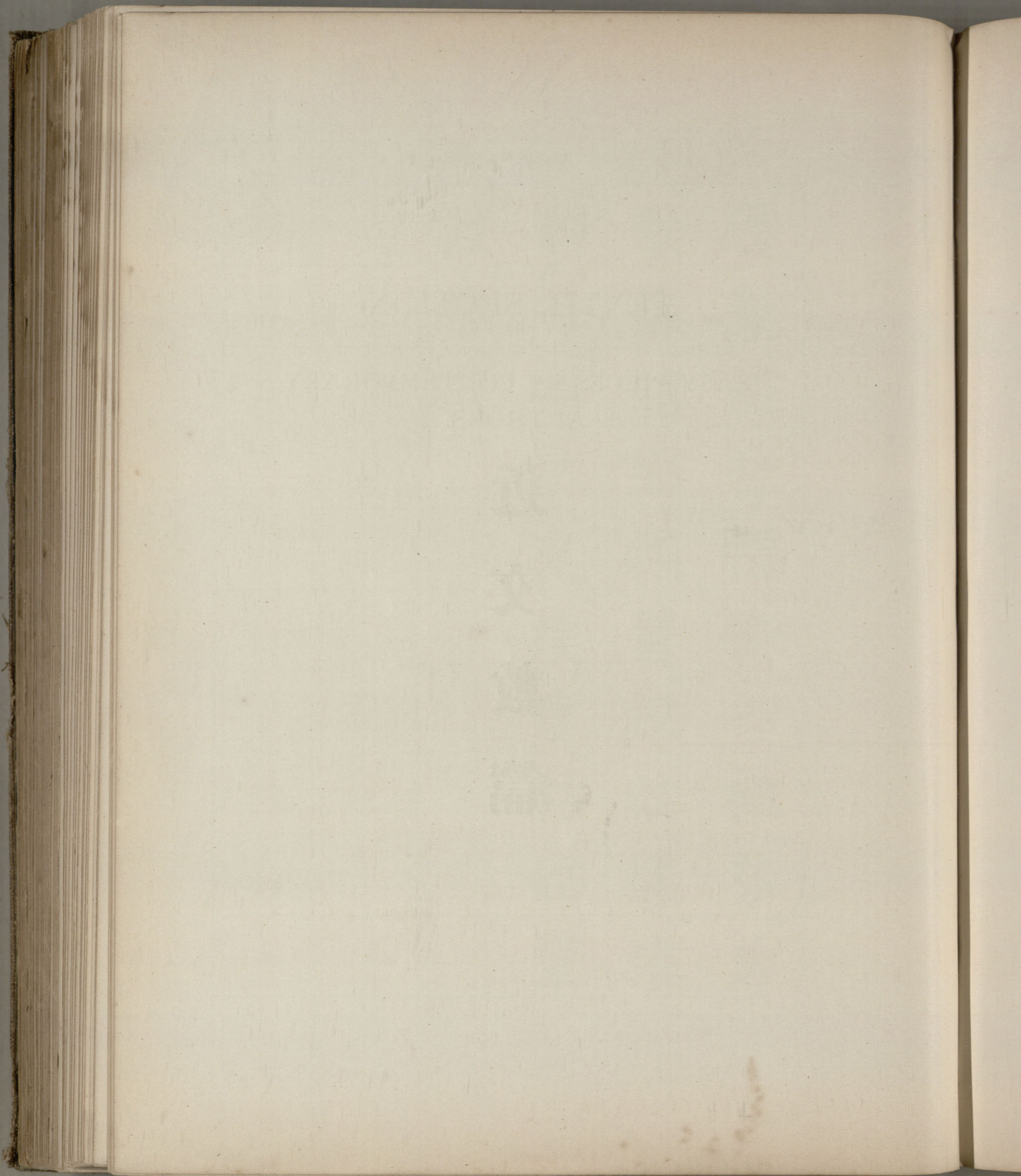


TENTH SECTION.

—  
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 行は世と遷れ心は時と變るを勿れ  
 一口に約するは脆く心に誓ふは堅し  
 一 義務と觀す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  
 ときは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  
 味の爲に食ふは狂なり笑ふべし衛生  
 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 SAIŌ.

- (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 SAIŌ)

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

He who hankers after strong drink injures his stomach; he who is intoxicated with wealth injures his bones.

Let your practice 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 eating, 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 flavour 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 by some one else.

### 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 hand 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 TSUKU) 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.

GIMU to, etc. Such antithetical Japanese (properly Chinese) phrases are sometimes best translated, as here instanced, by fusing them into one integrated sentence.

## 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と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辯を要せざる也、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、支那人の家屋は尚ほ具矮なれども、我邦の家屋は既に清潔ならずや、支那の劇場は尚ほ芝居なれども、我邦の劇場は既に大建築となれるにあらずや、支那の道路は尚ほ荒廢せるも、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、決して我祖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ことを、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と數十百年の前にあり、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、作戰と云ひ、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、

(田口卯吉著樂天録より抜萃)

“NIHON JINSHU RON” NO IS-SETSU.<sup>1\*</sup>

*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 shitagaite<sup>2</sup> 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 shibar<sup>3</sup> 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 odoroku-beki wa, KAMBUN wo kisuru no chikara nari to su. SHINCHŌ wa koto ni BUNGAKU ni oite SHŌREI suru tokoro arishi to iedomo, KESSHITE waga SORAI, ISSAI<sup>4</sup> no gotoki BUNSHŌ-KA wo idasazaru koto wa, SENJU sude ni kore wo RONZERI. Shiru-beshi<sup>5</sup>:—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*

\* This and the following numbers refer to the Notes on pp. 324-5.

† Many prefer the reading HIKAKU.

*wo RYŌGA suru ni taru<sup>6</sup> no GAKUSHI GISHI ari. Shikō shite SHINA ni oite wa, ICHI-NIN mo nashi. Waga kuni ni oite wa HARI wo SEISHI, biiru<sup>7</sup> 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,<sup>8</sup> SHŌHAI no wakarū<sup>9</sup> tokoro wa mattaku koko ni ari. HŌJUTSU to 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 is 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 been produced there 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 electrical work, 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. *Shitagatte*:—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 and villages.

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" (尸) was <sup>1</sup>Mononobe, his surname (苗字) was <sup>2</sup>Ogyū, his personal ("Christian") name or "JITSUMYŌ" (實名) was <sup>3</sup>Sōmatsu, his "ZOKUMYŌ" (俗名) or common name was <sup>4</sup>SŌEMON, his "azana" (字) or nickname was <sup>5</sup>MOKEI, his "Gō" (號) or literary pseudonym was <sup>6</sup>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

大日本人名辭書  
日本社會字彙

林道春

茂卿徂徠

5 松物部  
4 荻生  
3 雙  
2 徂徠



佐藤  
一齋

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 *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. Better read thus than BAKUSHU, which would be the normal sound of the characters. 8. This was written shortly after the China-Japan war of 1894-5.—9. *Wakaru* does not here mean "to understand," but preserves 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、管の根の長き春  
 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す去らずに見物せんとす、俳優がおさまるのおさまらぬのゝ面倒も無く、場代が高いの廉いのゝ論も無く、大の蟲負は一人あれど、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。おぎやあゝの産婆から始まつて、わらちで出る打出しのどまんどんが、どん底のよし。夢若しるを。

## YUME NIKKI.

(DAI ICHI-MAL.) Kōda ROHAN<sup>1</sup>.

*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 kurasu<sup>2</sup> 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-shirenu<sup>3</sup> mono ni sasagu. Sareba suga-no-ne no<sup>4</sup> 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 kayou<sup>5</sup> mado no moto ni shirushi; hiru-ne no yume wa, tomoshibi no chiratsuku ni oi no me no hana ni mayou to mo,<sup>6</sup> sono yoru shirushte; yume no uchi nite waga suru shibai<sup>7</sup> 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<sup>8</sup> MENDŌ MO naku; badai ga takai no, yasui no no RON mo naku; DAI no hiiki wa hitori aredo, sore ni MAKU yarō<sup>9</sup> 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 deru uchi-dashi no do-don-don ga donzoko no yoshi.<sup>10</sup>*

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 there be one actor whom I specially patronise! The play will be entitled "A Dream Diary or the Single Butterfly." Already I hear the hero's first puling 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 入 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* (*conf.* p. 213).—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 ヌ as *sute-gana* 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. Here and below the first *no* is enumerative, the second genitive.—9. 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.

