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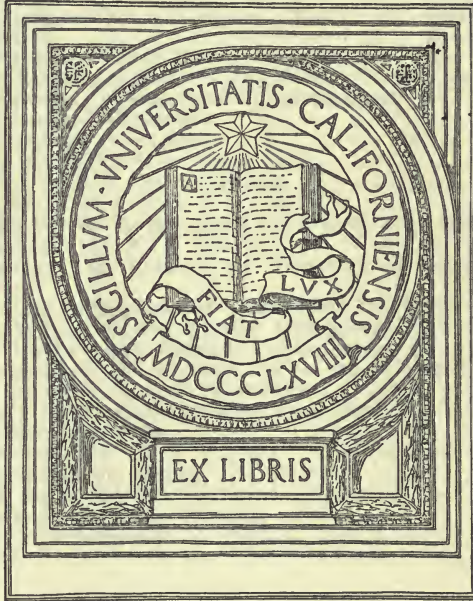
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*Author of "Hosfeld's Japanese Grammar,"*

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## P R E F A C E

IN compliance with numerous requests from all sides for a companion work, in the form of a Japanese Reader, to HOSSFELD'S JAPANESE GRAMMAR and the APPENDIX thereto, I have the satisfaction of offering the present little volume; for, although the Appendix was supplemented by some twenty-three pages of select readings the space then at disposal only permitted of a very limited range of subjects.

In the volume now presented I have had a wider scope and as every writer has some peculiarities of his own, independently of the subjects, recourse has been had to works of a great many authors, so that the book may be thoroughly representative of the best part of Japanese literature, whilst exhibiting to the student at the same time many different styles of composition, and the greatest pains have been taken to exclude, not only every sentence, but even every word that might offend the most fastidious ear.

Special care has been taken, in both Parts, to make the Extracts progressive beginning with easy and gradually proceeding to more difficult pieces, and in the early pages of the book I have given readings so simple in style and construction, that the student who has worked conscientiously through my two preceding works will have little difficulty in translating them with the aid of the Vocabulary and the copious footnotes, which

latter have been appended in elucidation of special difficulties occurring in the text and in explanation of all knotty points not fully discussed in the Grammar. In the subsequent readings the student will find, page by page, that he is working deeper and deeper into the language, meeting with new forms of construction, acquiring fresh idioms, and making the acquaintance of a wide circle of native authors. In a word, this JAPANESE READER places in the hands of the beginner, in a very small compass, reading matter which embraces Japanese literature of almost every description.

H. J. WEINTZ.

BRADFORD (*Yorks*),

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HOSSFELD'S  
JAPANESE READER.

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PART I (*Elementary*).

NOTE.—In references, "H. J. G." and "App. H. J. G." indicate *Hossfeld's Japanese Grammar* and the *Appendix* thereto respectively. Numerals placed after the above abbreviations refer to pages.

A CURIOUS INVENTOR.

Kono goro no koto deshita ga, watakushi wa aru go inkyo san no uchi ye yukimashite, yomo-yama no hanashi ni toki wo utsushi; mō don<sup>1</sup> ga naru ka? dai-dokoro de o zen no oto ga suru ka? to iu kokoro-mochi de, hiru-meshi no gochisō wo matte orimasuru tokoro ye,—kore mo inkyo no shiru hito to miemashite, gara-gara to kōshido wo akete, ito mo kokoro-yasuge ni<sup>2</sup> haitte kimashite:

"Go inkyo san, konnichi wa!"

*Inkyo*—Hai! kore wa! tare ka to omottara, Sensuke sensei ga... mā! kochira ye o agari shite, hisashiku kao wo misenakatta ga,—nani ka kono setsu wa ii mōke-kuchi<sup>3</sup> ga aru to mieru, ne!<sup>4</sup>

*Sensuke*.—Nani! betsudan ii mōke-kuchi mo gozai-

---

1 *don*, report of the mid-day cannon. [In Tokio a cannon is fired daily at noon to give the time to the inhabitants.] 2 *kokoro-yasuge ni*, familiarly. 3 *ii mōke-kuchi*, a good opportunity of making money. 4 *ne!* Placed at the end of a phrase *ne* serves to draw attention somewhat like the Eng. "you know," "isn't it?"; the French "n'est ce pas?", and the German "nicht war?"

masen ga,—jitsu wa, kyō sono mōke-kuchi mo ikken<sup>1</sup> ni tsuite, shōshō go inkyo san ni go sōdan wo negaitai to zanjite, chotto ukagatta no desu ga,—sōdan aite ni natte kudasaru ka? ikaga desu ka?

*Inkyo.*—Kane mōke nara, zehi to mo han-kuchi nosete moraitai<sup>2</sup> mono da ga,—shite, donna mōke-kuchi ka?

*Sensuke.*—Sono mōke-kuchi to iu no wa, konna wake desu ga,—go inkyo san! mata rei no o hi-yakashi wa gomen<sup>3</sup> desu ne!—Jitsu wa sakunen kara iro-iro to shinku shite, hitotsu no kikai wo hatsumei shimashita kara, kondo Nōshōmushō ye negatte, sembai tokkyo wo uketai to iu ikken de...

*Inkyo.*—Hm! sore wa kanshin da ga, sono hatsumei to iu no wa, nani ka, ne! ningen ni hane de mo tsuite tobu to iu shikumi de mo kangaeta no ka?

*Sensuke.*—Sore wa! mata o hako<sup>4</sup> wa hajimarimashita no! Mā! sukoshi majime de kiite kudasai. Sone hatsumei-hin to iu no wa kayō na kikai desu. [*He unfolds a large sheet of paper very carefully*].

*Inkyo.*—[*Regarding attentively the plan of the machine*]. Naruhodo! kore wa chotto yoi kufū no yō ni omowareru ga,—kore wa, sadameshi tameshite mita n'darō, ne!

*Sensuke.*—Nani! mada tameshite mimasen ga, dai jobu. Futsugō wa nai tsumori de gozaimasu.

*Inkyo.*—Ha-ha-ha! kikai wo hatsumei shita no wa ii ga, mada tameshite minai to wa, zuibun sosokashii hatsumeisha da ga,—shikashi, sore wa, mā! tameshite minai de mo, omae no iu tōri, tashika na mono to shite oite,<sup>5</sup> moshi kore ga tokkyo ni natte, sā! seizō mo dekita,

---

1 *ikken*, for *hitotsu no koto*. 2 ... *han-kuchi nosete moraitai* if it is a question of gaining money, I shall willingly go halves in the affair. 3 *rei no o hiyakashi gomen*, do not jest as you generally do. 4 *mata a hako*, there you are again with your joking. 5 ... *to shite oite*, being understood that there is nothing to fear.

kyō kara seken ye uri-dasu to iu toki wa, ikura gurai ni uru tsumori ka?

*Sensuke.*—Sō desu! Soko mo mada tashika ni ikura gurai ni uru to iu me-ate mo tsuite orimasen ga,—mazu ikko go yen wa muron deshō.

*Inkyo.*—Sore! Sore da kara, watakushi ga, sosokashii hatsumeisha da to iu no da. Gwanrai hitotsu no kikai wo hatsumeishi shite, koku-eki wo hakarō to kokorozasu mono ga, sono kikai no ii ka warui ka shiken mo sezu, mata seizō no ue wa, ikura ni hatsubai suru to iu mo-kuteki mo nashi ni; tada sembai tokkyo sae ukereba, sore de ii, kane ga mōkaru to yoku-bari konjō bakari de wa, jitsu ni komaru ja nai ka? Da ga, kore wa omae bakari de wa nai, seken ni wa konna ukwatsu na hito ga ikura mo aru sō da ga, sore de wa koku-eki ni mo narazu, jibun mo kaette son suru yō na koto ga dekiru kara, mā! yoku shiken mite, kore de ii to kimattara, sore kara tokkyo wo negatte; tokkyo ni nattara, naru-beku<sup>1</sup> dake wa, nedan wo yasuku utte, yo no hito no benri ni naru koto wo kangaenakereba yukanu mono da.

