaeru*, "to reflect."—932. 敷 properly *shiku*, "to spread," but here and very often used phonetically for the adjective termination *shiku*, *shiki*, consequently an important character to know. 母 MO, here is of course also phonetic.—933. 節 SETSU, properly *fushi*, the "joints" of the bamboo, hence "a section," hence "a time."—934. 限 GEN or *kagiri*, "a limit." Observe the relationship, amidst divergence of sound, uniting the various characters having this Phonetic, as 銀 GIN, "silver;" (No. 935) 根 KON (Jap. *ne*), "root," and 眼 GAN, "eye."—936. 違 *chigau*, "to differ."—937. 證 SHŌ, "proof." The homonym 証 ("correct words"), No. 938, is constantly interchanged with it.—939. 悅 *yorokobu*, "to rejoice."—940. 既 *sude ni*, "already."—941. 尼 *ama*, generally rendered "a Buddhist nun;" but our strict ideas of "taking the veil," and consequent lifelong seclusion and obedience, do not apply in Japan. A woman who shaves her head, assumes an appropriate religious name, and retires (in appearance at least) from active affairs, is none the less an *ama* for living in the world and following her own bent.—942. 着 CHAKUSURU, "to wear."—943. 誠 *makoto*, "truthfulness." Often combined with No. 930, thus 誠實 SELJITSU, "sincerity."—944. 隱 IN, "retirement," often read *kakureru*, "to hide."—945. 懇 KON (compare note to No. 934) or *nengoro*, "kindliness."—946-7. 比 is here BI, 丘 is KU, and 尼 is NI (read *ama* in No. 941), all used phonetically to transcribe a Sanskrit word signifying "nun." But 比 taken alone is *hisuru*, "to compare;" and 丘 is *oka*, "a hillock."—948. 室 *muro*, "a cellar," "a hothouse."—949. 宜 *yoroshii*, "fit,"



“right,” “good.”—950. **早** *sō* or *hayai*, “early,” “quick.”—951. **選** *eramu*, “to choose,” also written **撰**.—952. **吳** *Go* is properly the name of an ancient Chinese kingdom; and a haberdasher’s shop retains the name of **吳服屋** *GOFUKU-ya*, lit. “Chinese clothes house,” in memory of the early days when Chinese fashions in tailoring prevailed. The native Jap. name for *Go* is *Kure*, whence this character, borrowed phonetically, is also often read *kureru*, “to give” (to an inferior).—953. **層** *sō*, “a layer,” “a tier;” compare, both for sense and form, the next, 954. **增** *sō* or *masu*, “to augment.”—955. **體** *TAI* or *TEI*, a common abbreviated form of **體** (No. 850).—956. **賢** *KEN* or *kashikoi*, “wise;” also *satoi*, “clever.”—957. **吞** *nomu*, “to swallow” (from **口** “mouth,” with **天** *TEN* as the Phonetic, it being read *TON*).—958. **藏** *zō* or *kura*, “a godown.”—959. **建** *KEN* or *tateru*, “to erect.”—960. **遣** *KEN* or *tsukawasu*, “to send.”—961. **過** *suguru*, “to pass by,” “to exceed.”—962-3. **催促** *SAISOKU suru*, “to urge.”—964. **經** *KEI* or *heru*, “to pass by,” “to elapse.” It is often abbreviated to **經**.—965. **廻** or **廻** *mawaru* or *meguru*, “to turn round,” also written **迴** and interchanged with its primitive **回** (No. 524).—966. **困** *komaru*, “to be in trouble” (like a “tree” shut up in an “enclosure”).—967. **踏** *fumu*, “to tread on,” here metaph. “to repudiate.”—968. **驚** *KEI* or *odoroku*, “to be frightened” “(like a shy “horse”). Remember at the same time (969) **警** *KEI* or *imashimeru*, “to warn,” which is the *KEI* of **警部** *KEIBU*, “a police sergeant,” who warns people and frightens evil-doers. **言** is as appropriate a Radical for “warning” as **馬** is for “taking fright.”—970. **拙** *SETSU* or *tsutanai*, “awkward.”—971. **怪** *KWAI* or *ayashii*, “strange.”—972. **仰** *aogu*, “to look up;” hence *ōse*, “your words,” or “commands.”—973. **毒** *DOKU*, “poison.”—974. **殊** *koto ni*, “particularly.”—975. **移** *utsuru*, “to remove.”—The student need not yet trouble to remember the rather rare character **嘯** *usobuku*, “to whistle.”—976. **似** *niru*, “to resemble.”—977. **奪** *ubau*, “to rob.”—978. **盜** *TŌ* or *nusumu*, “to steal.”—979. **揃** *soroeru*, “to equalise.” *Mimi wo soroete kaesu* is a common expression for “complete repayment.”—980. **息** *iki*, “breath” (as it were the “heart” of one’s “self,” it being the most important thing to life).—981. **顏** *GAN* or *kao*, “the face.”—982. **了** *RYŌ* or *owaru*, “to finish.” **了見** is here written merely phonetically.—983. **格** *KAKU*, “a rule;” **格別** “exceptional.”—984. **重** *omoi*, “heavy;” also read *kasaneru*, “to pile up.”—985. **騙** *katari*, “a cheat” (much dishonesty is connected with “horsiness”). Notice the composite orthography of the adjective *katari-gamashiki*,—first the ideograph **騙**; then **ケ** which is properly the *Katakana* syllable *ke*, but here read *ga*; thirdly **間** and **敷** used phonetically. *Muzukashiku*, in the next chapter of this story, is a parallel case. *Conf.* also *tanomoshiku* (under No. 932).—986. **捨** *SHA* or *suteru*, “to throw away.”—987. **荒** *arai*, “rough.”—988. **罵** *nonoshiru*, “to rail at.” Remember the compound **罵言** (989) *BARI*, same meaning—990. **怒** *ikaru*, “to be angry.”



## THE CASE OF THE MAN WHOSE THUMBS WERE TIED.

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### CHAPTER I.

At the beginning of the eighteenth century, in a back house in the Second Ward of Honchō, there lived a widow of some fifty years of age, who kept a maidservant and wanted for nothing. The front was occupied by a draper called Hachirobei, who traded under the style of Echigo-ya. He was a native of Matsuzaka in Ise, had a pleasant appearance and a fluent tongue, and from time to time visited the old lady and gradually established an intimacy with her. One day, when he had come as usual, conversation on all sorts of topics at last brought them to speak of bygone days; and his enquiries concerning the old lady's circumstances elicited the information that she came of an excellent family, retainers of a certain Daimyō, but that for reasons not specified her husband had become a Rōnin, that he had been taken from her by death five years before the present date, that she had neither children nor yet any other relations, and that so—not knowing what else to do—she had retired to this place, where she spent her time in preparing herself for the life to come. Hachirobei then enquired whether she drew any feudal allowance. The old lady said not,—that she drew no such allowance, but that some small savings of her own made her comfortable for life, provided she practised frugality. “Oh!” said Hachirobei, “that is wicked waste. You shouldn't let your money lie idle. Lend it out in small sums. The interest coming in will contribute to your comfort during your whole life. What your savings may amount to, I know not; but from your appearance I take you to be not more than fifty years of age, and who knows but what you may live to ninety or a hundred? Supposing there to be a thousand dollars devoted to your support during the next fifty years or so, during which period extra outlay in case of fire, sickness, or other accident must also be provided for, how much easier in mind you will be if you lend it out and get the interest! If you wish, I shall be happy to assist you at any time in the search for suitable investments, and I myself should like to borrow from you occasionally.” The old lady revolved these plausible speeches in her mind, and came to the conclusion that as she had no feudal allowance to look to,—nothing but the four or five hundred dollars which she had saved,—she would best consult her own peace of mind by following Hachirobei's advice and lending her money out at interest. Having therefore consulted Hachirobei, she began so to lend it out, five or ten dollars at a time, and to count joyfully on its gradual increase. To Hachirobei, too, whenever he required money, she



would supply ten or twenty dollars at a time without interest ; and as he always carefully repaid it at the due date, she fell into the way of lending money to him without asking for any voucher, while he continued to repay it even when, later on, it grew to such large sums as fifty dollars or a hundred. All this gave great pleasure to the old lady, who, after six or seven years had elapsed, became a nun under the name of Chikō, arrayed herself in religious garb, and completely assumed the character of a recluse, while remaining on the friendliest possible terms with Hachirobei, with whom she exchanged visits morning and evening.