10. 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 the 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 the peculiar sort of fun which the Japanese enjoy.

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、大の革かばんと高帽とは網棚に置き、小の革囊をば右手めに引きつけ、シヨウルを敷きて悠然と腰打掛け、外套のかくしより略帽取り出して被かきたまふ、蝙蝠傘手袋なんどい云はずもあるべし。金縁の眼鏡の薄墨色の玉にして、度の在りとも見えぬ、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むれば、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、頭を凭もたせ、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、紳士旅行案内を懐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む、名の得  
 知れぬ西洋の刺煙草を簾以て躬親か  
 ら巻きたまふ也、又去ばらくして瀛  
 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、程なく午時ひるになりて、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は  
 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、  
 大の牛肉にして小のバター也、紳士は  
 此に於て起つて大の革囊を探り、麥  
 酒一本を取出だしぬ、栓抜とコップ  
 とは紳士固より用意したまへるな

り、麥酒を飲むこと一口にして、紳  
 士はナイフを以てバターをパンに塗り  
 て食ふ、パンを食ふこと一口にして、  
 紳士は更に肉にく又を以て牛肉を食ふ、  
 斯くして紳士は午餐を了りぬ、午餐  
 を了りたる時瀛車正に停車場に達し  
 ければ、紳士は柿二個を買ひて食ひ  
 ぬ、蓋し、食後菓物を用ゆるは頗る  
 胃に適するを以て也、柿を食ひ了り  
 て紳士は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はマニラの葉  
 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  
 なや鈍おそくも見おとさんとしたりけ  
 り、時計、指環、眼鏡の外に今一つ  
 の金こたあれ、讀者忘れたまふな、

とは紳士の御齒  
 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  
 取出だしぬ、香  
 水瓶是れ也、あ  
 ゝ我の早や書つ  
 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、曰く何、  
 曰く何、

(讀賣新聞轉載)

## KISHA-CHŪ NO TŌSEI SHINSHI.

(KOSEN.)

*Nanigashi-eki nite chūtō-shitsu ni nori-komitaru tōsei-shinshi, taka-bō ni aya-rasha no*  
*ni-jū-gwaitō; sore wo nugeba, shira-cha no gwaitō, zubon no tate-jima no 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 ko-yubi 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. Ko-tabi 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-idete, 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 mite*  
*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-kuchi 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 kudamono 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 ha-maki wo tori-idashi, YŪYŪ to sui-tamau. Kono SHINSHI SANSHU no tabako wo sui-tamau nari. Ana ya! ozoku mo mi-otosan to shitari-keri:—TOKEI, yubi-ua, megane no hoka ni, ima hitotsu no KIN koso are! TOKUSHA 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 SHIMBUN” 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 this watch 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, leant 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 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 "Street-crier's Newspaper.")

#### 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 for "cup" but for "glass," is another instance of such change of meaning—*Sudare*, properly "a bamboo blind," is also used by smokers to denote a little contrivance for rolling cigarettes.

## 房州一見の記

饗庭篁村

我が異躰同心の友龍泉居士が旅行の  
 勧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  
 に推し込て隨分の雑踏なり我々一行  
 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去たりし  
 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船は静  
 かに波を破りて夏島猿島を右に見て  
 浦賀灣に入り去ばらく足を止むれば  
 爰かしてより小舟を漕ぎつれて鰯は  
 菓子はと賣りに出る者多し船の客は  
 あわたゞしく爰に晝餉を去たゞめ又  
 乗り下りせる者もあり是より浪少し  
 荒けれどさして動揺を覺ゆるほどに  
 もなし目を立てゝ見ると狂ぜし鋸山  
 まことに鋸の如くなれど雀島に今は  
 雀多からぬ船は保田（鋸山の麓なり）

をはじめて加知山、多田良、船形、  
 那古あ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  
 浪静なれば海水浴をあまに最も適  
 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  
 爰に集りて繁昌あり北條の戸口とも  
 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  
 様子あり館山の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  
 むる中にも沖なままとてこちを骨ぐ  
 るみによく叩きて酢味噌に和へたる  
 の口に珍しく都の土産にもと云ひた  
 し此地の東京よりの幾度り暑さも増  
 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いかれ  
 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  
 ならんあ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  
 儲も遊び所を撰み玉ふことには敏き  
 事よと密かに舌を吐きぬ

BŌSHŪ IKKEN NO KI<sup>1</sup>.

(AEBĀ KŌSON.)

Waga ITAI DŌSHIN no tomo RYŪSEN KOJI<sup>2</sup> ga RYOKŌ no susume ni norite, BŌSHŪ IKKEN wo omoi-tachitaru ni, DŌKŌ<sup>3</sup> 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-bori<sup>4</sup> 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 osli-komite, ZUIBUN no ZATTŌ nari. Ware-ware IKKŌ no NIMOTSU-zoroi 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 miqi 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 miqi ni mite, Uraga WAN ni iri, shibaraku ashi wo todomureba, koko kashiko yori ko-bune wo kogi-tsurete, "Sushi wa!" "KWASHI wa!" to uri ni izuru mono ōshi. Fune no KYAKU wa, awatadashiku koko ni hiruge wo shitatame; mata nori-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-jima<sup>5</sup> 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 Yoshiyasu<sup>6</sup> 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-tsukeba, azarakeki uwo wo CHŌjite, kazu-kazu susumuru naka ni mo, "oki-namasu" tote, kochi wo hone-gurumi ni yoku tatakite, su-miso ni actaru wa, kuchi ni mezurashiku, miyako no tsuto ni mo to ūtashi. 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 soul, though two bodies), 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 makes the Awa trip. This steamer, as a matter of fact, is more a cargo-boat than anything else. So little account does she take 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 Uruga 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 servants<sup>7</sup>. 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 mentioned on p. 304, 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. 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 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** "HAKKEN-DEN," 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あれば大めかしの連中も只一日にて一盪引かれたり去れど土地の人の丹塗にぬりの如きに比べては尚ほ東男の資格の失はざるべし斯く健康色とありたるからに日陰を撰みて山の中に閉ぢ籠るべきにあらを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られたる當あしに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の皆あ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浴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一切ども簾のちぎれたるあ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は沸きて泡立ちる中に足踏み込み脊を曝き苦み想ひやるべし我々の暑さ云ふに足らぬ松田を出はるれば濱邊にて眼界新たあり白渚真浦和田あといふ所を過ぎてまき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に横にのみ枝をさき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ば行くほど進めば進むに従ひ景色の面白さ云ふばかりあし大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馬蹄石として今も馬の蹄の跡ある石多く他に絶てあき所あり望み玉はあはび取る海人に仰せられいへと土地の人真顔にて話を成程此地は嶺岡の牧の續きあれば太夫黒も出しあらんが洞より顯はれたるい虚ほらあ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い知らざ

るが如し是より波太なふとといふ所まで本州第一の景色なり狐島、横島、辨天島、海鹿島あど無數の小島碁布羅列せる中に蓬島(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せ故に土地の者は仁右衛門島また島の仁右衛門と稱せ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ある様あるや渡りて見たかりしか果さを是より磯村、前原、東條、濱菰を過て天津に至る天津は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あり是より濱を離れて山に入り長さ五十間と四十分ほどの隧道二つを潛り小湊に達せ誕生寺いさをがに日蓮宗一致派の大



本寺だけありて立派なり常に  
 も參詣多しものと蓮華潭とい  
 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  
 堂の近ごろの建立ありとい隨  
 分度々の御難に罹りし御寺あ  
 り妙の浦の今鯛の浦と唱へ殺  
 生禁斷ある爲め鯛鮓あど多く  
 船にて見物に廻るもの餌を蒔  
 きて船を叩けば集りて浮かみ  
 上ること池の金鯉ひのこの如しまた  
 奇觀あり

(叢竹)

## BŌSHŪ IK-KEN NO KI.

(SHŌZEN.)