*Sensuke.*—Sore ja,<sup>2</sup> totemo go sōdan aite ni narimasen kara, izure mata sono uchi ni ukagaimashō [*He departs looking angry*].

*Kokkei hitori enzetsu.*

#### DISPUTE BETWEEN THE KNIFE AND THE SCISSORS.

Enzetsusha Kanai Ryōkichi susunde, enzetsu no seki<sup>3</sup> ni noboru to, sūhyaku no bōchōsha te wo utsu no koe: <sup>4</sup>pachi, pachi, pachi. <sup>5</sup>

---

<sup>1</sup> *narubeku*, as far as possible; *narubeku wa*, if possible. <sup>2</sup> *ja*. In familiar conversation *de wa* is frequently contracted to *ja* (See H. J. G. p. 35). <sup>3</sup> *enzetsu no seki*, lecture-room. <sup>4</sup> *koe* = *oto*. <sup>5</sup> *pachi-pachi*, an onomatopoeia representing the sound of clapping of hands.

Tadaima wa hijō ni o te wo narashite kudasarimashita ga, watakushi no mōshi-ageru koto wa, sonna ni rippa na giron de mo arimasen kara, kaette arigata meiwaku<sup>1</sup> de gozaimasu.

Watakushi, konnichi wa, nani mo yōi wo shite mairimasen deshita kara, goku chotto shita koto wo noberu tsumori de arimasu.

Mina san wa, yoku go zonji no tōri, hasami to kogatana wa dochira mo, mono wo kiru dōgu de gozaimasu ga, kogatana wa itsu mo hasami wo karoshimete orimasu.

Aru toki, kogatana ga hasami ni mukatte: "Anata wa, watakushi to chigatte, ha no tsuita mono ni mai nakereba, mono wo hasamu koto dekimasumai. Watakushi wa, ichi mai no ha de, nani mono de mo sassoku kiremasu. Ika ni anata ga ibatte mo, watakushi ni wa oyobimasumai," to mōshimasureba, hasami wa naka-naka shōchi shimasen. —"Kore, kogatana san! Anata ga kire-aji<sup>2</sup> no yoroshii jiman wo nasarimasu ga, tameshi ni, kore wo kitte goran nasai," to, jibun no ashi no tsume wo dashimashita. Kogatana wa kangaete: "Naruhodo! Tsume wo kiru toki nado wa,<sup>3</sup> ware wa hasami ni oyobanai," to omoi, hasami no warai wo maneku wo osorete, ashi no tsume wo kiru koto wa yoshimashita.

—Oyoso, yo-no-naka no hito ni wa, ete fu-ete ga gozaimashite, nani gei ni mo, mannō no hito wa sukunō gozaimasu. Oku no hito no naka ni wa, sanjutsu ni kuwashii hito mo ari, dokusho ni jōzu na hito mo ari, gwagaku ni jōzu na hito mo ari; hitori ni tsuite, nani ka ichi gei zutsu, ete ga aru mono de gozaimasu. Subete

---

1 arigata meiwaku, lit. *pleasant ennui* (or, *annoyance*). "The honour which you bestow by thus applauding me is pleasant; however, when I consider the insignificant value of my speech, this honour becomes *ennui*. 2 *kire-aji* . . ., you may boast, if you like, of cutting well, but. . . 3 *kiru toki nado wa*. An idiom which may be rendered by: "As for cutting a nail; and other analogous cases."



ōku no hito to tsuki-ai wo suru hito ya, ōku no hito wo tsukau hito wa, ono-ono no ete no tokoro wo riyō shinakereba<sup>1</sup> narimasen. So shite, ono-ono no fu-ete no tokoro wo semete<sup>2</sup> wa narimasen. Moshi mo sono fu-ete no ten<sup>3</sup> wo anadoreba, kaette jibun wa haji wo kaku mono de gozaimasu.

*Shōgaku hyakkwa sōsho.*

### A FAREWELL VISIT.

*Sumida.*—Tadaima o hanashi shita tōri, sensei to o wakare mōshite kara, Tōkiō ye mairi, kaigun heigakkō ye nyūgaku shite, konnichi ni itaru made, jitsu ni o hanashi mo dekinai hodo no kannan wo namemashita. Desu ga. kono goro de wa, yohodo naremashite, mō kore kara wa oi-oi raku ni naru bakari de gozaimasu. Hajime wa nanibun genjū na kōsoku<sup>4</sup> de, naka-naka hito tōri no kyūkutsu de wa arimasen deshita ga,—konna guai nara, tsumari<sup>5</sup> shōgai kaigun ni jūji shitaku narimashita.

*Hagemuda.*—Iya! sō naranakereba ikenai. Hito tabi kaigun ni jūji suru to kesshin shita kara wa, doko made mo sono kokoro wo ushinatte wa naranu.

*Sumida.*—Watakushi wa, doko made mo kono mokuteki wo motte, kesshite naku shimasen.—Toki ni, sensei watakushi wa kondo kōkaijutsu tanren<sup>6</sup> no tame, tabun enyō<sup>7</sup> ni kōkai shinakereba narimasen.

*Hagemuda.*—Nani! enyō kōkai! dare to, mata nani kan ni nori-kunde...?

*Sumida.*—Muramoto kaigun taisa ga kanchō<sup>8</sup> de, fune wa kaigunshō no Kenkō kan da to uketamawarimashita.

1 *riyō suru*, to utilize. 2 *semete*, participle of *semeru* to reproach, to scold. 3 *ten*, dot, speck, point. 4 *kōsoku* for *gakkō no kisoku*. 5 *konna guai nara, tsumari*, well! notwithstanding all that, in the end (ultimately)... 6 *kokaijutsu tanren*, perfecting (or improvement) in the art of navigation. 7 *enyō*, far-off countries. 8 *kanchō* captain of a man-of-war.

*Hagemuda.*—Ha-hā! sore wa! Itsugoro shuppan suru no desu?

*Sumida.*—Mada nichigen no tokoro wa hakkiri to wa shiremasen ga, hatsuka goro to hobo kettei shita yō de aru to senkoku hōyū kara kikimashita.

*Hagemuda.*—Naruhodo! sore wa zuibun yukwai darō ga,—shikashi, hajimete no kōkai da kara, yoku ki wo tsukenakereba ikemasen.—Sore ni,<sup>1</sup> kono goro wa, suihei dano junsu nado no kenkwa ga ori-ori aru yō da ga,—jōriku de mo shita toki ni wa, kanarazu tsutsushinde mueki no sawagi nado wo shinai yō ni... Nihon no kokutai<sup>2</sup> wo kizu-tsukenu yō ni... Nihon to iu koto wo wasurenu yō ni... hi-no-maru no hata wo kegasanu yō ni... Kore wa, boku ga kimi ni okuru genji<sup>3</sup> jō, sunawachi seishin kara no sembetsu de arimasu.<sup>4</sup> Ina! kimi bakari de naku, konnichi no kōkaisha ni taishite, mottomo kibō suru tokoro desu.

*Sumida.*—Hail kono ue mo nai go sembetsu<sup>5</sup>... kanarazu tsutsushinde fukuyō itashimasu.—Ima made yōkō shita mono mo ikura mo arimasu ga,—O-Bei bunkwa no sanran taru, heibi no seisei taru ni kokoro wo ubawarate,<sup>6</sup> taitei no mono ga, gwaiken jō no mane wo nashi, butō dano, yakwai dano to ō-sawagi wo shite, tama-tama kichō shite<sup>7</sup> mo, miyage-mono wa kano kuni no gwaiken jō no bunkwa no tori-tsugi da to mōsu koto desu ga,—watakushi wa fukaku kangaete, watakushi wa watakushi dake no semmon, sunawachi heibi no ikan wo kuwashiku chōsa shite, kichō suru kesshin de gozaimasu.