One day he said to her : "There is a capital house for sale in Muro-machi. I am sure I should make a fortune, if I were to purchase it and set up my shop there. But it costs about a thousand dollars, and so I am unfortunately compelled to abandon the idea."

Chikō, who had listened attentively, replied : "That would be a pity. I should be delighted to supply your need, if the sum were a smaller one ; but a thousand dollars are beyond my means."

"Ten thousand thanks," said Hachirobei. "I have some small savings myself. If you will kindly but lend me three hundred dollars, my hopes can be realised."

"If that is all," said she, "I will furnish the money you want. So you had better apply for the house without delay, before any other applications are sent in."

This loan made by Chikō in so ungrudging a manner greatly pleased Hachirobei, who at once went off. He then chose a lucky day for the opening of his shop, laid in a far larger stock of drapery than before, engaged more apprentices, and did a very successful business.

Now as Hachirobei really had a talent for trade, was popular, and enjoyed credit with the wholesale houses, his prosperity continually increased, and in the course of two or three years he became quite a rich man, building storehouses, purchasing land, and keeping up a household of thirteen men and maids. In the meantime he occasionally sent Chikō presents of dresses or other things appropriate to the time of year, and in this manner one whole year or more passed by ; and though no allusion was ever made to the three hundred dollars, she abstained from dunning him on account of the friendly terms they were on. But when another year or two had elapsed, and he persevered in absolute silence on the subject, the old nun began to think it strange, and said to him one day :

"I should like to have those three hundred dollars back, which I lent you some years ago. I am rather in straits through inability to get hold of my money, owing to trouble of various kinds which I have recently had about loans to various persons ; and this is why I ask you kindly to repay what you owe me."

Hachirobei, whose intention from the beginning had been to repudiate the debt, affected an air of great astonishment.

"Oh ! certainly," said he, "I remember borrowing ten or twenty dollars occasionally of your worship when I was in poor circumstances. But now I do not owe a penny in the world, except to the wholesale houses. What could possibly lead a man in my position to neglect to



pay such debts,—I who at present can lay my hand without the slightest difficulty on two or three thousand dollars at a time? You must be labouring under some misapprehension.”

Now was it the old nun's turn to be astonished. “Really,” cried she, “what an outrageous assertion to make! You surely cannot have forgotten my lending you the sum of three hundred dollars, because I was so sorry for you when you were about to remove to Muro-machi some years ago, and found yourself hampered by want of cash.”

“No! no!” retorted Hachirobei with supercilious unconcern, “you must be thinking of somebody else. I am not the man to go and contract debts just at the time of removing my establishment. I will thank you to make no such imputations.”

A change came over the old nun's countenance as her fury mounted. “This is not like you,” she cried. “To rob me of such a sum as three hundred dollars is to be no better than a thief. Do you just make haste, and pay me back the uttermost farthing.”

“Assuming,” said Hachirobei, changing colour too, “that you have fallen into some misconception, I will make allowances for you. But if you again attempt any such extortion, I shall have no mercy, for all that you are a woman.”

This abuse, conveyed in such downright language and with his eyes starting from his head, made Chikō very angry too. Yet she got up and went away without saying more, feeling perhaps her powerlessness to continue the dispute.

## 第二回

斯て知光は大に憤り此儘に置  
くべきかと早速家主へ相談に  
及びしかば家主夫は怪けしからぬ  
こと而して證文にても有かと聞く  
に懇意の中故何時も無證文に  
て貸遣せしなりと云へば家主  
證據なくては事六ヶ敷既に證  
文金さへ度々私が御世話申す  
に取兼る世の中殊に越後屋は  
近頃仕出せし身代ね前さんに  
は老人の御比丘尼なれば公訴  
と成と騙ヶ間敷様に聞え御爲



に宜からず因て御腹も立んが何とかあきらめ断念て打捨給へと更に取上  
 ず（是は家主の心に老尼今六十年なれども十年以前は美麗なる  
 後家故越後屋の亭主心易く内外の世話も致せしが其頃と違ひ此  
 節は一向構はぬ故腹を立て金子でも取ると云ふ巧みならんと思  
 ひ宜程に挨拶せしとなん）夫より知光尼の度々越後屋へ到り掛  
 合へ共更に取合ぬのみか年をとると欲が深く成他人の金まで欲  
 がるものなりと嘲弄なす故彌々口惜く思へども爲ん方なくく  
 又一兩年立つ中に知光の段々困窮になりしかば下女にも暇を遣  
 し一人暮しの身となるに従ひ益々八郎兵衛を恨み左どやせん右かくや  
 と千々に心を碎けども女の身なれば詮方なく此上は八郎兵衛が  
 家に火を付け夫にて腹を慰せんと或夜亥よつ刻時分に火道具を用意  
 して忍びくくこに越後屋の脇なる路次へ這入り此所かしこ彼所と見廻す  
 に勝手の脇に物置あり是幸と思へども折々人の出入もあれば見



付られては一大事と暫し様子を見合せ居し中夜も更渡り早子刻も過ぎ世間も寂寞ひっそりとせしかば今こそと思ひ徐々そとく燧袋を取出し震へながら火を打て藁屑より薪の中へ移し直に外へ出んとせしに路次の木戸締りたれば出ると叶はず軒下にイみ様子を見る中に火は忽ち物置の屋根を燃抜ければ近隣の者夫火事よく〜と呼はるに越後屋は云ふに及ばず裏長屋の者共大に狼狽あはて騒ぎ火を消さんと爲るもあり又の荷を運び道具を持出し上を下へと騒動す知光の此間に紛れ出んと急ぎ路次口へ逃出す所を長屋の者共見付けて怪敷坊主あやしきと思へども各家財を片付ける故咎める者もなければ漸々表へ立出で一散に我家を指して歸りけり折節此夜の風もなく殊に大勢打寄り消したれば物置一棟燃えて事済たれ共火消も出て火事場役人も出張されし故出火の場所を糺され御届に及ぶ所長屋の者等出火最中に怪き坊主を見懸たり彼が火を付しな



らんと申すにより怪敷火の様子なりと届出るにぞ大岡殿町役人  
并に八郎兵衛を呼出され何ぞ心當りのなきやと尋ねらるゝに町  
役人八郎兵衛の兩人言葉を揃へて長屋の者共一同に申候の火事  
騒ぎ最中に一人の坊主遁出したりとのことなれば若や火付は右  
坊主かと存じ奉ると申すを大岡殿聞かれ其方等何か坊主に心當  
りありやと尋ねらるれば八郎兵衛暫時考へ坊主に心當りと申す  
へ本町二丁目に住居仕る知光と申す比丘尼常々ねたりケ間敷と  
を申候故近來出入を止め候が若や夫を遺恨に存じ火を付け候や  
も圖り難く外に心當り是なく候と申立けるにより直に右比丘尼  
を召捕吟味に及ばれけり是は享保二年三月の事にて大岡殿御町  
奉行の新役の時故何か面白き捌きをなし組の與力同心に歸服さ  
せんと思ひれし折柄なれば早々知光を白洲へ呼出され篤と見ら  
るゝに面体柔和にして火付盜などを致す人柄に非ざれば怪く思は



れ其方昨夜室町越後屋八郎兵衛方へ付火せしならん眞直に白狀致せとあれば知光尼如何にも私火を付けしに違ひなく候と申すに大岡殿然らば其紛れに何か盗みたりや眞直に申せと云はれしかば知光の首を振り否々盗みなどと申す恐しき心のなく私事越後屋八郎兵衛へ先年金を貸與へ候處彼其金にて段々身上を仕上ながら其恩を忘れ金を借し覺えなしとて返さざるのみか遂にの悪口雜言を吐散し騙りなぞ、云掛け更に寄付けざる故餘りの口惜さに付火せし處家の焼ずして物置ばかり焼たるの殘念至極假令御仕置となりて相果候とも魂魄の必を怨を晴す存じ寄なりと如何にも無念の体に申すにぞ其金子の何程ふりやと問れしに三百兩なりと答へしかば其證文があるかと申さるゝに其儀の懇意の中故始め八郎兵衛小身代の時分十兩廿兩宛用立何時も無證文にて貸たれども其頃の滞りなく返濟仕りしが三百兩貸て遣すと