KAISUI wo abite hi ni sarasu koto nareba, ō-mekashi no RENJŪ mo tada ICHI-NICHI nite hito-  
 shūbu 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. Ko-  
 minato 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 kirushimi omoi-yaru-beshi. Ware-ware no atsūsa 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 te-HON nari to  
 omowaru. Koko nite "ZEKKEI! MYŌKEI!" to hometaru ni, yukeba yuku hoko, susumeba susumu  
 ni shitagai, KESHIKI no omoshiroa 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 taele 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 hora<sup>1</sup> naran. Izuku 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. Kītsune-jima, Yokojima, BENTEN-jima, Ajika-jima, nado MUSŪ no SHŌTŌ KIFU RARETSU suru naka ni, Yomogi-jima (Nabuto-jima to mo iu) to iu ari. Koko ni wa JISHŌ<sup>2</sup> 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 Iso-mura, 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 chūkagoro 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; fune nite KEMBUTSU ni mawaru mono, e wo makite funabata wo tatakeba, atsumarite ukami-agaru koto ike no ligoi 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 pæan 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 own sufferings from the heat are not worth mentioning in comparison.

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 A.D. 1177 to 1181; 元祿 (GENROKU) mentioned a little lower down, lasted from 1688 to 1704, and 嘉永 (KAEI) 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黄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恵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来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的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可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か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ま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す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  
 にあらず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す

るに由あ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が故なり  
 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ご  
 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す  
 れば世界中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む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む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八十九十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ざる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ど又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ず天道若し人に可ならむ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む否を地球その物

も現在の有様に在る可らざる筈あり左れば天道可あるが故に物の存在をあるのみ物の存在をあるが故にとて天道特に可なるにあらむ物を見て故さらば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大機關の大を知らざるものあ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あり日月星辰の大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各自家の境遇に安んじて必ず満足の意を表するとならん又これに満足せると同時に之を謝するの目的を得ずして悠々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遺す所なく一微塵も機關中の一部

分を成しあがら特に謝するに由あ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  
 所なきが如くなればあり臟腑筋肉を數へ盡して人身なき  
 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あれば自から其分に満足して大機關  
 の不可思議を觀し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は發起するに由  
 あし唯吾々の人間の子にして文明進歩的の動物あるを知  
 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遺さん  
 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  
 切無用な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兔に角に之を  
 妨げずして愚民の徳心を維持すること今の俗世界に於て智者の事あ  
 り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などの意に非ざるなり)

福澤論者著福翁百話

### SHAON NO ICHINEN 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 shi-ji no henkwa naki  
 namboku ryōkyoku sekidō chokka no chi ni mo, shōzu-beki wo shōji, ikusu-beki wo ikushite,  
 anjo tari. Nakanzuku ningen no kwairaku wo ieba, shinshin no undō 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 yashinai-beshi, motte seishin wo



*tanoshimashimu-beshi. Mashite kono yo wa SHIMPO KAIRYŌ no KWATSU-GEKIJŌ ni shite, HO-HO SAIGEN nashi to areba, tatoi KONNICHI 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 munashikarazu, 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 ZŌBUSSHU nado kari ni na wo mōkete kore ni kisureba, SHUBI mattaki ga gotoku naredomo, sude ni ZŌBUSSHU areba, sono ZŌBUSSHU 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, masashiku sono KIKWAN-CHŪ no ICHI-BUBUN nareba, kore wo tatoeba GENDŌ-RYOKU taru JŌKI 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 shi-nagara, 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 KA naru 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, RYŌ-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 KA nari, kano TEN wa hito ni FUKA nari to RYŌ-RYŌ ai-narabi, NINGEN wa saiwai ni kano FUKA naru TEN wo satte, kono KA naru 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 katsutē 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, aete kore wo HAISHA sezaruru wa, EMBŌ sezaruru ga yue nari to shiru-beshi.

Mata aruiwa NINGEN ga NINGEN no SEI wo ukete, kono yo ni umaretaru wa, arigatashi nado iu mono aredomo, moto yori 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 nakaru-beshi. 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 narazu shite, mono ni FU-TEKITŌ 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-bekarazuru hazu nari. Sareba TENDŌ KA naru 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 SATA 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 JIJŌ 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, aotide 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* aru-beshi. Sono KAISHI-gataki *wa* KA *nari 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* urei *nashi to* sezu. HIKKYŌ SHAON *no* NEN *wa*, hito *no* SHINJIN *yor*i 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 the tracts 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 them 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 himself would not know 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 civilization 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 little. 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 sentiment 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. The author died in 1901, but new editions of his works continue to pour from the press. No other Japanese writer offers so perfect a model of a style at once simple, forcible, and idiomatic, no other expositor of ideas 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 modern 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, this not being the proper place to discuss the substance of his books. Fukuzawa's intellectual and moral horizon, his teaching, the probable effects of his wide-spread influence, form a distinct question, and one on which opinions will doubtless differ widely. A slight attempt to estimate his merits and failings has been made in *Things Japanese*, article "Philosophy," to which the student is accordingly referred. The popular "Jiji Shimpō" newspaper which Fukuzawa edited for many years, and the Keiō Gijuku University at Tōkyō which he founded and long presided over, continue, after his death, to disseminate his ideas.

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 Anglicisms, 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 6-7 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 rhythmical order of the original with pedantic exactness.—Having stated that Fukuzawa's pure style does not deal in Anglicisms, we must modify the assertion by granting that CHIKYŪ *sono mono*, “the globe itself,” on the last line (upper column) of p. 347, 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と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こ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に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徵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こ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ざ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  
 教授をなすとす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こ  
 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  
 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  
 ども歴史上に於て之を説くは已むを得  
 ざると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こ  
 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も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をのみ必要なること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を粗略になすの弊あり經書を説くも史類を講ずるも皆一様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

事柄を粗略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ず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と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ありては此の如き奇怪説も猶己むを得ざるとなるべけれども教育殊に智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ことせざるを得ず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從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ざるなり

## KANGAKU-SHA.

(BUNGAKU 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, 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 wo waga GAKUJUTSU GIGEI to nasu wo etaru mono nareba, KANGAKU-SHA no KŌKUN wa JITSU ni ōi nari to iwazaru wo ezu. Shikaredomo, KONNICHI 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 CHUSHU suru no FUKA naru wo satoru-beki hazu naru ni, KONNICHI SHIN-SEKAI no IJŌ 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, KONNICHI 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 aete KŌKŌ no HYŌJUN to nashi, aruiwa YŌRŌ no REISEN wo tote 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 KONNICHI no RIGAKU wa KESSHĪTE 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 HANSHĪTE, OTSU-SHITSU nite wa TEN ga KŌKŌ no TOKU ni KANJĪTE, izumi wo HENJĪTE 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

\* Another (more Japonised) reading is *haikase*.

*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 itarite wa, JITSU ni GAITAN ni taizaru 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 taizaru koto kaku no gotoshi. KANGAKU-SHA wo mochiyuru ni tsuite wa, kanarazu JŪBUN ni CHŪI wo kuwazaru-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 HITSUYŌ 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 toku 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 UMI 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 BŌGAI suru no osore aru mono TŌ wo KINZURU wa, moto yori GAI aru mono wo KINZURU yuen ni shite, koto ni sono CHŌYŌ 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 yurusa-*

*zaru 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 BŌGAI wo motte GAI to nasu no hoka ni, sara ni KONNICHI no KALMEI 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, KINZARU-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 might be some fifty years of age, and 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 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 as pernicious, 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. "fortunate old man." They were reissued in 1899, under the title of 天則百話 "Tensoku Hyakuwa," 天則 signifying "natural law." The following titles of some of the essays in the volume here quoted from have been taken at random: "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."—As may be inferred from these titles, Katō's thought on matters social and philosophical runs much in the same lines as Fukuzawa's, being rationalistic and utilitarian.

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*.