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1 *sore ni*, with regard to this. 2 *Nihon no kokutai*, dignity, or honour, of the Japanese Empire. 3 *genji*, words. 4 ... *sembetsu de arimasu*, as a parting gift (an intellectual one) I leave you these recommendations. 5 *Supply de gozaimasu*. 6 ... *ubawarete*, charmed by the splendour of civilisation, by the good order exhibited in military accoutrements. 7 *kichō shite*, returning to court; hence, returning to Japan.

*Hagemuda.*—Sō to mo! Sō to mo! chiri nado wo yoku soranjite oite, shokushō no kōkaijutsu wo kenkyū suru no wa, dai ichi da.

*Sumida.*—Iro-iro no go sembetsu, arigatō gozaimasu. —Sore kara, sensei wa itsu Tōkiō ye o ide ni narimashita? tadaima wa doko ni o sumai desu ka?

*Hagemuda.*—Boku wa, kotoshi no ni gwatsu, Tōkiō kyōiku shimbunsha no hei ni ōjite, shukkyō shite, tōji wa sono sha-in to natte, hibi hikken<sup>1</sup> ni jūji shite orimasu.

*Sumida.*—Sonnara, sontaku<sup>2</sup> wa shimbunsha desu ka?

*Hagemuda.*—He! shimbunsha ni oru no desu.

*Sumida.*—Sō de gozaimasu ka? Sensei! sensei ni hitotsu o negai ga arimasu ga,—kore wa zehi sensei no go kōryo wo negawaneba to watakushi no hitori-gime<sup>3</sup> desu ga,—jitsu ni ori-itte no o negai desu ga,—go shōdaku wa kudasaimashō ka!

*Hagemuda.*—Donna koto desu ka? Boku ni dekiru koto nara, shōdaku wo ji<sup>4</sup> shimasumai.

*Sumida.*—Hoka no koto de mo gozaimasen ga,—gumai<sup>5</sup> Ume wa, sensei mo go shōchi no tōri, mohaya toshi-goro ni mo narimasu yue, doko zo yoi tokoro ga gozaimashitara, tsukawashitai to oya-domo mo, hito-kara narazu shimpai wo shite orimasu ga,—saiwai ni watakushi no shinyū de,—shika mo dōkyōjin de,—Chikamori Toki-o to mōsu hito wa, jitsu ni e-gatai jimbutsu de,—watakushi mo, kare nareba, imōto no otto ni shite mo hazukashiku nai to omoimasu. Ume mo mata Chikamori wo hisoka ni shitōte oru yō ni mo miemasu kara, oya-domo ye mo sono omomuki wo hanashimashita tokoro, oya-domo mo ōi ni yorokobimashite: “Chikamori naraba, yoi jimbutsu

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1 *Hikken*, *fude to suzuri*. *Hikken ni jūji shi*, to devote oneself to literary composition. 2 *sontaku*, your honourable residence. 3 *hitori-gime*, for *hitori de kimeta*. 4 *ji*, for *kotowari*. 5 *gumai* (a humble or depreciatory term), my stupid sister (see H. J. G. p.p. 160 *et seq.*).

da; seishitsu mo shitte oru kara, uchi no hinkon wa kamawanai, shinchū<sup>1</sup> no zaisan ni tonde ite are naraba, Ume no otto ni wa, jūbun da. Sassoku endan wo mōshi-komu<sup>2</sup> ga yoi” to mōshimasu no de,—tadaima sensei wo o mi-kake mōshite, Chikamori ye kono gi wo go settoku<sup>3</sup> wo negaitō gozaimasu ga,—sō shite, sensei ni kono baishaku no chi-i ni tatte itadakitō gozaimasu.

*Hagemuda.*—Ha-hā! Sonnara boku ga kekkon tokumei zenken kōshi to natte... he! yō gozaimasu. Shōdaku shimashita.

*Sumida.*—Sore wa, sassoku no go shōdaku, arigatō gozaimasu.

*Nintai no hana.*

#### THE TIGER AND THE ANT.

Aru toki, ippiki no tora ga, ari ni mukatte, iu ni wa: “Waga chikara no takeku, ikioi sakan naru koto wa, ningen no hyaku sen nin ni mo masaru mono da. Shikaru ni, warera ga nakama ye ningen wo toru koto wa naku shite, warera ga nakama no mono wa ningen ni torareru koto wa kazu shiranai hodo da ga,—zentai yowai ningen ga tsuyoi tora wo totte, tsuyoi tora ga yowai ningen wo toru koto wa dekinai to wa, dō shita wake darō?” to iimashitara, ari ga warōte, iu ni wa: “Sore wa, omae ga jibun no tsuyoki wo tanomu ga yue no ayamachi to iu mono; ningen ga tsuyoi tora wo toru no wa, jibun no yowaki wo shite, ōzei chikara wo awaseru kara tsuyoi tora ni katsu no da. Sono shōko ni wa; warera no gotoki ari to iu mono wa, kiba mo naku, tsuno mo naku, tsume mo naku, chie mo naku, chikara mo naku, ikioi mo nai makoto ni chiisana mushi

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1 *shinchū*, for *kokoro no uchi*. 2 *endan wo mōshi-komi*, to broach, or commence, negotiations for the marriage. 3 *kono gi wo settoku shi*, to expose this business.

da keredomo, mina tenden ni sono chiisana mushi da to iu koto wo shite oru kara, jibun wo tanomi to sezu; jibun wo tanomi to shinai kara, nakama wa yoku wagō suru; wagō shite oru kara, masaka no toki ni wa, senjō<sup>1</sup> no dote wo mo kuzushi, Fuji san mo ugokasu koto ga dekiru. Da kara, omae mo kono dōri wo wakimaete, ima yori onore wo tanomi, tsuyoi tote ibaru no wa yameru ga ii” to iimasu to,—tora wa azakeri-waratte: “Nan da? nama-iki na koto wo iu na! Omae no yō na chiisaki mushi ga, nan oku man issyo ni katamatte kita kara tote, ore ga ichi do chikara wo dashita hi ni wa, kotogotoku fumi-koroshite shimau wa, zōsa nai koto da” to ibarimashita. Suru to, ari wa, kono kōgen<sup>2</sup> wo kiite: “Sore de wa migoto! Fumi-koroshite miyo!” to, nan man to mo kazu no shirenu hodo no ari ga, ichi do ni dete kite, tora no te ashi de mo, me kuchi hana de mo, yōsha naku<sup>3</sup> tori-tsuite, kasanari kasanari; o no saki de ma, sukima naku, ke-ana ye kui-irimasu to, tora wa kurushiku natte: “Aa! ore ga warukatta. Yurushite kure! yurushite kure!” to ayamatta<sup>4</sup> to iu hanashi ga gozaimasu.

*Kyōiku dai enzetsu.*

### GOOD ADVICE.

Aru tokoro ni, hijō no kanemochi ga arimashita. Subete kanemochi to iu<sup>5</sup> mono wa, rinshoku naru ga ippan desu ni, kono hito wa utte-kawatte goku yoi hito de arimashita.

Aru toki, kono hito no uchi ye ōzei no hito ga yori-atsumari, aruiwa naki, aruiwa kanashimi, mina mina

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1 *senjō* a thousand layers or thicknesses. 2 *kōgen*, talking largely, boasting. 3 *yōsha naku*, without distinction. 4 *ayamaru*, to apologise, beg pardon. 5 *to iu*, See H. J. G. p. 46.

taihen kokoro wo itamete orimashita. Naze to iu ni: kono kanemochi no shujin ga shinda tame de arimashita.