其以後の一向返し申さずと一々返答に及びしかば大岡殿聞かれ然もあるべし何れ追て呼出すとて入牢申付られ其後八郎兵衛を呼出されしにより町役人差添へ白洲へ罷出れば知光尼も引出されけり時に越前守殿八郎兵衛に向はれ其方の此比丘尼に金子を借し覚えあるやと問るゝに八郎兵衛へ一向借用仕つりたる覚え御座なく候と申立つれば知光の目色を變へ恐れながら申上ます八郎兵衛儀六年以前迄本町に罷りありて私が所持の金子を世話致し利分を取立吳候に付八郎兵衛入用の節の何時も無證文にて貸遣したるに相違之なしと怒れる儘に聲を振はして申立るにぞ越前守殿大音にて如何に八郎兵衛汝借たる覚えなしと云ふの偽ならん以前の借たるともあるべし有體に申立よと白眼にらまれしかば八郎兵衛恐入ました全くの借たるとも御座まきども先方は女のと故其度毎速に返濟仕り聊かも滞り候儀御座なく候と云ふにぞ



大岡殿何知光貸た金子に滞りなくば遺恨の有まじきに何故付火致したるぞとありければ知光の仰の通り最初に滞りは有らぬとも當時の所へ店を出し候時千兩餘も掛るに付金子不足にて行届き難く残念なりとの物語故氣の毒に存じ有金を残らず貸して見世を出させ候により其當座の私方へ何や彼や付届けせしかば然のみ催促も仕らず一二年餘も立ちて金子に差支へ候に付催促に及びし處彼情なくも借たる覚えなしとて一向取合申さず候により左やせん右かくやと思へども女のことなれば詮方なく思案に月日を送る中八郎兵衛の益々繁昌致し私儀は必死と難儀仕るに付ても餘り口惜く存じ付火致候と申すを大岡殿能々聞かれ八郎兵衛汝の右の三百兩は借た覚えあらん早速返して遣へせと云はるゝに八郎兵衛其三百兩の一向借用仕りたる覚え之なし當時然のみ金子に不自由も御座なく候へば借た覚えあれば返濟致さぬと云



ふ儀の候はず爰の處を御賢慮遊ばされ候様に  
と申立るを大岡殿否々人に物忘れと云ふこ  
とあれば能々考へて見よ借た覺あるべしと  
申さるゝに何と仰せられ候ても此八郎兵衛借  
たる儀決して覺おなしと強情に云張れば越前  
守殿我等子供の時物忘れせぬ呪なりとて紙を  
以て指を縛り置きしが果して思ひ出す者なり  
依て彼にも呪を致し遣はせと役人に命じて八  
郎兵衛が左右の手の親指を二本重ね紙を以て  
巻き封印を付けさせ大岡殿サア八郎兵衛之に  
て能く思ひ出せして其紙に少しにても疵を付  
けなば入牢申付けるぞ又一日置に改むる間相  
違なく罷り出よとて雙方共に下られけり

N. B.—The letters へい on page 176, line 5, read *hei!* and サア on page 178, line 10, read *sā!* (properly *saa*) belong to the *Katakana* syllabary, which is given at length in the next Section. The student may as well a once commit to memory these stray specimens of it, noting that it is preferred to the *Hiragana* for the transcription of interjections.

—  
DAI NI-KWAI.

*Kakute CHIKŌ wa ōi ni ikidōri, kono mama ni oku-beki ka to SASSOKU ie-nushi ye SŪDAN ni oyobishikaba, ie-nushi "Sore wa Keshikaranu koto. Shite, SHŌMON nite mo aru ka?" to kiku ni, "KON-I no naka yue, itsu mo MU-SHŌMON nite kashi-tsukawaseshi nari" to ieba, ie-nushi "SHŌKO nakute wa, koto muzukashiku; sude ni SHŌMON-KIN sae tabi-tabi watakushi ga o SEWA*



mōsu ni, tori-kanuru yo no naka; koto ni ECHIGO-ya wa chikagoro shi-daseshi SHINDAI; omae san ni wa RŌJIN no o BIKUNI nareba, KŌSO to naru to katari-gamashiki YŌ ni kikoe, o tame ni yoroshikarazu. Yotte, o hara mo tatan ga, nan to ka akiramete uchi-sute-tamae!" to, sara ni tori-agezu. (Kore wa, ie-nushi no kokoro ni, RŌNI ima ROKU-JŪ-NEN naredomo, JŪ-NEN IZEN wa BIREI naru GOKE yue, ECHIGO-ya no TEISHU kokoro-yasuku uchi-soto no SEWA mo itaseshi ga,—sono koro to chigai, kono SETSU wa IKKŌ kamawanu yue, hara wo tatete, KINSU de mo toru to iu takumi naran to omoi, yoki hodo ni AISATSU seshi to nan.)

Sore yori CHIKŌNI wa tabi-tabi ECHIGO-ya ye itari, kake-edomo, sara ni tori-awanu nomi ka, "Toshi wo toru to, YOKU ga fukaku nari; hito no kane made hoshigaru mono nari" to CHŌRŌ nasu yue, iyo-iyo kuchi-oshiku omoedomo, senkata naku-naku, mata ICHI-RYŌ-NEN tatsu uchi ni, CHIKŌ wa DANDAN KONKYŪ ni narishikaba, GEJO ni mo itoma wo tsukawashi, hitori-gurashi no mi to naru ni shitagai, masu-masu HACHIROBEI wo urami, to ya sen kaku ya to chi-ji ni kokoro wo kudakedomo, onna no mi nareba senkata naku; kono ue wa HACHIROBEI ga ie ni hi wo tsuke, sore nite hara wo Isen to,—aru yo yotsu-JIBUN ni hi-DŌGU wo YŌI shite, shinobi-shinobi ni ECHIGO-ya no waki naru ROJI ye hairi, koko kashiko to mi-mawasu ni, katte no waki ni mono-oki ari; kore saiwai to omoedomo, ori-ori hito no de-iri mo areba, mi-tsukerarete wa ICHI-DALJI to, shibashi YŌSU wo mi-awase-ishi uchi yo mo fuke-watari, haya kokonotsu mo sugi, SEKEN mo hissoi to seshikaba, ima koso to omoi, soro-soro hi-uchi-bukuro wo tori-idashi, furue-nagara hi wo uchite, wara-kuzu yori takigi no naka ye utsushi, sugu ni soto ye iden to seshi ni, ROJI no kido shimaritareba, izuru koto kanawazu, noki-shita ni tadazumi, YŌSU wo miru uchi ni, hi wa tachimachi mono-oki no yane wo moe-nuke-keraba, KINRIN no mono "Sore, KWAJI yo! KWAJI yo!" to yobawaru ni, ECHIGO-ya wa iu ni oyobazu, ura-nagaya no mono-domo ōi ni awate-sawagi, hi wo kesan to suru mo ari, mata wa ni wo hakobi, DŌGU wo mochi-idashi, ue wo shita ye to SŌDŌ su. CHIKŌ wa kono hima ni magire-iden to, isogi ROJI-guchi ye nige-idasu tokoro wo nagaya no mono-domo mi-tsukete, ayashiki BŌZU to omoedomo, ono-ono KAZAI wo katazakeru yue, togameru mono mo nakereba, yōyō omote ye tachi-ide, ISSAN ni waga ya wo sashite kaeri-keri.