### ○旅順開城規約

一月三日午後大本營着電  
旅順攻圍軍司令官報告

昨日午後九時四十五分を以て本調印を終りし開城規約本文左の如し

第一條 旅順要塞及び該港にある露國

の陸海軍々人及び義勇兵並に官吏は

總て之を捕虜とす

第二條 旅順口に於ける全堡壘、砲臺、

艦艇、兵器彈藥、馬匹其他一切の軍

用諸材料官舎官有諸物件は現状の儘

之を日本軍に引渡すものとす

## 第三條

前二箇條を承諾するに於ては其擔保として來る一月三日正午迄に椅子山、小柵子山、大柵子山及其東南一帶の高地上にある堡壘、砲臺の守備を撤し日本軍に交附すべし

## 第四條

露國陸海軍に於て本規約調印の當時に現存せる第二條の諸物件を破壊し又は其他の方法に於て現狀を變更すと認むるときは談判を廢止し日本軍は自由の行動を取るべし

## 第五條

在旅順口露國陸海軍官憲は旅順要塞配備圖、地雷水雷、其他危險物の布設圖及び在旅順口陸海軍編成表、陸海軍將校官職等級氏名簿、文官々職氏名簿、軍隊艦艇艇名簿及其乘組人員名簿、普通人民の男女人種職業員數表を調製し

日本軍に交附すべし

## 第六條

兵器（各人の携帯兵器を含む）彈藥、軍用諸材料、官舎、官有諸物件、馬匹、艦艇及其内部の諸物件（私有物を除く）は悉く之を現在の位置に整置すべし其受授の方法に關しては日露兩軍の委員に於て規定するものとす

## 第七條

日本軍は露軍の勇敢なる防禦を名譽とするに依り露國陸海軍將校及所屬官吏に帶劍及び直接生活に必要なる私有品の携帯を許す又前記將校、官吏及び義勇兵にして本戦役の終局に至るまで武器を取らず如何なる方法に於ても日本軍の利益に反對する行爲を爲さざること筆記宣誓するものは本國に歸還することを承諾す陸海軍將校には各人に一名宛の從卒を隨行

せしむることを許す此從卒は特に宣誓解放をなす

第八條 武装を解除したる陸海軍下士卒及義勇兵は其制服を着用し携帯天幕及所要の私有物件を携へ所屬將校の指揮を以て日本軍の指示する集合地に至るべし但其詳細に關しては日本軍の委員に於て之を指示す

第九條 旅順口にある露國陸海軍の衛生部員及び經理部員は病傷者及び俘虜の救護給養の爲め日本軍に於て必要と認むる時期迄日本軍の衛生部員及經理部員指揮の下に殘留して引續き勤務に服せしむべし

第十條 普通人民の處置、市の行政會計事務及之に關する書類の引繼ぎ其他本規約執行に關する細則は本規約附録に於て規定す  
右附録は本規約と同一の効力を有す  
第十一條 本規約は日露兩軍に於て各一通を製し調印の時より直ちに効力を生ず

## RYOJUN KAIJŌ KIYAKU.

(ICHI-GETSU *mikka* GOGO DAI-HON-EI CHAKUDEN.)

RYOJUN KŌI-GUN SHIREI-KWAN HŌKOKU.

SAKUJITSU GOGO KU-JI SHI-JŪ-GO FUN *wo motte* HON-CHŌIN *wo owarishi* KAIJŌ KIYAKU HOMMON SA *no gotoshi* :—

DAI ICHI-JŌ.—RYOJUN YŌSAI *oyobi* GAIKŌ *ni aru* ROKOKU *no* RIKKAI-GUN GUNJIN, *oyobi* GIYŪ-HEI, *narabi ni* KWANRI *wa, subete kore wo* HORYO *to su.*

DAI NI-JŌ.—RYOJUN-KŌ *ni okeru* ZEN-HŌRUI, HŌDAI, KAN, SEN, TEI, HEIKI, DAN-YAKU, BAHITSU, *sono* TA ISSAI *no* GUN-YŌ SHO-ZAIRYŌ, KWANSHA, KWAN-YŪ SHO-BUKKEN *wa, GENJŌ no* mama *kore wo* NIHON-GUN *ni hiki-watasu mono to su.*

DAI SAN-JŌ.—ZEN NI-KA-JŌ *wo* SHŌDAKU *suru ni* oite *wa, sono* TAMPO *to shite, kitaru* ICHI-GETSU *mikka* SHŌGO *made ni* ISU-ZAN, SHŌ-ANSHI-ZAN, DAI-ANSHI-ZAN, *oyobi sono* TŌNAN ITTAI *no* KŌCHI-JŌ *ni aru* HŌRUI HŌDAI *no* SHUBI *wo* TESSHI, NIHON-GUN *ni* KŌFU *su-beshi.*

DAI YO-JŌ.—ROKOKU RIKKAI-GUN *ni oite* HON-KIYAKU CHŌIN *no TŌJI ni* GENZON *seru* DAI NI-JŌ *no* SHO-BUKKEN *wo* HAKWAI *shi*, *mata wa* sono TA *no* HŌHŌ *ni oite* GENJŌ *wo* HENKŌ *su to mi-tomuru toki wa*, DAMPAN *wo* HAISHI *shi*, NIHON-GUN *wa* JIYŪ *no* KŌDŌ *wo toru-beshi*.

DAI GO-JŌ.—ZAI RYOJUN-KŌ ROKOKU RIKKAI-GUN KWANKEN *wa*, RYOJUN YŌSAI HAIBI-ZU, JIRAI, SUIRAI, *sono* TA KIKEN-BUTSU *no* FUSETSU-ZU, *oyobi* ZAI-RYOJUN-KŌ RIKKAI-GUN HENSEI-HYŌ, RIKKAI-GUN SHŌKŌ KWANSHOKU TŌKYŪ SHIMEI-BO, BUNKWAN KWANSHOKU SHIMEI-BO, GUNTAI, KAN, SEN, TEI MEIBO, *oyobi sono nori-kumi* JIN-IN MEIBO, FUTSŪ JIMMIN *no* DANJO, JINSHU, SHOKUGYŌ, INSŪ-HYŌ *wo* CHŌSEI *shi*, NIHON-GUN *ni* KŌFU *su-beshi*.

DAI ROKU-JŌ.—HEIKI (KAKUJIN *no* KEITAI HEIKI *wo fukumu*), DAN-YAKU, GUN-YŌ SHO-ZAIRYŌ, KWANSHA, KWAN-YŪ SHO-BUKKEN, BAHITSU, KAN, SEN, TEI, *oyobi sono* NAIBU *no* SHO-BUKKEN (SHIYŪ-BUTSU *wo nozoku*) *wa*, *kotogotoku kore wo* GENZAI *no* ICHI *ni* SEICHI *su-beshi*. *Sono* JUJU *no* HŌHŌ *ni* KWANSHITE *wa*, NICH-RO RYŌ-GUN *no* I-IN *ni oite* KITEI *suru mono to su*.

DAI SHICHI-JŌ.—NIHON-GUN *wa*, RO-GUN *no* YŪKAN *naru* BŌGYO *wo* MEIYO *to suru ni yori*, ROKOKU RIKKAI-GUN SHŌKŌ *oyobi* SHŌZOKU KWANRI *ni* TAIKEN *oyobi* CHOKUSETSU SEIKWATSU *ni* HITSUYŌ *naru* SHIYŪ-HIN *no* KEITAI *wo yurusu*. *Mata* ZENKI SHŌKŌ, KWANRI, *oyobi* GIYŪ-HEI *ni* SHITE, HON-SEN-EKI *no* SHŪKYOKU *ni* *itaru made* BUKI *wo torazu*, *ika naru* HŌHŌ *ni oite mo* NIHON-GUN *no* RIEKI *ni* HANTAI *suru* KŌI *wo nasazaru koto wo* HIKKI SENSEI *suru mono wa*, HONGOKU *ni* KIKWAN *suru koto wo* SHŌDAKU *su*. RIKKAI-GUN SHŌKŌ *ni* *wa*, KAKU-JIN *ni* ICHI-MEI-ZUTSU *no* JŪSOTSU *wo* ZUIKŌ *seshimuru koto wo yurusu*. *Kono* JŪSOTSU *wa*, TOKU *ni* SENSEI KAIHŌ *wo nasu*.