Kono ōzei no naka ni hitori no waka-mono ga, wakete mo kanashimi, shijū atama wo agezu, naki-shizunde imashita kara, hitori no hito ga fushigi ni omotte: "Naze anata wa sonna ni nakimasu ka?" to tazunemashita. Suru to, kono wakamono wa, hō ya mabuta ni afureta namida wo tenugui de nugui nagara, tsugi no hanashi wo katarimashita:

"Chōdo watakushi ga jū shi go no jibun ni wa, watakushi no haha wa bimbōnin deshita kara, watakushi wa mizu-kumi wo shite, sukoshi zutsu no o ashi<sup>1</sup> wo totte, okkasan ni yarimashita. Da ga, kono mizu-kumi wa, itatte hone no oreru shigoto desu kara, iya de tamarimasen yue, mizu wo kumu tabi goto ni, oke kara mizu wo yuri-koboshite, uchi ye kuru jibun ni wa, hambun hodo ni shite shimaimashite.

Aru hi, watakushi ga, itsumo no tōri, oke kara mizu wo yuri-koboshi nagara, aruite kimasu to,—kono uchi no shujin ga mi-tsukemashite:

"Omae wa nani wo suru n'da?"<sup>2</sup> to toimashita. Watakushi wa, iranu koto wo tou yatsu ja to omoi:

"Nani! nan de mo arimasen. Mizu-kumi desu" to ikinari kotaemasu to,—mata toi-kaeshite:

*Shujin.*—Omae, okkasan ga arimasu ka?

*Watakushi.*—He! okkasan wa arimasu to mo.<sup>3</sup>—Shujin wa issō koe wo yawaragete: "Watakushi no uchi de mo mizu ga irimasu kara, mizu wo kunde kite kudasai:

1 *o ashi*, for *o zeni*. 2 *n'da* = *no'da*. 3 *to mo*, for *to iūte mo*. At the end of a phrase, and in answer to a question, *to mo* has a strong affirmative force and may be rendered by "I should just think so!" "Certainly (there is, &c.)." "To be sure (there is, &c.)." Thus: *Hōnto to mo*, (lit. "truth even"), = to be sure it is true. See H. J. G. p. 47. *To wa* or *tote* is sometimes substituted for *to mo* in such emphatic phrases.

o ashi wo takusan agemasu yo!" to, sara ni kotoba wo tsuide: "Omae wa rikō no hito ka? kanemochi ni naritai to omoimasu ka?"

*Watakushi.*—A! rikō de—sō shite, kanemochi ni. . .

*Shujin.*—Omae ga mizu wo katsugu yōsu de wa, nakanaka rikō no hito ya kanemochi no hito ni wa, muzukashiii mono da.

*Watakushi.*—Naze desu?

*Shujin.*—Omae wa mizu wo kumu no ga yakume deshō. Sore wo hambun hodo mo yuri-kobosu to wa, tsumari omae wa jibun no yakume wo tsukusanu to iu mono da. Oyoso kataku jibun no shoku wo mamoranu hito wa, tare kare ni kakawarazu, risshin suru koto wa dekinu. Watakushi mo, omae no toshi-goro ni wa, goku bimbō de atta ga, dekiru dake hone wo otte, jibun no tsutome wo mamotta o kage de,<sup>1</sup> ima no mibun to natta no da" to hanashimashita. Watakushi wa, kono imashime wo kiite, chōdo me ga sameta yō ni, ima made no shiwaza no warukatta koto wo hijō ni kōkwai shite, mattaku umare-kawari, isshō-kemmei ni hone otte, sono tsutome wo tsuku-shimashita.

Sono go, ichi nen sugimashite, shujin wa, watakushi no shusseï suru no wo mite, watakushi wo mise no bantō ni age; tsui ni, kaji bampan<sup>2</sup> wo watakushi no te hitotsu ni makasete kudasaimashita. Kayō ni mi to tamashii wo tasukete kudasatta shujin no shinda no desu kara, watakushi wa, kanashikute tamarimasen."

*Yōnen no shinro.*

#### THE QUERIST.

On his way to the bath-house a merchant's son meets with a youth of the lower class and the following conversation ensues:

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1 o kage de, thanks to... 2 kaji bampan, the whole business of the house.

*Youth.*—Toki ni<sup>1</sup> waka-danna!<sup>2</sup> kore kara go niutō ni natte, sore kara dō nasaru no desu?

*Merchant's son.*—Uchi ye kaeru no sa.<sup>3</sup>

*Y.*—O uchi<sup>4</sup> ye o kaeri ni natte, sore kara?

*M.S.*—Asameshi wo kuu no yo.

*Y.*—Asa gozen wo meshi-agatte, sore kara?

*MS.*—Urusai nā; mise ni itte, akinai wo suru no sa.

*Y.*—Naruhodo! sono o akinai wo shite hi ga kureru to?

*M.S.*—Yū-meshi wo kuu no sa.

*Y.*—Sono go yūhan ga sumu to, dō nasaimasu?

*M.S.*—Mise no wakai mono wo aite ni (shite) hanashi demo suru no sa.

*Y.*—Sono hanashi ga sumu to?

*M.S.*—Urusai nā, hoka ni shikata mo nai kara, neru no sa.

*Meiji uki yo no furo.*

#### DISPUTE BETWEEN HEAD AND TAIL.

Mukashi, ippiki no hebi ga arimashite, sono hebi no shippo ga, atama ni mukatte, iu ni wa: “Omae wa, atama; ore wa o to namae koso chigatte omae mo, ore mo, hitotsu karada ni kut-tsuite ite, hitotsu karada no yō wo suru no da kara, moto dōkaku no mi no ue de, nanni mo omae ga, atama da kara, tattoi no; ore ga, shippo da kara, iyashii no to iu wake wa nai hazu da no ni,—omae wa tokaku ni ibari-kusatte<sup>5</sup>: “Ore wa, atama da kara, saki ye yuku; omae wa, shippo da kara, ato ye tsuite koi” to itte, ore wo itsudemo ato ni suru

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<sup>1</sup> *toki ni* at the beginning of a phrase signifies “by-the-bye,” or “by-the-way.” See H. J. G. p. 16. <sup>2</sup> *waka-danna*, young master. For *danna* see H. J. G. p. 18. <sup>3</sup> *sa* is used at the end of a sentence to give emphasis. <sup>4</sup> *o uchi*. See H. J. G. pp. 155 *et seq.* <sup>5</sup> *ibari-kusatte*, being self-conceited. *Kusaru* and *kusai* placed after a noun, an adj. or a verb. always add thereto a contemptuous meaning; thus, *furu-kusai*, old goods, lumber, rubbish; *shūkyō-kusai*, bigot.



ga, kore wa, dō shita wake da? Ore wa, ima made kamben shite damatte ita keredomo, kamben shite oru to omae wa, dandan zōchō shite, ore wo baka ni suru kara, mō kamben ga dekinai. Kyō kara wa, ore ga saki ye yuku kara, omae wa ato kara "tsuite koi" to iu to, —atama no iu ni wa; "Sore wa, omae ga ryōken chigai to iu mono da. Nanni mo ore ga atama da kara, saki ni tatte ibaru to iu wake de mo nan de mo nai. Motoyori atama wa saki ni tatte yuku beki<sup>1</sup> ga, ore no yakume; mata omae wa ato ni tsuite kuru no ga, o no yakume da kara, mā! sonna koto wo iwanai de, itsumo no tōri ni, yuku to shiyō" to itte mo, o wa naka-naka kiki-irezu: "Iya, iya, sonna dōri wa nai. Dō shite mo, ore wo saki ye yatte kurenai nara, ore wa mō kesshite doko ye mo yukunai" to mukappara wo tatete, shippo wo kuru-kuru to tachi-ki ye maki-tsukete, ugokimasen kara, atama mo komari-kitte:<sup>2</sup> "Sore hodo omae ga saki ye yukitakereba, saki ye yuku ga ii: ore wa ato kara tsuite yuku kara" to iu to, shippo wa, ō-yorokobi de, atama wo shippo ni shite, de kakemashita ga,—kanashii koto ni wa, kentō wo tsukeru me ga nai no de mukōmizu ni notakutte oru uchi ni, hi no naka ye mogurikonde, tōtō inochi wo ushinōta to iu hanashi ga gozaimasu ga,—ningen de mo, kono tōri de, amari unubore ga tsuyoi to, shimai ni wa, mi wo sokonau mono de gozaimasu.