Ori-fushi kono yo wa kaze mo naku, koto ni ŌZEI uchi-yori keshi-tometareba, mono-oki hito-mune moete koto-zumi-taredomo, hi-keshi mo ide, KWAJI-ba-YAKUNIN mo SHUTCHŌ sareshi yue, SHUKKWA no basho wo tadasare, o todoke ni oyobu tokoro, nagaya no mono nado "SHUKKWA SAICHŪ ni ayashiki BŌZU wo mi-kaketari. Kare ga hi wo tsukeshi naran" to mōsu ni yori, ayashiki hi no YŌSU nari to todoke-izuru ni zo. Ōoka Dono machi-YAKUNIN narabi ni HACHIROBEI wo yobi-idasare, "Nanzo kokoro-atari wa naki ya?" to tazuneraruru ni, machi-YAKUNIN HACHIROBEI no RYŌ-NIN kotoba wo soroete, "Nagaya no mono-domo ICHI-DŌ ni mōshi sōrō wa, KWAJI-sawagi SAICHŪ ni hitori no BŌZU nige-idashitari to no koto nareba, moshi ya hi-tsuke wa migi BŌZU ka to ZONJITATEMATSURU" to mōsu wo, Ōoka Dono kikare, "Sono hō-ra nani ka BŌZU ni kokoro-atari ari ya?" to tazunerarureba, HACHIROBEI shibashi kangae, "BŌZU ni kokoro-atari to mōsu wa, HONCHŌ NI-CHŌ-me ni JŪKYO tsukamatsuru CHIKŌ to mōsu BIKUNI tsune-zune nedari-gamashiki koto wo mōshi sōrō yue, chikagoro de-iri wo todome sōrō ga,—moshi ya sore wo IKON ni ZONJI, hi wo tsuke sōrō



ya mo hakari-gataku; hoka ni kokoro-atari kore naku sōrō" to mōshi-tate-keru ni yori, sugu ni migi BIKUNI wo meshi-tori, GIMMI ni oyobare-keri.

Kore wa KYŌHŌ NI-NEN SAN-GWATSU no koto nite, Ōoka Dono o machi-BUGYŌ wa SHIN-YAKU no toki yue, nani ka omoshiroki sabaki wo nashi, kumi no YORIKI DŌSHIN ni KIFUKU sasen to omowareshi orikara nareba, sōsō CHIKŌ wo shirasu ye yobi-idasare, TOKU to miraruru ni, MENTEI NYŪWA ni shite, hi-tsuke nusumi nado itasu hito-gara ni arazareba, ayashiku omoware, "Sono HŌ SAKUYA Muro-machi ECHIGO-ya HACHIROBEI kata ye tsukebi seshi naran. Massugu ni HAKUJŌ itase!" to areba, CHIKŌ-NI, "Ika ni mo, watakushi hi wo tsukeshi ni chigai naku sōrō "to mōsu ni, Ōoka Dono, "Shikaraba, sono magire ni nani ka nusumi-tari ya? Massugu ni mōse!" to iwareshikaba, CHIKŌ wa kōbe wo furi, "Iya! iya! nusumi nado to mōsu osoro-shiki kokoro wa naku; watakushi koto ECHIGO-ya HACHIROBEI ye SENNEN kane wo kashi-atae sōrō tokoro, kare sono kane nite DANDAN SHINSHŌ wo shi-age-nagara, sono ON wo wasure, kane wo karishi oboe nashi tote, kaesazaru nomi ka, tsui ni wa AKKŌ ZŌGON wo haki-chirashi, katari nado to ii-kake, sara ni yose-tsukezaru yue, amari no kuyashisa ni tsukebi seshi tokoro, ie wa yakezu shite, mono-oki bakari yakataru wa ZANNEN SHIGOKU; tatoe o shi-oki to narite ai-hate sōrō to mo, KOMPAKU wa kanarazu urami wo harasu ZONJI-yori nari" to, ika ni mo MUNEN no TEI ni mōsu ni zo. "Sono KINSU wa, nani-hodo nari ya?" to towareshi ni, "SAM-BYAKU-RYŌ nari to kotaeshikaba, "Sono SHŌMON ga aru ka?" to mōsaruru ni, "Sono GI wa, KON-I no naka yue, hajime HACHIROBEI ko-SHINDAI no JIBUN, JŪ-RYŌ NI-JŪ-RYŌ zutsu YŌdate, itsu mo MU-SHŌMON nite kashitaredomo, sono koro wa todokōri naku HENSAI tsukamatsurishi ga,—SAM-BYAKU-RYŌ kashite tsukawasu to, sono IGO wa IKKŌ kaeshi-mōsazu" to ICHI-ICHI HENTŌ ni oyobishikaba, Ōoka Dono kikare, "Sa mo aru-beshi. Izure otte yobi-idasu" tote, JURŌ mōshi-tsukerare; sono GO HACHIROBEI wo yobi-idasareshi ni yori, machi-YAKUNIN sashi-soe, shirasu ye makari-izureba, CHIKŌ-NI mo hiki-idasare-keri. Toki ni ECHIZEN no Kami Dono HACHIROBEI ni mukaware, "Sono HŌ wa kono BIKUNI ni KINSU wo karishi oboe aru ya?" to towaruru ni, HACHIROBEI "Hei! IKKŌ SHAKUYŌ tsukamatsuritaru oboe GOZA naku sōrō" to mōshi-tatsureba, CHIKŌ wa me-iro wo kae, "Osore-nagara mōshi-agemasu. HACHIROBEI GI, ROKU-NEN IZEN made HONCHŌ ni makari-arite, watakushi ga SHOJI no KINSU wo SEWA itashi, RIBUN wo tori-tate-kure sōrō ni tsuki, HACHIROBEI NYŪYŌ no SETSU wa, itsu mo MU-SHŌMON nite kashi-tsukawashitaru ni sōi kore nashi" to ikareru mama ni, koe wo furuwashite mōshi-tatsuru ni zo. ECHIZEN no Kami Dono DAI-ON nite, "Ikani, HACHIROBEI? Nanji karitaru oboe nashi to iu wa, itsuwari naran. IZEN wa karitaru koto mo aru-beshi. Ari-TEI ni mōshi-tate yo!" to niramareshikaba, HACHIROBEI, "Osore-irimashita. Mattaku wa karitaru koto mo GOZAREDOMO, SEMPŌ wa onna no koto yue, sono tabi-goto sumiyaka ni HENSAI tsukamatsuri, isasaka mo todokōri sōrō GI GOZA naku sōrō" to iu ni zo. Ōoka Dono, "Nani, CHIKŌ? Kashita KINSU ni todokōri nakuba, IKON wa aru-majiki ni, nani yue tsukebi itashitaru zo?" to ari-kereba, CHIKŌ wa, "Ōse no tōri, SAISHO ni todokōri wa aranedomo, TŌJI no tokoro ye mise wo idashi sōrō toki SENRYŌ YO mo kakaru ni tsuki, KINSU FUSOKU nite yuki-todoki-gataku, ZANNEN nari to no mono-gatari yue, KINODOKU ni



ZONJI, ari-gane wo nokorazu kashite, mise wo idasase sōrō ni yori, sono TŌZA wa watakushi kata ye nani ya ka ya tsuke-todoke seshikaba, sa nomi SAISOKU mo tsukamatsurazu, ICHI-NI-NEN YO mo tachite, KINSU ni sashi-tsukae sōrō ni tsuki, SAISOKU ni oyobishi tokoro, kare nasake naku mo, karitaru oboe nashi tote, IKKŌ tori-ai-mōsazu sōrō ni yori, to ya sen kaku ya to omoedomo, onna no koto nareba senkata naku, SHIAN ni tsuki-hi wo okuru uchi, HACHIROBEI wa masu-masu HANJŌ itashi, watakushi GI wa HISSHI to NANGI tsukamatsuru ni tsuite mo, amari kuchi-oshiku ZONJI, tsukebi itashi sōrō" to mōsu wo,—Ōoka Dono yoku yoku kikare, "HACHIROBEI! nanji wa mi-gi no SAM-BYAKU-RYŌ wa karita oboe aran. SASSOKU kaeshite tsukawase!" to iwaruru ni, HACHIROBEI, "Sono SAM-BYAKU-RYŌ wa, IKKŌ SHAKUYŌ tsukamatsuritaru oboe kore nashi. TŌJI sa nomi KINSU ni FU-JIYŪ mo GOZA naku sōraeba, karita oboe areba HENSAI itasanu to iu GI wa sōrawazu. Koko no tokoro wo GO KENRYŌ asobasare sōrō YŌ ni" to mōshi-tatsuru wo,—Ōoka Dono, "Ina! ina! Hito ni wa mono-wasure to iu koto areba, yoku yoku kangaete mi-yo! Karita oboe aru-beshi" to mōsaruru ni, "Nan to ōserare sōrōte mo, kono HACHIROBEI karitaru GI kesshite oboe nashi" to GŌJŌ ni ii-hareba, ECHIZEN no Kami Dono, "Ware-ra kodomo no toki mono-wasure senu majinai nari tote, kami wo motte yubi wo shibari-okishi ga, hatashite omoi-idasu mono nari. Yotte kare ni mo majinai wo itashi-tsukawase!" to, YAKUNIN ni MEJITE, HACHIROBEI ga SA-YŪ no te no oya-yubi wo NI-HON kasane, kami wo motte maki, FŪ-IN wo tsukesase, Ōoka Dono, "Sā! HACHIROBEI! Kore nite yoku omoi-idase! Shite, sono kami ni sukoshi nite mo kizu wo tsukenaba, JURŌ mōshi-tsukeru zo. Mata ICHI-NICHI oki ni aratamuru aida, SŌI naku makari-ide-yo!" tote, SŌHŌ tomo ni sagerare-keri.