DAI HACHI-JŌ.—BUSŌ *wo* KAIJO *shitaru* RIKKAI-GUN KASHI-SOTSU *oyobi* GIYŪ-HEI *wa*, *sono* SEIFUKU *wo* CHAKUYŌ *shi*, KEITAI TEMMAKU *oyobi* SHOYŌ *no* SHIYŪ-BUKKEN *wo tazusae*, SHŌZOKU SHŌKŌ *no* SHIKI *wo motte* NIHON-GUN *no* SHISHI *suru* SHŪGŌ-CHI *ni* *itaru-beshi*. *Tadashi sono* SHŌSAI *ni* KWANSHITE *wa*, NIHON-GUN *no* IIN *ni oite* *kore wo* SHISHI *su*.

DAI KU-JŌ.—RYOJUN-KŌ *ni* *aru* ROKOKU RIKKAI-GUN *no* EISEI-BUIN *oyobi* KEIRI-BUIN *wa*, BYŌSHŌ-SHA *oyobi* FURYO *no* KYŪGO KYŪYŌ *no tame*, NIHON-GUN *ni oite* HITSUYŌ *to mi-tomuru* JIKI *made*, NIHON-GUN *no* EISEI-BUIN *oyobi* KEIRI-BUIN SHIKI *no moto ni* ZANRYŪ *shite*, *hiki-tsuzuki* KIMMU *ni* FUKUSESHIMU-*beshi*.

DAI JŪ-JŌ.—FUTSŪ-JIMMIN *no* SHOCHI, SHI *no* GYŌSEI KWAIKEI JIMU, *oyobi* *kore ni* KWANSURU SHORUI *no* *hiki-tsugi*, *sono* TA HON-KIYAKU SHIKKŌ *ni* KWANSURU SAISOKU *wa*, HON-KIYAKU FUROKU *ni oite* KITEI *su*.

MIGI FUROKU *wa*, HON-KIYAKU *to* DŌITSU *no* KŌRYOKU *wo* YŪSU.

DAI JŪ-ICHI-JŌ.—HON-KIYAKU *wa*, NICH-RO RYŌ-GUN *ni oite* *ono-ono* IT-TSŪ *wo* SEISHI, CHŌIN *no toki yori* *tadachi ni* KŌRYOKU *wo* SHŌZU.

## \*AGREEMENT FOR THE CAPITULATION OF PORT ARTHUR.

(Telegram received at the Military Headquarters on the afternoon of the 3rd January. Report from the Commander-in-Chief of the Army investing Port Arthur.)

The following is the text of the agreement for the capitulation formally signed yesterday at 9. 45 P.M.

ART. I.—The military and naval troops of Russia in the fortress and harbour of Port Arthur, as well as the volunteers and the officials, shall all be made prisoners.

ART. II.—All the forts and batteries of Port Arthur, the men-of-war, torpedo-craft, and other vessels,† the arms, ammunition, horses, and all and every other *matériel de guerre*, official buildings, and official property shall be handed over as they stand to the Japanese Army.

ART. III.—When the two foregoing articles shall have been agreed to, all the forts and batteries at Isu-zan, Shō-Anshi-zan, Dai-Anshi-zan, and on all the heights to the south-east of these shall be evacuated and handed over to the Japanese Army by way of guarantee, not later than noon of the 3rd January next.

ART. IV.—Should it be recognised that the Russian military or naval forces have destroyed or otherwise altered any of the objects enumerated in Art. II., and existing at the time of the signing of this Agreement, the present negotiations shall be broken off and the Japanese Army shall resume its freedom of action.

ART. V.—The Russian military and naval authorities at Port Arthur shall compile and hand over to the Japanese Army maps showing the arrangement of the fortress ‡, the position of fougasses, torpedoes, and other dangerous objects, as well as lists of the organisation of the military and naval forces in Port Arthur, the roll of military and naval officers with their posts, ranks, and full names, the roll of civil officials with their posts and full names, rolls of the military corps, and of men-of-war, torpedo-craft, and other vessels, together with lists of their crews and tables of the non-combatants §, with their sexes, nationalities, and occupations.

ART. VI.—The arms (including those carried by individuals), ammunition, all *matériel de guerre*, official buildings, and official property of every description, horses, men-of-war, torpedo-craft, and other vessels, together with all objects (excepting private property) on board of these, shall be left in their present positions. The method of transfer of all these objects shall be agreed upon between the Japanese and Russian Commissioners.

\* More idiomatically, "Articles of Capitulation," etc.

† 艦船艇 is more lit. "warships, (non-war-) ships, and torpedo-craft," the order of the words being due to the fact that 艦船 existed as the general designation of "men-of-war and merchant-vessels," before the invention of torpedoes.

‡ More idiomatically, "the defences."

§ Lit. "ordinary persons."

ART. VII.—The Japanese Army will, in honour of the gallant defence made by the Russian Army, allow the Russian military and naval officers and the civil officials attached to the Russian Army and Navy to retain their swords, and to take with them such personal effects as may be directly necessary for their subsistence. Furthermore, the above-mentioned officers, officials, and volunteers shall be permitted to return to their native country on condition of their pledging themselves by a written oath not to take up arms until the close of the present war, and to refrain from performing any action whatsoever contrary to the interests of the Japanese Army. Every military and naval officer shall be allowed to take with him one soldier as an attendant, who shall be specially released on parole.

ART. VIII.—The disarmed military and naval non-commissioned officers, men, and volunteers shall, in their uniform and with portable tents and their requisite personal effects, assemble under the command of their respective officers at the rendezvous indicated by the Japanese Army. The details of this arrangement will be indicated by the Japanese Military Commissioners.

ART. IX.—The members of the sanitary and accountant departments of the Russian military and naval forces at Port Arthur shall remain in the discharge of their duties of caring for and feeding the sick, wounded, and prisoners under the direction of the members of the sanitary and accountant departments of the Japanese Army, during such time as the Japanese Army may deem necessary.

ART. X.—Detailed regulations for the disposal of the non-combatants, the transfer of the administrative and financial business of the municipality, and of the documents relating thereto, as also for the execution of this Agreement, shall be provided for in a Supplement to this Agreement.

The said Supplement shall have the same force as this Agreement.

ART. XI.—The Japanese and the Russian Army shall each draw up one copy of this Agreement, which shall become operative from the time of its signature.

*Note.*—Russian students who may honour our book with their perusal will scarcely need assuring that no disrespect to their country is intended by the insertion of this piece, which happened to be the most concise one available to print as a specimen of the modern style of treaties and conventions, and at the same time of terms connected with warfare. The frequent use of 及 *oyobi* to render “and” or “as well as,” and the minuteness of some statements, with the tautology which that minuteness entails, are “Europeanisms.” In fact, in this whole class of documents the so-called original might generally be taken for a translation, and sometimes actually is so. Many of the Japanese laws, for instance, are borrowed textually from an existing French or German model.

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NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1688. 賞 SHŌ, “a reward” (“honouring” with “treasures”).—1689. 銘 MEI, “an inscription,” hence a “precept” (“names” of illustrious models engraved in “metal”).—1690. 迂 U or *mawari-dōi*, “roundabout,” “vague.”—1691. 塞 SOKU or *fusagu*, “to fill up,” “obstruct.” Also read SAI, “a fortress.”—1692. 貪 TON or *musaboru*, “to covet” (wanting “wealth now”).—1693. 胃 I, “the stomach” (that part of the “flesh” into which the produce of the rice-fields goes). Do not confound it with (1694) 胃 CHŪ or *kabuto*, “a helmet,” in which the stroke comes out at the top. 兜 (No. 1387) is another character also read *kabuto*.—1695. 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).—1696. 遷 SEN or *utsuru*, “to remove.”—1697. 脆 ZEI or *moroi*, “brittle” (from “flesh” and “dangerous”)—1698. 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. 901, signifies “to break!”)—1699. 餅 *mochi*, “a rice-cake” (from “to eat,” and 并 used phonetically, its 音 being HEI).—1700. 棚 HŌ or *tana*, “a shelf.”—1701. 勉 BEN or *tsutomeru*, “to exert oneself.”—1702. 肴 KŌ or *sakana*, “any food taken with *sake*,” specifically “fish.”—1703. 愚 GU or *oroka*, “foolish.”—1704. 憐 REN or *awaremu*, “to pity.” Compare it with (1038) 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. 919, p. 167. SUI MIN 睡眠 is a favourite compound signifying “slumber.”—1708. 垂 SUI or *tareru*, “to hang down,” “to droop.”—1709. 猫 MYŌ (BYŌ) 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. 隧 SUI or *ana-michi*, “a tunnel.”—1712. 樹 JU or *ki*, “a tree:” 樹木 JUMOKU means “trees.”—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 is (1715) 綿 MEN or *wata*, “cotton wool.”