*Kyōiku dai enzetsu.*

#### HOW TO SPEAK WELL.

Watakushi wa, konnichi, nōben to iu koto wo nobete, o mimi wo kegasu tsumori de gozaimasu. Watakushi

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1 *beki* is a kind of verbal adj. equivalent to the Eng. suffix *-ble* or to the aux. verbs "must," "should" or "ought." Thus, *tabe-beki*, eatable; *shinzu-beki*, credible, ought to be believed. (See also footnote, p. 30). 2 *komari-kitte*, decidedly wearied, annoyed, or vexed. *Komaru*, to be troubled, distressed.

wa shigoku totsuben de gozaimasu. Totsubensha ga, nōben no enzetsu wa, fu-niai de gozaimasu ga,—moshi mo, shokun ga, watakushi no yō ni totsuben ni natte wa komarimasu kara, sono yobō-hō<sup>1</sup> to shite mōshi-ageru no de gozaimasu.

Nōben to wa, monji no tōri, yoku shaberu to iu koto de gozaimashite, hitotsu no gakumon de gozaimasu. Onaji kotogara de mo, shaberi-kata ga heta de areba, sanseisha ga sukunō gozaimasu. Kōshi sama no o deshi chū ni mo, Shikō to iu hito wa bensha de, homerarete orimashita. Mata Seiyō no Gambetta to iu hito wa, kindai yūmei no bensha de arimashita. Koto ni waga kuni wa, ima kara, kokkwa mo hirake; shi-chō-son no kwaigi nari, gunkukwai nari, fukenkwa nari; ware-ware no kangae wo nobenakareba naranu ba-ai mo, takusan ni natte kimashita kara, masu-masu nōben no gakumon ga hitsuyō ni natte mairimashita.

Heta no hito ga, taninzu no mae de, enzetsu suru wo goran ni natta koto ga gozaimashō: kubi wo shita ni mukete, ryōte wa oki tokoro ni sashi-tsukae; sono koe wa, kame<sup>2</sup> no naka ni sakebu gurai no koto de, manjō<sup>3</sup> wa oroka sugu ni nare no hito ni mo kikemasen. Konna arisama de wa, jibun no mikomi wo jūbun noberu koto wa, kesshite dekimasen. Dō shite, tanin no sansei wo eraremashō?

Enzetsu wo jōzu ni yaru ni wa, okubyō ga dai ichi ikemasen.

Okubyō de wa, ase bakari dete, hijō ni seki-komimasu.<sup>4</sup> Dono yō ni tanin no hampaku<sup>5</sup> wo ukeru to mo, soko wa okubyō sezu ni, don-don shaberu no ga sen ichi de gozaimasu. Shintai wa massugu ni tatte, manjō wo

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1 *yobō-hō*, way of preventing an evil. 2 *kame*, large wide-mouthed earthen jar. 3 *manjō*, all the audience, company. 4 *seki-komu*, to be out of breath. 5 *hampaku*, contradiction.

mi-mawashi nagara, heiki de yaranakereba narimasen. Ryōte wa, shijū mono mane wo suru ni, hitsuyō de gozaimasu kara, *pocket* no naka ya hakama no shita ye irete oite wa narimasen: te-mane wa ōi ni benron wo tasukemasu. Benron chū ni wa, sukoshi no kokkei<sup>1</sup> ono yoroshū gozaimasu. Sono tsugi ni, hitsuyō no mono wa, koe no age-sage to kowa-iro<sup>2</sup> de gozaimasu: koe ni age-sage ga nakereba, kiku hito ni kanji<sup>3</sup> ga irimasen. Yūsō<sup>4</sup> na kotogara wa, yūsō ni; aware na kotogara wa, aware ni benzuru no ga hitsuyō de gozaimasu: kore wa, shibai no yakusha no omomuki wo yoku mi-nukeba, yoroshū gozaimasu. Mada mōshitai koto ga takusan gozaimasu ga, ato no shokun no jama wo itashimasu kara, yamemasu ga,—donata ka koko ye agatte, jitchi<sup>5</sup> go kenkyū wo negaimasu.

*Shōgaku hyakkwa sōsho.*

### THE PRIEST'S DILEMMA.<sup>6</sup>

O tera no oshō<sup>7</sup> san<sup>8</sup> ga aru toki go-zuki no kyaku wo yonde, ichi-men (lit. "one surface," i. e. "one game") uchi-hajimemasu to, "suki koso mono no jōzu nare"<sup>9</sup>

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1 *kokkei*, joking, jesting. 2 *kowa-iro*, "the colour of the voice" = the general tone of the voice. 3 *kanji*, emotion. 4 *yūsō*, intrepidity, boldness. 5 *jitchi*, practice (as opposed to theory). 6 This story illustrates the fondness of the Japanese for *jeux-de-mots* and to apprehend the point fully, the game of "go" ("checkers" or "go-bang") should be understood. In this game a board and counters are employed and the principal aim is to prevent one's opponent from extending his counters over the board, which is effected by producing "eyes," i. e. spaces hemmed in by not fewer than four of one's own counters. It must also be noted that "me" signifies both "eye" and "open space." 7 *oshō*, Buddhist priest. 8 *san*. See H. J. G. "Honorific Suffixes" p. 158 *et seq.* 9 . . . *jōzu nare*, lit. "(a) fond person truly is expert of (the) thing (he likes)." This is a proverb in the Classical Language where the emphatic particle *koso* induces the termination *e* in the verb following.

de, kyaku wa sumi-jimen mo doko mo kotogotoku tori-kakomimashita kara, oshō san ga kuyashi-gatte, semete ip-pō dake de mo ikasō<sup>1</sup> to, shikiri ni me wo koshiraeru koto ni kufū wo shite orimasu to,—atama no ue ye hai ga takatta kara, urusagatte, go-ishi wo motta te de atama wo kaki-nagara, “Kono hen ni hitotsu me ga dekitara, ōkata ikiru de arō.”

Atama no ue ni mata hitotsu me ga dekitara, “mitsu-me nyūdō”<sup>2</sup> (“three-eyed lay-priest”) desu.

*Jogaku Sōshi.*

#### PATERNAL ANXIETY.

Endō Jūzaemon, a wealthy land-owner of the neighbourhood of Kōfu complains bitterly of the bad conduct of his son Buntarō who is studying at Tokio, and the following conversation ensues between Jūzaemon and his wife O Yoshi:

*Jūzaemon.*—Dōmo! segare ni wa komatta mono da. Mata Tōkiō no shiten kara gyaku-kawase wo utte<sup>3</sup> yokoshita kara, yondokoro naku haratte wa oita ga,—nanibun konna teitaraku de wa, kono mama ni mo okezu, dō shita mono darō?

*O Yoshi.*—Sō de gozaimasu ka? kono hodo mo anata kara o tegami wo o tsukawashi ni natta toki, watakushi kara mo yoku yoku iken wo itte yarimashita ni, sore wo mo kiki-irezu, mata kawase wo utte yokosu to wa, dō iu ryōken de gozaimashō?