NEW CHARACTERS.—991. 憤 FUN or ikidōru, "to be indignant," "exasperated."—992. 而 (sō) shite, (shikō) shite, "and."—993. 據 KYO or yoru, "to rely."—994. 訴 so or uttae, "a lawsuit."—995. 因 properly IN, "cause" (the "great" thing inside, which moves externals); hence yotte, "owing to," "therefore."—996. 腹 hara, "abdomen."—997. 打 utsu, "to strike," but often meaningless, as here.—998. 亭 TEI, a pavilion, "a shed;" 亭主 TEISHU, "a householder," "husband."—999. 易 I or yasui, "easy;" also EKI, "change," "divination."—1000. 巧 kō or takumi, "skill," "a device."—1001-2. 挨拶 AISATSU, "reply," "greeting."—1003. 深 SHIN or fukai, "deep."—1004. 嘲 is CHŌ or azakeru, "to ridicule," which, combined with (412) 弄 RŌ or mote-asobu, "to play or trifle with," gives the signification of "ridiculing," "sneering." Remember 嘲 by its Phonetic.—1005. 彌 iyo-iyo, "more and more."—1006. 窮 KYŪ or kiwamaru, "to be at the last extremity (the "body" in a "hole," with "bow" as the Phonetic).—1007. 暇 KA or itoma, "leisure," "dismissal."—1008. 恨 KON or uramu, "to feel spiteful." Conf. note to No. 949.—1009. 碎 kudaku, "to smash to pieces:" kokoro wo kudaku is not "to break one's heart," but "to think of all sorts of plans."—1010. 詮 SEN, here used phonetically for sen, the future of suru, "to do," written ideographically 爲 人 in previous passages of the story. Its commonest use is in 所詮 SHOSEN, "after all," "at last."—1011. 慰 I or nagusameru, "to soothe."—1012. 亥 i, "the hog,"—one of the 十二支 or "twelve horary characters," or, as we



might say, Chinese signs of the zodiac. In the old reckoning of time it corresponded to our ten o'clock at night. Remember this character as the HEN of the next more useful one (1013), **刻** KOKU, "a period of time," originally *kizamu*, "to chop up," "to cut out" (Radical **刀** "knife" therefore quite appropriate).—1014. **忍** NIN or *shinobu*, "to endure," hence "to go softly."—1015. **脇** waki, "arm-pit," "side."—1016. **這** hau, "to creep," sometimes "this." Notice that the colloq. Jap. *hairu*, "to enter," comes from *hai-iru*, "to creep in."—1017. **暫** *shibashi* or *shibaraku*, "a short time."—1018. **渡** TO or *wataru*, "to cross," here meaningless.—(子 commonly *ko*, "child," is here read *ne* for *nezumi*, "rat," one of the twelve horary signs, equivalent to our twelve o'clock at night.)—1019-20. **寂寞** SEKI-BAKU or *hissori*, "still," "silent." Observe the Phonetic **莫** read BAKU, BO, or MO in several useful characters: 1021. **莫** itself is BAKU or *nashi*, "is not;" 1022. **模** MO or *igata*, "a mould," "a pattern," hence also *utsusu*, "to copy" (some write it **摸** but this is more properly *saguru*, "to grope"); 1023. **墓** is BO or *haka*, "a grave;" **暮** (893) is BO or *kureru*, "to grow dark;" 1024. **漠** is BAKU or *hiro*, "wide," "vast;" 1025. **募** is BO or *tsunoru*, "to levy," "to collect,"—the Radical in almost every case fairly pointing towards the sense. In **墓** "a grave" ("earth" for one who "is not"), and **暮** "growing dark" ("sun is not"), both parts have radical force.—1026. **徐** JO, "gently."—Do not trouble about **燧** *hi-uchi*, "flint and steel for striking fire."—1027. **袋** *fukuro*, "a bag."—1028. **震** *furueru*, "to tremble," "to shake." This is the SHIN of **地震** JISHIN, "earthquake."—1029. **藁** *wara*, "straw" (as if "herb" from a "high" "tree,"—very inappropriate; remember it as such!).—1030. **屑** *kuzu*, "rubbish," also read *isagiyo*, "pure."—1031. **薪** SHIN or *takigi*, "fire-wood."—1032. **締** *shimaru*, "to be shut;" it occurs in the common expression **取締** *tori-shimari*, "superintendence," etc.—1033. **叶** *kanau*, "to suit."—1034. **軒** *noki*, "eaves," or KEN, the auxil. numeral for "houses."—1035. **忽** *tachimachi*, "suddenly."—1036. **燃** *moeru*, "to burn."—1037. **拔** BATSU or *nuku*, "to pull out," hence "to go through."—1038. **隣** RIN or *tonari*, "next door."—1039. **動** DŌ or *ugoku*, "to move."—1040. **紛** FUN or *magireru*, or *midareru*, "to be confused" (as "silk" not properly "divided").—1041. **急** KYŪ or *isogu*, "to hurry."—1042. **逃** *nigeru*, "to run away," better written **逃**.—1043. **坊** BŌ, "a Buddhist priest's dwelling;" **坊主** BŌZU, "a Buddhist priest," hence any one with a shaven pate.—1044. **咎** properly *toga*, "fault," "blame."—1045. **漸** ZEN or *yōyaku* or *yōyō*, "hardly," "at last."—1046. **散** SAN or *chiru*, "to disperse;" often used in names of medicines.—1047. **寄** KI or *yoru*, "to come together," etc.—1048. **棟** TŌ or *mune*, properly "a ridge-pole;" but *mune* is taken as the auxil. num. for a set of buildings under one roof.—1049. **濟** SAI or *sumu*, "to come to an end."—1050. **役** YAKU or EKI, "employment," "office."—1051. **糺** *tadasu*, "to examine."—1052. **懸** KEN or *kakeru*, "to hang up," etc.—1053. **遁** TON or *nogareru*, "to escape."—1054. **遺** I, YUI, or *nokosu*, "to leave behind."—1055. **圖** ZU or TO, "a plan," "a drawing;" hence *hakaru*, "to reckon."—