1716. 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. 324. 徂 alone signifies “to go;” 徠 “to en-

tain hospitably." Both may be easily read off by means of their Phonetics.—1728. **儒超** JU, "a Confucianist" (a "man searching after" [Jap. *motomeru*] the truth).—1729. **鑛** (also written **礦**) *aragane*, "ore;" more often **鑛** KŌ, "mining."—1732. **術** JUTSU, "an art."—1731. **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** KYŪ or *naku*, "to weep,"—1747. **喫** KISSURU "to swallow,"—said of eating, and especially of smoking.—1748. **演** EN or *noboru*, "to extend," "practise," hence "to state." 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."—1749. **倒** TŌ or *taoreru*, "to fall over."—1750. **蝶** CHŌ, "a butterfly."—1751. **産** SAN or *umu*, "to give birth to."

1752. **綾** RYŌ or *aya* alone means "silk damask;" 1753. **紗** SHA, alone means "gauze;" but **羅紗** is "woollen cloth," and **綾羅紗** is "cloth with diagonal stripes."—1754. **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.—1755. **脫** DATSU or *nugu*, "to strip," "to take off," hence *nigeru*, "to get off," "to evade."—1756. **縞** shima, "a stripe," occurring as a pattern in any kind of stuff.—1757. **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 (1027) **袋**.—1758. **悠** YŪ, "far off," "leisurely."—1759. **腰** YŌ or *koshi*, "the loins" (from "flesh" and "important," as being a vital part of the body).—1760-1. **蝙蝠** kōmori, "a bat." The European umbrella is supposed to resemble a bat in shape.—1762. **薄** HAKU or *usui*, "thin," not to be confounded with (856) **簿** BO, "a tablet."—1763. **環** KWAN or *wa*, "a ring." (It "turns round" on one's



finger; compare No. 1656, 還 KWAN or *kaeru*, "to return.")—1764. 釦 *botan*, "a button" (originally "a metal rim on a cup," which meaning the character well renders).—1765-6. 燦爛 SANBAN, "glittering." 燦 alone is *kirameku*, "to glitter;" 爛 alone is mostly read *tadareru*, "to be inflamed," as the eyes—1767. 鎖 SA or *kusari*, "a chain," also *tozasu*, "to shut."—1768. 眺 CHŌ or *nagameru*, "to gaze."—1769. 咳 GEN or *tsubuyaku*, "to mutter," "to grumble."—1770. 膨 BŌ or *fukureru*, "to swell," "to be bloated."—1771. 燧 SUI or *suru*, "to rub," "to strike" as a match (whereupon 火 "fire" 遂 "finally" ensues).—1772. 吸 KYŪ or *suu*, "to suck" (what "reaches" 及 the "mouth").—1773. 懷 KWAI, read *idaku*, "to embrace;" *omou*, "to cherish;" *futokoro*, "bosom" or "pocket;"—all kindred significations.—1774. 探 TAN or *saguru*, "to grope," "to search for;" *conf.* 深 SHIN or *fukai*, "deep," there being a certain kinship of meaning, though but little in sound.—1775. 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 (1757) 囊 *fukuro*, "bag," is only partial.—1776. 簾 REN or *sudare*, "a blind made of split bamboos." Compare (1216) 廉 REN or *yasui*, "cheap."—1777. 岸 GAN or *kishi*, "shore," "bank," "beach."—1778. 罐 KWAN, "a can or "tin," as of provisions, also written with the Radical for "jar," thus 罐 —1779. 鑿 SAKU or *nomi*, "a chisel." It often occurs preceded by the character (1780) 穿 SEN or *ugatsu*, "to bore." From the primitive meaning of "boring a hole with a chisel," the compound SENSĀKU has come metaphorically to signify "research" in general. Observe the formation of 穿 "to bore:"—it comes from "hole" and (1781) 牙 GA or *kiba*, "a tusk," alluding to the gnawing of rats in boring through walls.—1782. 蓋 GAI, variously read *futa*, "a lid;" *ōu*, "to cover;" *kedashi*, "probably." The contracted forms 盖 and 蓋 are common.—1783. 栓 SEN, "a cork."—1784. 固 KO or *katai*, "firm," "strong;" hence *moto yori*, "of course."—1785. 叉 SA or *mata*, "a crotch," "a fork." This character is distinguished by its dot from (No. 411) 又 *mata*, "again,"—1786. 櫛 SHITSU or *kushi*, "a comb."—1787. 搔 SŌ or *kaku*, "to scratch," appropriately compounded of "hand" and (1788) 蚤 SŌ or *nomi*, "a flea." The upper portion of this latter character is a corruption of (771) 爪 "claws," though "insect with claws" seems scarcely as happy an ideograph for "flea" as might have been expected of Chinese ingenuity.—1789. 鋏 *hasami*, "scissors;" akin to (1790) 挾 *hasamu*, "to pick up or hold between two other things," as fingers or scissors. Both these are akin to (1242) 狹 *semai*, "narrow." All three are read KYŌ.

1791. 篁 KŌ or *takamura*, "a clump of bamboos."—1792. 汐 SEKI or *shio*, "the tide," "brine,"—originally "the evening tide," whence the easily remembered structure of the character.—1793. 蒸(氣) JŌ[KI] "steam," also read *musu*, "to steam."—1794. 駄 DA, "a load for a horse." Occurs also in the common words 下駄 GETA, "wooden clogs," and 足駄 *ashida*, "a higher kind of clogs used in wet weather."—1795. 提 TEI or *sageru* or *hissageru*, "to carry hanging in the hand," "to lift."—1796. 賽 SAI, properly

“presenting thank-offerings at a temple,” but only commonly used in the compound **賽錢** SAISEN, which denotes such an offering of coppers, and in **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.”—1797.