*Jūzaemon.*—Nanibun ore ni mo sono ryōken ga wakaranai yo! Shikashi, kono nochi wa, Tōkiō no shiten ye mo: “kochira kara itte yaru made wa, kesshite

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1 *ikasō*. Prob. Fut of *ikasu*, the transitive corresponding to *ikuru*, intrans. “to live.” 2 *mitsu-me nyūdo*, or *mitsu-me kozō*, “the three-eyed acolyte,” a hobgoblin of Japanese youth. 3 *gyaku-kawase wo utte*, drawing a bill or draft.

tōnin ni kane wo watashite kureru na” to ii-okutte wa oita ga,—nan to ka koko de sono honshin wo kiite,<sup>1</sup> totemo gakumon no shugyō ga dekinai nara, isso ima no uchi ni yobi-modosō ka to omoi wa shita mono no,<sup>2</sup> —ore mo kenkwai ni detari, mata sore-zore no hito to kōsai wo shite miru to, tōji no hito wa, mukashi to chigai, gakumon ga nakute wa, hito-naka ye mo derarenai no de, saisho tōnin<sup>3</sup> ga Tōkiō ye shugyō ni detai to itta toki wa, sono kokorozashi wo, kage nagara,<sup>4</sup> yorokonde ita ni,—ima no fuhinkō de, ore no tanoshimi ni omōta koto mo mattaku kui-chigatte, kore de wa, dōraku wo shugyō ni yatta yō na mono da kara, makoto ni zannen de naranai ga,—omoi-kitte yobi-kaesu to shiyō ka?

*O Yoshi.*—Sayō de gozaimashō, ne. Yoku yoku ryōken ga tatanakereba, sō itasu yori hoka ni kangae mo gozaimasen ga,—kore made shugyō shite mo, ima yamesasetara, nanni mo narimasumai.

*Jūzaemon.*—Sore wa mō sonata no iu tōri de, kore kara ga kanjin no tokoro<sup>5</sup> da ga,—sukoshi mo saki ni mokuto no nai ni, tada kane bakari tsukatte asonde irareru yori isso yobimodoshite, uchi ni oite,<sup>6</sup> yoku yoku iken wo shitara, kaette sono hō ga tōnin no tame ni narō ka to omowareru de wa nai ka?

*O Yoshi.*—Sayō de gozaimasu, ne. Sō shita hō ga, anshin ni narimashō ka?

*Jūzaemon.*—Sore wa mō anshin ni naru ga,—tada

1 ... *sono honshin wo kiite*, but, however this may be, after having ascertained his true intentions in the matter. 2 *no*. This word is placed here with a restrictory force with regard to what has just been said. 3 *tōnin*, person in question, *i.e.* B. 4 *kage nagara*, secretly, at the bottom. 5 ... *tokoro*, just now is the most critical point in his studies. 6 ... *uchi ni oite*, would it not be better to bring him home than to allow him to remain at T. without any fixed aim (with regard to his future) but with the sole desire of squandering money on amusements?

oshii wa, nani fusoku nai shindai da kara, jūbun gakumon wo sasete, kore kara saki, tōnin mo sōō na mono ni shitai to omotta ni,—sore ga dekinai to omou to, zannen de naranai.

*O Yoshi.*—Makoto ni go mottomo de gozaimasu. Tōnin mo, shōgakkō wa hajime<sup>1</sup> Kōfu no chūgakkō ni otta toki wa, itsumo hyōban ga yokute, sono uwasa wo kiku tabi ni donna ni ureshikatta ka shiremasen ga,—sore ni hiki-kae, Tōkiō ye maitte kara wa, saisho no ichi ni nen dake de,<sup>2</sup> sono nochi to iu mono wa, itsumo warui uwasa bakari de, sono tabi ni ikura kokoro wo itameru ka shiremasen. Sore ni, Buntarō no koto de wa o Kimi ya Einosuke made shimpai shite, o Kimi mo ori-ori tegami wo okuri, Einosuke mo dekinai nagara, hone wo otte wakaranai made mo ane ni sōdan shite wa, tegami wo kaite, Tōkiō ye okutte, sono henji no kuru wo tanoshimi ni itashite orimashita ni,—sono nochi wa, ryōnin kara ai-kawarazu yōsu wo tazunete yatte mo, sukoshi mo henji wo okuranai mono desu kara: “dō shita koto ka?” to itte, taisō anjite orimasu.

*Jūzaemon.*—Sō ka? Dōmo! komatta mono da. Saisho Tōkiō ye deru made wa, tanin ni, mashite imōto ya otōto no sewa mo shita ga,—sonna wake ni naru mo, mattaku asobi ni kokoro wo torarete oru kara darō.

*O Yoshi.*—Sayō de gozaimashō. Sore ni, konna guchi wo mōshite mo, ima-sara yō ni mo tachimasen ga,—kyonen made wa, nennen natsu-yasumi ni mo kaette, imōto ya otōto wo tsurete, Kōfu ye maittari, mata kinjo ye deketari itashimashita no de,—ryōnin tomo, mata kotoshi mo natsu no o yasumi ni wa, ani to isshe ni shohō ye asobi ni dekakeyō to itte, tanoshimi ni shite

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<sup>1</sup> *shōgakkō wa hajime*, to commence with the elementary school.  
<sup>2</sup> *dake de*. Supply *hyōban ga yō gozaimashita*.

matte otta tokoro,—Tōkiō kara Hakone ye tōji ni iku to itte yokoshimashita kara, ryōnin wa taisō hari-ai wo otoshimashita.<sup>1</sup>

*Jūzaemon.*—Uchi no mono ga, kore made tōnin wo omotte oru ni, sukoshi wa kangae mo tsukisō na mono ja nai ka?

*O Yoshi.*—Dō iu ryōken de gozaimasu ka? Sore kara, chikagoro kochira kara okuri-kin no hoka ni, Tokiō no shiten kara iku tabi mo karita yō de gozaimasu ga,—yoppodo takusan ni narimashita ka?

*Jūzaemon.*—Sō sa. Taka mo daibun nobatta ga, ore no shindai da kara, benkyō sae sureba, kane wo tsukau no wa, tatoi saisho no kime yori ōku natte mo, sonna koto wa kamawanai ga,—kane ga jiyū ni naru tame ni, kanjin no gakumon wo uchi-suteru kara, komaru no sa!

*O Yoshi.*—Sore ni hiki-kaete, fun san nado wa, gakkō wa, tada chūgakkō dake o shimai nas'tta bakari de gozaimasu keredomo, ima de wa, ā shite o uchi no koto kara waki no o tsuki-ai-muki made, rippa ni hiki-ukete o ide nasaru ni,—onaji itoko de, Buntarō wa, ano tōri de gozaimasu kara, hito san no go yōsu wo mi, kiku tabi ni, itsudemo kokoro wo itameru bakari de, tōnin no yukusue ga anjirarete, kono goro wa yume ni made Buntarō no koto wo miru hodo de gozaimasu.

*Jūzaemon.*—Sō darō. Ore nado mo ginkō ye dete, wakai mono-domo ga yoku hataraitte iru tokoro wo miru to, sugu ni Bun no koto wo kangaedashite: “Dōka, yoi hito ni natte kurereba, ii ga” to omotte, shimpai wo shite oreba, tōnin wa sukoshi mo sonna koto ni wa tonjaku shinai de, mata kawase, mata kawase to kane wo tsukau koto bakari kokoro-gakete iru no de, hoka

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<sup>1</sup> *taisō hari-ai wo otoshimashita*, have lost all their ardour, or eagerness.

ni nanni mo shimpai wa nai ga,<sup>1</sup>—are no tame ni shijū kokoro wo kurushimete oru. [*After a moment's reflection*]. Dōmo! ikura shimpai shite mo, tōnin no honshin wo minai uchi ni, betsu ni shiyō mo nai kara, empō ni oite, kokoro wo itameru yori to mo kaku mo ittan yobi-modoshite, shibaraku taku ni oite, sono ue mikomi ga aru nara, mata jōkyō sasete mo yoi kara, tegami wo dashite, modoru yō ni itte yarō.

O *Yoshi*.—Dōmo! sore yori hoka shikata mo gozai-masumai.