1056-7. 吟 alone is *GINzuru*, "to intone" (as poetry); 味 alone is *ajiwai*, "taste;" 吟味 *GIMMI* means "examination."—1058-9. 享保 *KYŌHŌ*, a year-name which lasted from A.D. 1716 to 1736. 享 alone is *ukeru*, "to accept" or "enjoy;" 保 alone is *tamotsu*, "to hold."—1060. 捌 *sabaku*, "to distribute" ("handing" things to "different" people), hence "to decide a lawsuit" (by distributing justice).—1061. 組 *so* or *kumi*, "a set" of people or things.—1062. 洲 *shū* or *su*, "a sandy islet," sometimes "a continent." Here *shirasu* refers to the "white sand" (*sunā*) spread over the court where criminals knelt for examination.—1063. 篤 *TOKU*, properly "careful, serious kindness," comes to mean little more than *yoku*, "well," "properly."—1064. 柔 *nyū*, *jū*, or *yawarakai*, "pliable," "soft."—1065. 振 *shin* or *furu* (also *furu*), "to shake;" closely similar in shape, sound, and meaning to No. 1028.—1066. 恐 *kyō* or *osore*, "fear."—1067. 恩 *on*, "kindness," "benefits."—1068. 吐 *to* or *haku*, "to spit" (as with the "mouth" on the "ground").—1069. 極 *kyoku*, "the extreme point;" 令 *goku*, "very."—1070. 令 *rei* or *seshimuru*, "to cause to do;" but 假令 together are read *tatoe*, "even though," or *tatoeba*, "for instance."—1071. 魄 *haku* or *tama-shii*, "soul," "spirit;" 魂魄 *kompaku*, ditto.—1072. 怨 *en* or *urami*, "resentment."—1073. 晴 *sei* or *hare*, "clear weather" (from "sun" and "blue" sky), hence *harasu*.—1074. 答 *tō* or *kotaeru*, "to answer."—1075. 始 *shi* or *hajime*, "beginning."—1076. 滯 *todokōru*, "to be obstructed." The Phonetic alone (1077) 帶 means *obi* or *tai*, "a girdle."—1078. 牢 *rō*, "prison" (from a "cow" under "cover").—1079. 添 *ten* or *sōeru*, "to add."—1080. 罷 *makaru*, "to go;" also *hi* or *yameru*, "to cease."—1081. 守 *shu*, properly *mamoru*, "to guard;" here *kami*, a title of territorial nobility in feudal days.—1082. 偽 *gi* or *itsuwari*, "a lie" (that which a "man" "makes up" to supplant the truth).—1083. 爰 *kono*, "this;" more often *koko ni*, "here," "hereupon."—1084. 慮 *ryo* or *omompakaru*, "to consider" (from 思 "to think," and 虎 "tiger," *ko*, which gives the rhyme). *Conf.* p. 139.—1085. 遊 *yū* or *asobu*, "to amuse oneself," "to be pleased;" often interchanged with (1086) 游, the first denoting rather sauntering on land, the second sauntering in the water, as by "swimming," *oyogu*.—1087. 决 *kessuru*, "to decide."—1088. 呪 or 咒 *ju* or *majinai*, "a magic spell," more often *norou*, "to curse" (from two "mouths" and "man"). Learn at the same time its opposite (1089) 祝 *shuku* or *iwau*, "to bless," "to congratulate,"—only the Radical differing.—1090. 縛 *baqu* or *shibaru*, "to tie."—1091. 依 *i* or *yoru*, "to lean" or "depend on," because "clothes" lean on the "man" who wears them).—1092. 封 *fūjiru*, "to seal."—1093. 疵 *kizu*, "a wound."



## CHAPTER II.

Well, Chikō was so angry, and so thoroughly determined not to let matters rest there, that she hastened to consult the proprietor of her house, who agreed that the conduct she complained of was outrageous, and asked whether she could produce a voucher. On her replying that she had been in the habit of lending Hachirobei money without taking any receipt, because of the intimacy subsisting between them, the proprietor flatly refused to move in the affair, pointing out the difficulties entailed by the absence of such a document, how he himself had frequently, when rendering assistance in such cases, found that in this world it is hard enough to get one's money back even when the loan is certified by a voucher, how in this particular case the Echigo-ya was a firm that had recently made a fortune, whereas she was only an old nun, and how, if it came to a lawsuit, people would look upon her claim as an imposture, that she could but lose by the attempt, and in fine that her best plan would be to swallow her anger and resign herself to letting the matter drop. (In reality the proprietor had put her off with excuses; for his opinion was that though the old nun was sixty now, she had ten years before been a handsome widow with whom Hachirobei had been on terms of intimacy, and whom he had assisted in various ways great and small, but that he no longer cared about her, that this had made her angry, and that she was artfully endeavouring to blackmail him.)

After that, Chikō went frequently to the Echigo-ya to urge her claim; but far from minding her, Hachirobei now bestowed on her nothing but ridicule. "When folks grow old," he said, "they become so avaricious that they even covet other people's money." Such speeches did but increase her vexation. However, as there was no resource but tears, another year or two slipped by, during which Chikō gradually fell into poverty and had to dismiss her maid-servant. Her new life of solitude naturally increased her ill-will against Hachirobei, and made her revolve all sorts of schemes in her mind; but being a woman, she was helpless. At last she determined to wreak her vengeance by setting fire to his house; and so one night, at about ten o'clock, having provided herself with flint and steel, she stole into an alley beside the Echigo-ya, and on looking about her in every direction, saw an outhouse that stood close to the kitchen. Here was a good chance; but people were still passing in and out, and it would never do to be discovered, so for awhile she kept watching her opportunity. Meantime it grew late, it was already past midnight, and the world was hushed in sleep. Now or never was the moment; so she quietly drew out her bag of fire-gear, and with trembling hand struck a light. This she set to some bits of straw, which she put among some fire-wood and then at once made for the street. The door of the alley, however, had been shut, rendering exit impossible. So she loitered under the eaves, to watch what should happen. The flames suddenly burst through the roof of the outhouse, and cries of "Fire! fire!" broke from the neighbours, causing a violent commotion, not only in the Echigo-ya itself, but among all the inmates of the row of houses at the back. Some tried to extinguish the fire, others shouldered



their goods or carried out their furniture, and everything was topsy-turvy. Chikō, availing herself of the confusion, fled hastily towards the entrance of the alley; and though some of the people noticed her and were struck by her suspicious appearance, each was so busy putting his property in safety that no one questioned her, and she managed to get out into the street and make for her own abode as fast as her legs could carry her.

The night chancing to be windless, and such a crowd of people having run together to extinguish the flames, nothing more was burnt than the one outhouse. Nevertheless, as the firemen had come to the rescue, and the officials charged with all matters relating to fires had also made their appearance, the site of the conflagration was inspected and a report drawn up, on which occasion the inmates of the above-mentioned houses testified to having seen a suspicious-looking woman with a shaven pate just when the fire was at its height, and added that they supposed her to be the incendiary. In accordance with this testimony, the report stated the fire to be of suspicious origin. My lord Ōoka was pleased to summon the ward magistrate and likewise Hachirobei, and to enquire of them whether they had any clue to the criminal. Both of them replied in concert that the inmates of the neighbouring houses unanimously asserted that when the confusion caused by the fire was at its height, they had seen a woman with a shaven pate running away, and that consequently, with all due respect for what his lordship might think, they inclined to the opinion that she was probably the incendiary. On hearing this, my lord Ōoka was pleased to enquire whether they had any clue whereby to trace such a person. Hachirobei reflected a moment and then replied: "The only shaven-pated woman I can think of is a nun called Chikō, who lives (so may it please your lordship) in the Second Ward of Honchō, against whom I have recently shut my door on account of her continual importunities. Who can tell but what she may have set fire to my house out of spite? I know of no other clue. This deposition led to the immediate arrest of the nun and to a trial of the case.

All this took place in April, 1717, when my lord Ōoka had only just been installed as Mayor of Yedo, and he was consequently anxious to give some interesting decision which should impress the policemen and constables, his subordinates. His lordship therefore sent for Chikō into the judgment hall without delay, and on earnestly gazing at her, suspected some mistake, for her countenance was gentle and her whole appearance not that of one capable of theft or arson. So he addressed her thus:

"No doubt it was you who set fire last night to the house of Hachirobei, who trades in Muro-machi under the style of Echigo-ya. Confess it without prevarication!"

"Certainly," said she, "I it was who set fire to the house."

"If that is the case, did you profit by the confusion to steal anything? Tell me without prevarication!"

"Oh! no, Oh! no," cried she, shaking her head. "I had no such wicked design as theft. I lent Hachirobei money several years ago. With this money he made his fortune; but he has



been ungrateful, and not only does he deny the debt and refuse to repay it, but he now treats me to abuse and scurrilous language, calls me an impostor and, other names, and to crown all, won't let me in to his house. I couldn't stand it any longer, so I set fire to his place; but to my bitter regret only an outhouse was burnt down,—not the house itself,—and even if I end by being put to death for it, I intend that my ghost shall carry out my vengeance.”

After this expression of regret at her failure, she was asked by the judge to state the amount of the debt, to which she replied that it was three hundred dollars. He then enquired whether she had a voucher. She replied, no,—that the friendly terms they were on had led her first to lend Hachirobei ten or twenty dollars at a time, without ever asking for a voucher, in the days when he did business on a small scale, and that he had at that time always punctually repaid her, but that after the loan of the three hundred dollars he had never refunded a penny. My lord Ōoka, hearing her answer thus point by point, said he supposed she spoke the truth, and that she should be called again. Meantime, he committed her to prison.