**詞** SHI or *kotoba*, “connected speech.” No. 842 **辭** also read *kotoba*, means rather “isolated words.”—1798. **涼** RYŌ or *suzushi*, “cool.” Observe the Radical for “ice,” quite appropriate here, but not so in the next (1799) **沖** OKI, “the offing,” which however is also written **冲**.—1800. **漕** SŌ or *hakobu*, “to transport,” hence *kogu*, “to row.”—1801. **鮎** SUSHI, “a ball of rice plastered with fish dressed in vinegar.”—1802. **餉** SHŌ, properly *karei*, “boiled rice dried,” hence “food for a picnic.”—1803. **搖** YŌ or *ugoku*, “to shake,” “to move.” Under the same Phonetic, remember (1804) **遙** YŌ or *haruka*, “distant,” and (1805) **謠** YŌ or *utau*, “a song,” all three Radicals excellently fitting the sense in its various changes.—1806. **鋸** KYO or *nokogiri*, “a saw.”—1807. **雀** JAKU or *suzume*, “a sparrow” (a “little bit” of a “bird”).—1808. **唱** SHŌ or *tonaeru*, “to recite,” “to name.”—1809. **貨** KWA, “goods,” “wares” (“treasures” for “changing,” *i. e.* exchanging in barter).—1810. **署** SHO, “a public court” or “tribunal.”—1811. **豪** GŌ, “excelling,” “overbearing,” “martial” (from a “tall boar,” **高** being here contracted, as often in composition).—1812. **陣** JIN, “a camp;” observe the [war-] chariot, which also stands out conspicuously in (429) **軍** “war,” and (1406) **庫** “a military store-house.”—1813. **輝** KI or *kagayaku*, “to shine brightly.”—1814. **烹** HŌ or *niru*, “to boil,” chiefly used in the compound **割烹** KAPPŌ, “cooking.” A commoner character for “boiling” alone is (1815) **煮** SHŌ or *niru*.—1816. **叩** KŌ or *tataku*, “to tap,” “to strike.” Our word “koto” is from the Chinese **叩頭**, which is pronounced KŌTŌ in Japan.—1817. **噌** SŌ, used phonetically in the common word **味噌** MISO, “bean-sauce.”—1818. **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].”—1819. **占** SEN or *uranau*, “to divine,” hence *shimeru*, “to take possession of.” The character is formed of **口** “mouth” and (1820) **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.—1821. **僕** BOKU or *shimobe*, “a menial servant,” hence “I” (from **人** “man” and **業** GYŌ, “occupation” slightly altered).—1822. **傳** DEN, “tradition,” or *tsutaeru*, “to transmit.” Easily confused with (1823) **傳** FU or *kashizuku*, “to wait on,” as a nurse, etc. The two will be best kept apart in the mind by noticing the respective sounds of the Phonetics, **傳** DEN having **專** SEN which rhymes with it, while **傳** FU has **甫** (No. 461), which is read with the kindred sound HO. In practice the **甫** mostly sinks into a line, **田** “rice-field,” and a dot.—1824. **曝** BAKU or *sarasu*, “to expose to the sun,” “to air” (from “sun” and No. 1517, “violent”).—1517. **健** KEN or *sukoyaka*, “vigorous” (a “man” well “set up”).—1826. **飽** HŌ or *aku*, “to be satiated” (“food wrapped up” in

the stomach).—1827. 湊 *sō* or *minato*, “a harbour;” *conf.* (1238) 港 *kō*, which has the same meaning in Japanese.—1828. 誕 *TAN* or *umareru*, “to be born.” The original meaning was “big talk,” “bragging,” whence the structure of the character, “words protracted.”—1829. 詣 *KEI* or *mōderu*, “to repair to,” as to a temple.—1830. 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.”—1831. 沸 *FUTSU* or *waku*, “to bubble up.”—1832. 泡 *HŌ* or *awa*, “bubbles,” “foam.”—1833. 想 *sō* or *omou*, “to meditate,” “reflect on.” This character seems to denote more careful thought than the synonym 思 *SHI*, also read *omou*.—1834. 渚 *CHO* or *nagisa*, “shore,” here read *su*, as if (1062) 洲 “a sandy islet.”—1835. 盆 *BON*, “a tray” (a thing like 皿 a “plate,” in meaning, and rather like 分 *BUN*, “a part,” in sound).—1836. 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.—1837. 繪 *E* or *KWAI*, “a picture.”—1838. 褒 *HŌ* or *homeru*, “to praise.”—1839. 洞 *DŌ* or *hora*, “a grotto.”—1840. 蹄 *TEI* or *hizume*, “a hoof.”—1841. 嶺 *REI* or *mine*, “a mountain peak,” for which (872) 峯 *HŌ* is another common character.—1842. 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.—1843. 蓬 *HŌ* or *yomogi*, a species of “fleabane.” It occurs in the familiar compound 蓬萊 *HŌRAI*, “Elysium;” (1844) 萊 *RAI* occurs in Jap. only in this compound.—1845. 漁 *GYO* or *sunadoru*, “to fish.”—1846. 圍 *I* or *kakomu*, “to surround.” The compound 圍碁 *IGO*, means “the game of checkers” (*conf.* No. 1842), because the object in one variety of that game is to surround the adversary.—1847. 坪 *tsubo*, a land-measure the size of two mats, or about 4 square yards Eng.—1848. 潛 *SEN* or *kuguru*, “to dive;” hence *hisomu*, “to hide.” Commonly abbrev. to 潜.—1849. 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.—1850. 嘯 *SHŌ* or *usobuku*, “to whistle.” The compound 海嘯 is read *tsunami*, “a tidal wave.”—1851. 伽 *KA* or *GA*, used phonetically in transcribing certain Sanskrit words, notably 伽藍 *GARAN*, “a monastery.”—1852. 嘉 *KA*, “good;” hence *yomisu*, “to eulogise.”—1853. 鯛 *tai*, a kind of “gold-bream,” esteemed by the Japanese as the most delicious of fishes.—1854. 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-uwo*.—1855. 餌 *JI* or *e* or *ejiki*, “food for animals,” “bait”

for fish.—1856. 蒔 JI or maku, “to sow” (the character indicating the “time” for sowing “herbs”).—1857. 舷 GEN or funabata, “the side or gunwale” of a vessel.—1858. 浮 FU or ukamu, “to float.”—1859. 鯉 RI or koi, “a carp.”—1860. 叢 SŌ or kusamura, “a grassy or bushy place;” hence also read *muragaru*, “to be crowded together.”

1861. 宙 CHŪ, not used alone, but always in the compound 宇宙 UCHŪ, “the Universe.”—1862. 球 KYŪ or tama, “a ball,” “a sphere.”—1863. 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.”)—1864. 微 BI, “small,” “insignificant;” hence *kasuka*, “obscure.”—1865. 晏 AN, “serene,” “peaceful” (the “quiet sun” of evening).—1866. 苟 KŌ or iyashiku mo, “provided,” “if.”—1867. 妨 BŌ or samatageru, “to hinder” (a “woman” in the “way;” observe to how many characters the Radical for “woman” communicates a disagreeable meaning).—1868. 偶 GŪ, properly “an image,” but mostly read *tama-tama*, “seldom,” “accidentally.” *Conf.* (1224) 遇 “to meet with,” “to have happen to one.”—1869. 喻 YU or tatoeru, “to compare.”—1870. 釘 TEI or kugi, “a nail.” The original character seems to have been 丁, or rather 卜, 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.—1871. 量 RYŌ or hakaru, “to weigh,” “to estimate.”—1872. 些 SA or isasaka, “a little.”—1873. 輩 HAI or tomogara, “companions” (originally a “line of chariots”). Observe how the 音 of characters with the Phonetic 非 varies between HI and HAI.—1874. 陳 CHIN or noberu, “to spread out,” hence “to state.”—1875. 誼 GI, “right,” “suitable;” hence *yoshimi*, “kindliness” (from “words” and No. 949 宜 “good”).—1876. 媼 Ō or uba, “an old dame.” *Conf.* 溫 ON “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.—1877. 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.—1878. 暗 AN or kurai, “dark” (formed on the *lucus a non* principle from 日 “the sun,” and the imperfect Phonetic 音 ON).—1879. 賤 SEN or iyashii, “vile.”—1880. 筈 hazu, properly the notch in an arrow in which the bowstring fits; more often “obligation,” “must,” “should.”—1881. 庇 HI or hisashi, “eaves.”—1882. 策 SAKU or hakari-goto, “a scheme.”—1883. 測 SOKU or hakaru, “to fathom,” “to measure.”—1884. 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.—1885. 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.”—1886-7. 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”).—1888. 筋 KIN or suji, “the sinews” (from “bamboo,” “flesh,” and “strength,” because of the strength of

that plant).—1889. 俯 *FUSURU*, “to stoop,” “to bend down.”—1890. 孫 *SON* or *magō*, “a grandchild;” cleverly formed of 子 “child” and (1891) 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.—1892. 緒 *CHO* or *itoguchi*, properly “the end of a ball of thread;” hence “a clue,” “introduction,” “beginning.”—1893. 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.—1894. 諭 *YU* or *satosu*, “to instruct” (with the connotation rather of ordering than of teaching), “to advise” an inferior.