*Kakkwa ryūsui.*

#### THE CANDLE.

Shokun yo! Subete yo-no-naka no mono wa, mina hito ni yoi oshie ni narimasu. Ima, watakushi wa, rōsoku wo motte, tatoete o hanashi mōshitai koto ga arimasu. Sore wa hoka no koto de mo arimasen ga.—

Mina san<sup>2</sup> mo, mata yoku go zonji no gotoku, rōsoku to iu mono wa, taiyō ga bosshite nochi yo ni<sup>3</sup> narimasuru to, yami-yo wo terashite yoku atari kimpin wo akiraka ni shimasuru yue ni, kore de iro-iro no shigoto ga dekimasu. Mata, yami-yo ni, hito ga tasho ye yukimasuru toki<sup>4</sup> wa, sono hito no ashi-moto wa akiraka ni terashi tsutsu, annai shite yukimasu. So shite, moshi

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1 ... *wa nai ga*, apart from this, he does not trouble himself with anything else; if it were not for that I should have no other care. [Note the ambiguity which often prevails in the Jap. sentence. Throughout this piece, the parties, being on intimate terms, do not trouble to round off their phrases]. 2 *mina*, all; *mina san*, all of you, all your people; *mō mina ni narimashita* (lit. already all to has-become) it is all done, or, there are none left. The latter phrase may be explained thus: "It has come to this, that they are all gone." 3 *yo*, the night; *yo ni iru*, to become dark; *yō*, appearance, way, kind; *yō ni*, so that. (See App. H. J. G. p. 89). 4 *toki*, time, when (See H. J. G. p. 87).



tochū ni mizu-damari nado ga arimasuru to, rōsoku wa kuchi wa kikimasen to mo, sono soburi de: "Oya! danna! o machi nasai, koko ni wa mizu-damari ga arimasu" to oshiemasu. Sono yami-yo wo te-rashimasuru kōtoku<sup>1</sup> wa, temonaku hitotsu no chiisaki taiyō wo eta yō na mono de arimasu. Nan to! mina san, rōsoku to iu mono wa taisō no kōnō no aru mono de wa gozaimasen ka?

Saraba, rōsoku, sono mi wa sazo sondai ni kamaete oru ka? to mimasureba, iya, iya, sō de wa naku shite, kaette seken wo terasu ni shitagatte, sono mi wo dandan to herashite oru mono de arimasu. Jitsu ni rōsoku wa, waga mi wo herashite, naku nashite mo, seken no hito wo yokare kashi! to inorimasu. Sono kokoro-gake no kanshin na koto wa, ima watakushi no nibuki shita ni wa nobe-tsukusarenu koto de arimasu. Aa! nan to! mina san, kokoro naki rōsoku de sae mo kaku arimasuru ni, nani tote bambutsu no reichō to mo iimasuru hito ga, kono rōsoku ni makete narimashō ya? Mata hito-kiwa susunde, yoi koto wo itasaneba naranu koto de arimasu. Saru wo, seken ni wa hito wo tsuki-taoshite mo onore no ri ni naru yō to tsutomuru yoku<sup>2</sup> no fukai mono ga, ōku arimasuru ga, korera no hito wa, rōsoku no mae ni taishite mo, hazukashikū wa arimasen ka? Watakushi no kangae de wa, kono yō na hito wa hajite shinaneba naranu koto darō to omoimasu. Dōzo, mina san wa, rōsoku ni haji-korosarenu yō ni negaimasu.

*Kodomo enzetsu.*

#### A VISIT.

O Sada.—Oya! Endō san de gozaimasu ka? Sā! o agari nas'tte . . .

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1 *kōtoku*, utility. 2 *yoku*, covetousness; as an *adjective* = next, ensuing, following (mostly used in compounds); as an *adv.* = rightly, well, often.

*Endō.*—Arigatō gozaimasu. Sō shite, reikei<sup>1</sup> wa o uchi<sup>2</sup> desu ka?

*O Sada.*—Ie! konnichi wa sōbetsukwai da to mōshite, dekakemashita ga, yūkoku ni wa kaeru to mōshimashita kara, to mo kaku mo o agari nas'tte...

*Endō.*—Sōbetsukwai de wa osoku nari wa shimasen ka?

*O Sada.*—Ie! kanete anata ga o ide ni naru to mōshite orimashita kara, ima ni kaerimashō.

*Endō.*—Sō desu ka? Sore de wa, shibaraku o machi mōshimashō. [*He enters, and after having performed the customary salutations, he addresses Sada's mother as follows:*] Obāsan! iyo-iyo Kwan-ichi kun mo shuppatsunichigen ga kimatte, nani ka to o isogashū gozaimashō. Mata, nan de mo waga-hai no dekiru koto wa, go enryo nashi ni, oshatte kudasai.

*Haha.*—Arigatō gozaimasu. Banji Kwan-ichi kara anata ni mo go sōdan wo o negai mōshite, sore-zore yōi mo itashimashita kara, taigai katazukimashita ga, iyo-iyo shuttatsu no hi ga kimatte miru to, nan da ka ki-zewashinai yō de, tadaima mo o Sada to iro-iro sōdan shite otta tokoro de gozaimasu. Dōzo, kono ue, tomo ni o kokoro-zoe wo o negai mōshimasu.

*Endō.*—Koku-roku go yō ni mo tachimasen ga, dekiru koto wa, nan de mo, osshatte kudasai.

*Haha.*—Arigatō gozaimasu. Go shinsetsu ni osshatte kudasaru no de, Kwan-ichi mo makoto ni yorokonde orimasu, ga, iyo-iyo rusui ni naru to, ato wa onna bakari de gozaimasu kara, banji o sewa wo o negai mōshimasu.

*Endō.*—Naka-naka o sewa wo itasu no nan no to mōsu koto wa dekimasen ga, sei-zei kokoro-gakete, o rusu chū wa, dōka, go sōdan wo itashimashō.

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1 *reikei*, your honourable brother. 2 *uchi* the inside, hence a house, home; *o uchi de*, at home.

*Haha.*—Nanibun o negai mōshimasu. [*At this moment O Sada appears with tea and cakes.*]

*O Sada.*—Konna oishiku mo nai mono de gozaimasu ga,—hitotsu o tsumami nas'tte...

*Endō.*—Arigatō gozaimasu. Dōzo, o kamai naku...

*Haha.*—Tokini,<sup>1</sup> Endō san, anata wa mada o yūhan<sup>2</sup> mae de gozaimashō. Nanni mo arimasen ga,—ichi zen...

*Endō.*—Ie! ima tochū de yatte kimashita kara...

*Haha.*—Sō desu ka? Go enryo de wa ikemasen yo!

*Endō.*—Dō shimashite! O uchi ye maitte wa, kesshite go enryo wa shimasen.

*Haha.*—Sō de gozaimasu ka? Sore de wa ima ni Kwan-ichi mo kaerimashō kara, go meiwaku de mo, sukoshi o machi nas'tte kudasai.

*Endō.*—Iya! Waga-hai wa, zehi o me ni kakaritai koto mo arimasu kara, o machi mōshimashō. Sore kara nani ka to go yō mo gozaimashō. Waga-hai ni o kamai naku...

*Haha.*—Ie! mō betsudan kore to iu hodo no koto mo gozaimasen kara, go enryo ni wa oyobimasen.

*Kakkwa ryūsui.*

“LET WELL ALONE.”