Later, Hachirobei being summoned, and the ward officer accompanying him to the hall of judgment, Chikō was likewise dragged forth. Then my lord Ōoka, addressing Hachirobei, asked whether he acknowledged having borrowed money of the nun there present. To which Hachirobei replied. “No! my lord. I have never been to the slightest extent in her debt.”

At this assertion Chikō changed colour, and, with a trembling voice which interpreted her anger, said, “Excuse my boldness, my lord. The facts regarding Hachirobei are that up to six years ago, when he lived in Honchō, he used to help me with my money matters and collect the interest for me, and so, whenever he himself was in want of cash, I always let him have it without any voucher. This is the absolute truth.”

“How now, Hachirobei?” thundered out my lord Ōoka, glaring fiercely as he spoke. “Your denial of all knowledge of the debt is doubtless a lie. You must have borrowed other money before as well. State the exact truth.”

“I beg pardon, your lordship,” Hachirobei replied. “I did borrow from her occasionally; but as she was a woman, I always repaid the money at once, and have never been in arrears to the very slightest extent.”

“What is this, Chikō?” said my lord Ōoka. “If he is not in arrears with the repayment of the money you lent him, you should bear him no grudge. Why then did you set fire to his house?”

To which Chikō made reply: “As your lordship says, at the beginning he was never remiss. But when he was starting business at his present address, he told me how he regretted being hindered by lack of cash, for that it would cost him a thousand dollars. So I felt sorry for him, and lent him all the money I had, which was what enabled him to start his shop. As he made me various presents at that time, I hesitated to urge repayment. But I did urge it when a year or two had passed by and I was in need of money myself, whereupon he cruelly denied all knowledge of the debt and absolutely refused to listen to me. I thought of all sorts of schemes,



but being a woman, could carry out none of them; and while I spent days and months pondering, Hachirobei grew more and more prosperous, and I became miserably poor. This filled me with such despair that I set fire to his house."

My lord Ōoka, who had listened with great attention, then said: "Hachirobei! You cannot deny all knowledge of the loan of those three hundred dollars. Return them to her at once!"

"No, my lord," replied Hachirobei, "I am positive that I never borrowed any such sum. Being, as I now am, in fairly easy circumstances, there would be no reason for my refusing to repay the money if I really owed it. I pray your lordship to take this circumstance into consideration."

"No, no!" said my lord Ōoka, "people too often forget things, and I charge you to reflect properly. You must be able to own the debt."

On Hachirobei's obstinately persisting in asserting that nothing his lordship might adduce could bring any such debt to his memory, my lord Ōoka thus addressed the officials in charge: "When I was a child, we used to have a charm against forgetfulness. It consisted in tying up the thumbs with paper, which infallibly brought the matter to one's recollection. Practise that charm upon Hachirobei!" So they took his right and left thumbs, placing them one on the top of the other, wrapped paper round them, and put on the official seal, after which his lordship said; "Now, Hachirobei, try hard to recollect! And I warn you that if you tear the paper in the very least, you will be committed to gaol. You will be examined again every other day, and mind you do not fail to appear!" Hereupon both parties were dismissed.

### 第三回

借越後屋八郎兵衛の然の  
 み悪心ある者にもあらね  
 ども慾心より比丘尼の金  
 を返さざる心底を大岡殿  
 敏くも推察ありて指手錠  
 を掛けられしにより八郎  
 兵衛の寝るにも寐られず  
 食事も自分に喰ふことな  
 らず第一筆を取り勘定合  
 も出来難く万事不自由な  
 ること何に譬へん様もな  
 く困じ果て居たりし處七



八日過ぎて呼出しの時如何に入郎兵衛三百兩借たことを思ひ出せしや大方返済したと心得しは未だ返さぬので有ふ其金よりして知光が付火に及びたれば此事の分明わからぬ中の仕置に行ひ難し因て篤と考へて見よと申されければ八郎兵衛今は詮方なく段々帳面を調べ候處三百兩借用金とのみにて名宛御座なく候へども其金が全く知光より借用の口と存じられ候と申立るに大岡殿然らば知光より借用に相違なきやと押し尋ねられしかば八郎兵衛恐れ入りました夫に相違之なく候と申立るゆゑ大岡殿其方七年以前三百兩借請け月々に三兩宛の利足を勘定すれば五百兩餘にもなる夫を残らず返し遣せ併し一度に出すも太儀なるべし一年に廿兩づゝとなし夫を五兩づゝ四度に返済して遣へせと申渡され又知光の歳を尋ねられしに當年六十三歳に相成旨答へしにより然らば元利合せて五百兩の金子を只今八郎兵衛へ申渡せし通



り年々請取べし残らず相濟みし  
 上仕置に申付くると言渡され又  
 家主へ知光若し病死致さの早速  
 相届けよ尤も檢使に及ばずと  
 仰せ渡され事落着に及びけり此  
 事たるや六十三歳の知光五百兩  
 の金を年々廿兩づゝ取るに廿  
 五年かゝり猶又病死届ばかり檢  
 使の遣のさぬと云はれし火付  
 の罪に陥らせざる様の裁許とぞ  
 知られける因て組下の與力同心  
 の申すに及ばず一同大岡殿の仁  
 智に服して此評判囂しかりき

## DAI SAN-KWAI.

*Sate ECHIGO-ya HACHIROBEI wa, sa nomi AKUSHIN aru mono ni mo aranedomo, YOKUSHIN yori BIKUNI no kane wo kaesazaru SHINTEI wo Ōoka Dono hayaku mo SUISATSU arite, yubi-te-jō wo kakerareshi ni yori, HACHIROBEI wa neru ni mo nerarezu, SHOKUJI mo JIBUN ni kurau koto narazu, DAI-ICHI fude wo tori, KANJŌ-ai mo deki-gataku, BANJI FU-JIYŪ naru koto nani ni tatoen YŌ mo naku, KŌji-hatete itarishi tokoro,—nana-yōka sugite yobi-dashi no toki, “Ikani, HACHIROBEI? SAM-BYAKU-RYŌ karita koto wo omoi-idaseshi ya? Ōkata HENSAI shita to kokoroeshi wa, imada kaesanu no de arō. Sono kane yori shite CHIKŌ ga tsukebi ni oyobitareba, kono koto no wakaranu uchi wa shi-oki ni okonai-gatashi. Yotte TOKU to kangaete mi-yo!” to mōsare-kereba, HACHIROBEI ima wa sen-kata naku, “DAN-DAN CHŌMEN wo shirabe sōrō tokoro, ‘SAM-BYAKU-RYŌ SHAKU-YŌ-KIN’ to nomi nite, na-ate GOZA naku sōraedomo, sono kane ga mattaku CHIKŌ yori SHAKUYŌ no kuchi to ZON-jirare sōrō” to mōshi-tatsuru ni, Ōoka Dono “Shikaraba, CHIKŌ yori SHAKUYŌ ni sōi naki ya?” to oshite tazunerareshikaba, HACHIROBEI, “Osore-irimashita. Sore ni sōi kore naku sōrō” to mōshi-tatsuru yue, Ōoka Dono, “Sono hō SHICHI-NEN IZEN SAM-BYAKU-RYŌ kari-uke, tsuki-zuki ni SAN-RYŌ zutsu no RISOKU wo KANJŌ sureba, GO-HYAKU-RYŌ YŌ ni mo naru. Sore wo nokorazu kaeshi tsukawase. Shikashi, ICHI-DO ni idasu mo TAIGI naru-beshi. ICHI-nen ni NI-JŪ-RYŌ zutsu to nashi, sore wo GO-RYŌ zutsu yo-DO ni HENSAI shite tsukawase!” to mōshi-watasare; mata CHIKŌ no toshi wo*



*tazuneraeshi ni, TŌNEN ROKU-JŪ-SAN-SAI ni ai-naru mune kotaeshi ni yori, "Shikaraba, GWANRI awasete GO-HYAKU-RYŌ no KINSU wo tadaima HACHIROBEI ye mōshi-wataseshi tōri, NEN-NEN uke-toru-beshi. Nokorazu ai-sumishi ue, shi-oki ni mōshi-tsukuru" to ii-watasare; mata ie-nushi ye "CHIKŌ mōshi BYŌSHI itasaba, SASSOKU ai-todoke-yo! Mottomo KENSHI ni wa oyobazu" to ōse-watasare, koto RAKUJAKU ni oyobi-keri.*