1895. 碩 *SEKI*, “great” (a “face” as big as a slab of “stone”).—1896. 鴻 *KŌ*, a kind of “stork;” hence in compounds “great,” “vast.” Note the Phonetic 工 and the water 氵 near which the bird lives.—1897. 俄 *GA* or *niwaka ni*, “suddenly.”—1898. 接 *SETSU* or *tsugu*, “to succeed to,” “to join;” hence this character often denotes “meeting,” “associating.”—1899. 侮 *BU* or *anadoru*, “to insult.”—1900. 蔑 *BETSU* or *naigashiro*, “worthless;”—*naigashiro ni suru*, “to slight.”—1901. 陋 *RŌ* or *iyashii*, “vile,” “low.”—1902. 準 or 準 *JUN* or *nazoraeru*, “to liken” (“ten birds in the water” all look quite alike).—1903. 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.—1904. 講 *KŌZURU*, “to discourse;” 講中 *KŌJŪ* means “a band” of pilgrims, etc. (to whom their leader discourses). Comparing this character with (No. 507). 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.—1905. 腐 *FU* or *kusaru*, “to rot.” The Radical suggests the idea of rotten meat. Note how this character is distinguished from (1887) 腑 *FU*, “the viscera;” same Radical, but differently written; same Phonetic, but differently placed.—1906. 堪 *TAN* or *taeru*, “to sustain,” “to be fit for” (from “earth” and “very,” as if bearing up under a very heavy load)—1907. 擇 *TAKU* or *erabu*, “to select.”—1908. 視 *SHI* or *miru*, “to observe,” “inspect” (the Radical here is 見; 示 is phonetic).—1909. 閑 *KAN* means in Jap. usage *hima*, “leisure,” for which sense the Chinese prefer the homonymous character (1910) 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.—1911. 託 also written 托 *TAKUSURU*, “to entrust.”—1912. 慨 *GAI* or *nageku*, “to sigh.”—1913. 抔 *NADO*, “such as,” “et cetera.”—1914. 誦 *SHŌ*, “recitation,” “reading in a singsong voice;” hence *soranzuru*, “to learn by heart.”—1915. 泥 *DEI* or *doro*, “mud;” also *nazumu*, “to be bigotedly attached to.”—1916. 倫 *RIN*, “class,” “relationship,” “principle,” “right.”—1917. 寧 *NEI* or *yasunzuru*, “to have peace of mind;” hence *mushiro*,

“rather.”—1918. 針 SHIN or hari, “a needle,” “a pin.”—1919. 謂, a verb meaning “to say,” chiefly occurring in the idioms 所謂 read *iwayuru*, “so-called,” “said to be,” and 謂へラク *omoeraku*, “my opinion is that...”—1920. 淫 IN, “indecent,” “debauchery,” also written 姪.—1921. 猥 WAI or *midari ni*, “disorderly” (from “dog” and “fearing,” as if a disorderly person were like a skulking cur).—1922. 紊 BIN or *midareru*, “to be tangled” (like “thread,” with 文 for the approximate Phonetic), “to be in disorder.”—1923. 亂 RAN or *midareru*, “to be in disorder.” It is occasionally found with the opposite signification of *osameru*, “to bring into good order” (!)—1924. 努 DO or *tsu-tomeru*, “to exert one’s self to the utmost.” (Appropriate Radical, “strength;” do not confound this No. with No. 990 怒 DO or *ikaru*, “to be furious,” Radical “heart.”)

1925. 該 GAI or *sono*, “that.”—1926. 虜 RYO or *toriko*, “a prisoner.”—1927-8. 堡 HŌ is properly “an earthwork” or “mud rampart;” 壘 RUI, “a rampart.” The two together denote “fortifications” of every kind.—1929. 艇 TEI, “a boat.” 水雷艇 SUITAI-TEI means “a torpedo-boat.”—1930. 彈 DAN, “a bullet;” also read *hiku*, “to pull,” “to play” (the harp, etc.), also *hajiku*, “to fillip,” “to rebound.” 彈藥 is more lit. “bullets and powder.”—1931. 匹 HITSU, more often HIKI, the auxil. numeral for animals and for pieces of silk. Added to 馬 it simply makes the expression more elegant.—1932. 諾 DAKU, “assent.”—1933. 擔 TAN, properly *ninai*, “to carry on a pole,” but mostly metaph. for responsibility or guarantee.—1934. 椅(子), I[*su*], “a chair.”—1935. 撤 TESSURU, “to remove;” 守備を撤し is lit. “removing guard,” i. e. “evacuating.”—1936. 憲 KEN, “law,” whence often read *nori* (“law”) in personal names; 官憲 KWANKEN, “authorities,” “officials.” This character represents the idea of “law” pictorially by means of 心 “heart,” 目 “eye” and 害 “injury” contracted.—1937. 職 SHOKU, “official duty,” “occupation,” “post.” The character shows us one whose “ears” hear the “sound” of petitions, and who bears the “spear.”—1938. 級 KYŪ, “a series,” “class,” “rank.”—1939. 普 FU or *amaneku*, “everywhere,” “universally,” “all-pervading” (the “sun equally” in every place); 普通人民 “ordinary people,” i. e. here “non-combatants.”—1940. 含 GAN or *fukumu*, “to hold in the mouth” (from 口 “mouth” and 今 KIN as the Phonetic); hence “to include.”—1941. 禦 GYO or *fusegu* “to defend,” “repulse.”—1942. 劍 also written 劔 KEN or *tsurugi*, originally “a double-edged sword,” used rather for thrusting than for cutting; 帶劍 is lit. “wearing the sword at the belt.”—1943. 制 SEI or *nori* “regulation” “government.” It is akin both in sound and signification to (130) 製, which originally denoted the cutting out of garments, and now means “making,” “manufacturing.”—1944. 俘 FU or *toriko* “a prisoner of war.” Remember it as a “child” in the “claws” of a “man.”—1945. 繼 KEI or *tsugu*, “to succeed to” (“succession” or “connection” being indicated by no less than five silken threads). Often contracted to 繼

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

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



1838 褒	1830 脊	1820 卜	1810 署	1800 漕	1791 篁
1839 洞	1831 沸	1821 僕	1811 豪	1801 鮪	1792 汐
1840 蹄	1832 泡	1822 傳	1812 陣	1802 餉	1793 蒸
1841 嶺	1833 想	1823 傳	1813 輝	1803 搖	1794 馱
1842 碁	1834 渚	1824 曝	1814 烹	1804 遙	1795 提
(1842) 棋	1835 盆	1825 健	1815 煮	1805 謠	1796 賽
(1842) 碁	1836 畫	1826 飽	1816 叩	1806 鋸	1797 詞
1843 蓬	(1836) 画	1827 湊	1817 噌	1807 雀	1798 涼
1844 萊	(1836) 畫	1828 誕	1818 趣	1808 唱	1799 冲
1845 漁	1837 繪	1829 詣	1819 占	1809 貨	(1799) 冲

1891 系	1881 庇	1871 量	1861 宙	1855 餌	1846 圍
1892 緒	1882 策	1872 些	1862 球	1856 蒔	1847 坪
1893 維	1883 測	1873 輩	1863 禽	1857 舷	1848 潛
1894 諭	1884 辰	1874 陳	1864 微	1858 浮	(1848) 潛
	1885 昆	1875 誼	1865 晏	1859 鯉	1849 潭
	1886 臍	1876 媪	1866 苟	1860 叢	1850 嘯
	1887 腑	1877 稽	1867 妨		1851 伽
	1888 筋	1878 暗	1868 偶		1852 嘉
	1889 俯	1879 賤	1869 喻		1853 鯛
	1890 孫	1880 筈	1870 釘		1854 鯉

1935 撤	1925 該	1922 紊	1913 杯	1904 講	1895 碩
1936 憲	1926 虜	1923 亂	1914 誦	1905 腐	1896 鴻
1937 職	1927 堡	1924 努	1915 泥	1906 堪	1897 俄
1938 級	1928 壘		1916 倫	1907 擇	1898 接
1939 普	1929 艇		1917 寧	1908 視	1899 侮
1940 含	1930 彈		1918 針	1909 閑	1900 蔑
1941 禦	1931 匹		1919 謂	1910 閒	1901 陋
1942 劍	1932 諾		1920 淫	1911 託	1902 準
(1942) 劔	1933 擔		(1920) 姪	(1911) 托	(1902) 準
1943 制	1934 椅		1921 猥	1912 慨	1903 祥