*Kono koto taru ya, ROKU-JŪ-SAN-SAI no CHIKŌ GO-HYAKU-RYŌ no kane wo NEN-NEN NI-JŪ-RYŌ zutsu toru ni wa, NI-JŪ-GO-NEN kakari; nao mata BYŌSHI-todoke bakari, KENSHI wa tsukawasanu to iwareshi wa, hi-tsuke no tsumi ni ochi-irasezaru YŌ no SAIKYO to zo shirare-keru. Yotte kumi-shita no YORIKI DŌSHIN wa mōsu ni oyobazu, ICHIDŌ Ooka Dono no JINCHI ni FUKUSHITE, kono HYŌBAN kamabisushikariki.*

NEW CHARACTERS.—1094. 儲 *sate*, "well then!"—1095. 慾 *YOKU*, the same as 欲 (588), except that the latter is used of mere "wish" or "desire," whereas 慾 expresses "inordinate desire," "greed," or "lust."—1096. 底 *TEI* or *soko*, "bottom;" not to be confounded with (1097) 低 *TEI* or *hikui*, "low."—1098. 敏 *BIN* or *satoi* (or *hayai*), "quick-witted."—1099–1100. 推察 *SUISATSU*, "surmise."—1101. 寐 *BI* or *inuru*, "to sleep;" *conf.* No. 919.—1102. 喰 *kurau* or *kuu*, "to eat" ("mouth" and "food"),—a useful character, though not authorised by the dictionaries.—1103. 勘 *KAN* alone is *kangaeru*, "to consider" or "investigate."—1104. 譬 *HI* or *tatoeru*, "to compare."—(Observe 困 *KON* (966) semi-Japanised to *kōjiru* by dropping *n* final.)—1105. 調 *CHŌ* or *shiraberu*, "to investigate."—1106. 押 *Ō* or *osu*, "to push."—1107. 併 *HEI* or *shikashi*, "nevertheless."—1108. 旨 *SHI* or *mune*, "the sense or substance of words spoken by some one else," or equivalent to our quotation marks.—1109. 尤 *YŪ* or *mottomo*, "however."—1110. 檢 *KEN* or *shiraberu*, "to examine." The Phonetic is important; we have had it already in (石) 鹼 *SEKKEN*, "soap" (No. 858); another common instance is 1111, (節) 儉 *SEKKEN*, "thrift," "economy."—1112. 陷 *KAN* or *ochi-iru*, "to fall into."—1113. 智 *CHI*, "wisdom" ("knowledge" uttered through the "mouth").—1114–5. 評 *HYŌ* alone is "criticism" ("words" "equalising" things to their just proportions); 判 *HAN* or *BAN* alone is "a decision," "a judgment" (remember it by Solomon's order to cut the child in "halves" with a "knife"); 評判 *HYŌBAN* together is the public's critical judgment, *i. e.* "rumour," "fame."—1116. 囂 *GŌ* or *kamabisushi*, "vociferous" (the idea aptly rendered by "four mouths round one head.")

## CHAPTER III.

My lord Ōoka had quickly seen to the bottom of Hachirobei's heart, divining that, though not a particularly wicked man, he had been led by greed to refuse repayment of the nun's money. The thumb-tying which ensued prevented Hachirobei from sleeping when he went to bed, and from feeding himself at meal-times; above all, it interfered with his taking pen in hand to balance his accounts, and made everything more uncomfortable for him than can be



imagined. He was really at his wits' end, when, after the lapse of seven or eight days, he was again summoned to attend, and was addressed as follows:

"How goes it, Hachirobei? Has the loan of the three hundred dollars come to your recollection? No doubt you never repaid it, though you thought you had. Seeing it was that money which led Chikō to commit arson, she cannot be executed until the matter is cleared up. So make haste with your ponderings!"

Hachirobei could endure no longer. "My lord!" said he, "careful scrutiny of my ledgers has brought to light an entry of 'Borrowed three hundred dollars;' and though no name is attached, I make no doubt that the item referred to is the sum borrowed from Chikō."

"Then you admit that you borrowed it from Chikō?" insisted the judge.

"Yes, my lord, with all due respect. I admit it."

"You borrowed the three hundred dollars seven years ago; so the sum will now amount to over five hundred, allowing interest at the rate of three dollars a month. You must refund the whole of this. However, as it may inconvenience you to produce the entire sum at once, you shall pay it back at the rate of twenty dollars yearly in four instalments of five dollars each."

Having thus charged Hachirobei, his lordship was pleased to enquire Chikō's age; and on being informed that she was then sixty-three, he said, "Well, you will receive the five hundred dollars, principal and interest, in the manner I have just directed Hachirobei,—year by year. When the whole debt shall have been settled, you will be executed." And to the proprietor of the house where she lived, he said: "Give notice at once if Chikō dies, but no coroner need be sent for."

This sentence brought the whole matter to a close. The reasons underlying it were that at the rate of twenty dollars a year, it would take twenty-five years for the whole sum of five hundred dollars to be received back by Chikō who was then already sixty-three years of age, while furthermore the order simply to report her death without holding a coroner's inquest was dictated by the desire to save her from the capital punishment due to arson. The result of the judgment was to impress, not only the policemen and constables, but the whole city with admiration for my lord Ōoka's mercy and wisdom, and it became very famous.



919 寢	911 扶	903 咄	896 箒	888 談
920 益	912 候	904 遂	897 郎	889 錠
921 給	913 哉	905 昔	898 伊	890 件
922 猶	914 否	906 候	899 坂	891 祿
923 涯	915 貯	907 柄	(899) 阪	892 召
924 崖	916 蓄	908 浪	900 爽	893 暮
925 繁	917 質	909 昧	901 折	894 寡
926 昌	918 惜	910 消	902 追	895 婦



958 藏	951 選	943 誠	935 根	927 概
959 建	(951) 撰	944 隱	936 違	928 宛
960 遣	952 吳	945 懇	937 證	929 座
961 過	953 層	946 比	938 証	930 實
962 催	954 增	947 丘	939 悅	931 考
963 促	955 体	948 室	940 既	932 數
964 經	956 賢	949 宜	941 尼	933 節
965 迴	957 吞	950 早	942 着	934 限



991 憤	990 怒	982 了	974 殊	966 困
992 而		983 格	975 移	967 踏
993 據		984 重	976 似	968 驚
994 訴		985 騙	977 奪	969 警
995 因		986 捨	978 盜	970 拙
996 腹		987 荒	979 揃	971 怪
997 打		988 罵	980 息	972 仰
998 亭		989 詈	981 顏	973 毒



1031 薪	1023 墓	1015 脇	1007 暇	999 易
1032 締	1024 漠	1016 這	1008 恨	1000 巧
1033 叶	1025 募	1017 暫	1009 碎	1001 挨
1034 軒	1026 徐	1018 渡	1010 詮	1002 拶
1035 忽	1027 袋	1019 寂	1011 慰	1003 深
1036 燃	1028 震	1020 寞	1012 亥	1004 嘲
1037 拔	1029 藁	1021 莫	1013 刻	1005 彌
1038 隣	1030 屑	1022 模	1014 忍	1006 窮



1071 魄	1063 篤	1055 圖	1047 寄	1039 動
1072 怨	1064 柔	1056 吟	1048 棟	1040 紛
1073 晴	1065 振	1057 味	1049 濟	1041 急
1074 答	1066 恐	1058 享	1050 役	1042 逃
1075 始	1067 恩	1059 保	1051 糺	1043 坊
1076 滯	1068 吐	1060 捌	1052 懸	1044 咎
1077 帶	1069 極	1061 組	1053 遁	1045 漸
1078 牢	1070 令	1062 洲	1054 遺	1046 散



1110 撿	1102 喰	1094 儲	1087 決	1079 添
1111 儉	1103 勘	1095 慾	1088 呪	1080 罷
1112 陷	1104 譬	1096 底	(1088) 咒	1081 守
1113 智	1105 調	1097 低	1089 祝	1082 偽
1114 評	1106 押	1098 敏	1090 縛	1083 爰
1115 判	1107 併	1099 推	1091 依	1084 慮
1116 囂	1108 旨	1100 察	1092 封	1085 遊
	1109 尢	1101 寐	1093 疵	1086 游



蘇東坡詩集卷之四十一  
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蘇東坡詩集卷之四十一