Aru hito ga ippiki no buchi-neko wo yoso kara moratte kimashite, kore ni na wo tsukeyō to omoimashita ga, “are mo ikanu, kore mo dame da” to, iro-iro ni mayōte, osamari ga tsukimasen kara, shikata nashi ni tada “neko yo! neko yo!” to yonde orimasu to,—aru hito ga kite, iu ni wa: “Neko wo yobu ni, tada neko yo! neko yo! de wa, okashii kara, nan to ka na wo tsuketara yokarō. Sore ni tsuite wa, kemono no uchi de ichiban kitsui no wa, tora da kara, tora to na wo tsuketara yokarō” to,

1 *toki ni* at the beginning of a sentence often has much the force of the English “by-the-way.” 2 *yūhan*, evening repast, or meal.

susume ni makasete, tora to na wo tsukete, "tora! tora!" to yonde oru to,—mata aru hito ni iu ni wa: "Ikura tora ga kitsui karatte,<sup>1</sup> ryō ni wa kanawanai kara, ryō to shitara yokarō" to iu no de,—“Sore mo sō ka?” to omoi, sore kara “ryō! ryō!” to yonde oru to,—mata aru hito ga kite, iu ni wa: “Ikura ryō ga kitsui karatte, kumo ga nakereba, ryō mo dō suru koto ga dekinai kara, kumo to shitara yokarō” to iu no de,—“Sore mo sō da” to, sore kara “kumo! kumo!” to yonde oru to,—mata aru hito ga kite, iu ni wa: “Kumo ga, ikura kitsui karatte, kaze ni fukarereba, fuki-tobasarete shimau kara, kaze to suru ga yoi” to iu no de,—“Naruhodo! kore mo ichi ri<sup>2</sup> aru” to omoi, sore kara “kaze! kaze!” to yonde oru to,—mata aru hito ga kite, iu ni wa: “Ikura kaze ga tsuyoi to itte, shōji wo shimereba, hairu koto ga dekinai kara, shōji to suru ga ii” to iu no de,—“Naruhodo! kore mo mottomo da” to omoi, sore kara “shōji! shōji! to yonde oru to—mata aru hito ga kite: “Ikura shōji ga kitsui karatte, nezumi ni attara, kajirareru kara, nezumi to suru ga ii” to iwarete, kai-nushi wa hajimete ki ga tsuki: “Nan da? bakabakashii nezumi yori kitsui no wa, neko da kara, yappari moto no neko ga yokatta” to, tōtō “neko yo! neko yo!” ni tachi-modotta<sup>3</sup> to iu hanashi ga gozaimasu.

*Kokkei hitori enzetsu.*

### SALUTARY REMONSTRANCES.

Endō Buntarō, who has become the head of the house since the death of his father Endō Jūzaemon, comes to Tokio to complete his studies. Influenced by bad com-

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<sup>1</sup> *karatte*, for *kara to itte*. <sup>2</sup> *ichi ri*, one reason. <sup>3</sup> ... *ni tachi-modotta*, he ends by returning to his original manner of calling his cat.

panions he soon becomes addicted to vicious habits. His cousin Noguchi Junji addresses him in the name of the family and endeavours to persuade him to relinquish his evil course of living.

*Junji.*—Totsuzen konna koto wo mōshitara, sadamete go rippuku mo arimashō ga,—kondo watakushi ga jōkyō shita wa, betsu de mo naku, okkasan no go irai de<sup>1</sup> go ichi-dō<sup>2</sup> no oboshimeshi wo o tsūji mōsu tame desu.

*Buntarō [anxiously].*—Nani ka atta no desu ka?

*Junji.*—Iya! achi ni wa, nanni mo kawari wa arimasen ga, [lowering his voice a little] Jitsu wa, kono geshuku<sup>3</sup> no shujin kara, okkasan ye atete, shomen ga mairimashita kara: “Nani-goto ga atta ka? Moshi, anata no o mi no ue ni, betsujō de mo okotta ka?” to itte, okkasan mo go shimpai nas'tte, fū wo hiraite goran ni naru to, sono shomen no shui<sup>4</sup> to iu wa: “Anata wa, go shukkyō ni naru to, sono yokuban kara, shi go nichu to iu mono wa, taigai waki ni o tomari ni natte, roku-roku<sup>5</sup> o kaeri ni naranai kara, o anji mōshite ita tokoro,—sore kara wa, mazu kakuban gurai wa geshuku ni o tomari nasuru no de, kekkō da to omotte iru to,—betsudan gakkō ye o kayoi no go yōsu mo naku: sore ni<sup>6</sup> o tazune ni naru o tomodachi ga, mina izen no asobi no o nakama da kara, komatta mono da to omou uchi,—masu-masu o asobi ga hageshiku natte, sakkon de wa, mikka ni hito ban gurai shika o kaeri ga nai kara, kanete o tanomi

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1 *okkasan no go irai de*, on your mother's demand. 2 *ichi-dō*, all the family. 3 *geshuku*, pronounced *geshiku* in the Tokio dialect. When following *sh* or *j*, the vowel *u* is often pronounced as *i* by the people of Tokio, thus *teishi* for *teishu* (husband). Other mispronunciations, heard however only from the mouths of the lower classes of that city, are *yu* for *i*, as *iki* for *yuki* (snow); long *e* for *ai*, as *naranē* for *naranai* (“it will not do”); *oi* for *oe*, as *koi* for *koe* (voice); *ai* for *ae*, as *mai* for *mae* (before); *shi* for *hi*, as *shige* for *hige* (beard). 4 *shui*, purport, terms, text. 5 *roku-roku*, or *metta ni*. 6 *sore ni*, add to this that. . .

no ichi jō no aru no de, nai-nai o tsūji mōsu wake da ga,—nan to ka, go iken wo nasaraneba, go tōnin no o tame ni mo narumai” to shinsetsu no tegami ga kita no de,—okkasan mo taisō go shimpai nas'tte: ototsan no go zommei chū nara, madashimo no koto; tōji wa, ikke no shujin taru mono ga, konna arisama de wa, wazuka ni nokotta shindai mo donna koto ni naru ka shirezu; sore bakari de wa naku, ototsan no go shūkyo ni natte ma mo nai ni, konna kokoromochi de wa, yukusue ga anjirarete: “dō sureba, yoi ka?” to watakushi ye go sōdan ni natta kara, watakushi mo odorote: “Bun san wa kanete hatsumei na seishitsu de o ide ni naru kara, yoku go iken wo mōseba, kanarazu o kiki-ire ni narimashō. Sore ni wa, naka-naka tegami gurai de wa tsūjinai kara, watakushi ga shukkyō shite go iken wo mōshi; to mo kaku mo anata no o kokoro no yasumaru yō ni, shibaraku o kuni ye o tsure-mōshite mairimashō” to o hanashi wo suru to, okkasan wa hijō ni o yorokobi nas'tte,<sup>1</sup> namida wo nagashi nagara: “Sore de wa, makoto ni go kurō da ga, sō shite kurero” to kon-kon o tanomi ni natta no de,—watakushi mo shi-kaketa yō mo arimashita keredomo, mina san no go shimpai wo miru ni shinobimasen kara, fushō no mi wo mo kaerimizu, shukkyō shite, go iken wo mōsu no desu ga,—dōka, go ichi-dō no oboshimeshi wo o sasshi ni natte, mazu o asobi wa, tōbun o yame nasatte wa, dō desu?

*Buntarō* [*dryly*].—Makoto ni go shinsetsu no hodo wa, nan to mo o rei no moshi-yō ga arimasen ga, igo wa kesshite asobimasen kara, dōzo, go anshin nas'tte kudasai.

*Junji* [*with animation*].—Bun san! mā! yoku wata-

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1 *nas'tte*. The letter *a* in *aru* may be elided in the Gerund &c. of *irassharu* (to go), *kudasaru* (to condescend), and *nasaru* (to deign to do); thus *irashite* for *irasshatte*; *nasitara* for *nasattara*, &c.

kushi no iu tokoro wo kiite kudasai. Watakushi wa, oji san no go yuigon de, rei no zaisan<sup>1</sup> wo o hiki-uke mōshita baai mo ari, nanika to anata no o kokoromochi ni wa go fuman mo arimashō ga,—watakushi wa, saki-datte mo mōshita tōri, kesshite kokoroyoku o hiki-uke mōshita wake de wa naku; kono tame ni wa, kaette kokoro wo itameru koto bakari de,—dekiru nara, anata ye o kaeshi mōshitai gurai desu keredomo, nanibun anata ga go shōchi kudasamaru no de, yondokoro naku sono mama ni itashite oru mono no, go nyūyō to areba, itsu de mo o hiki-watashi mōsu kakugo de arimasu. Sono kurai o uchi no tame ni wa<sup>2</sup> oyobanu nagara, jinryoku shite oru watakushi no kokoro mo sukoshi wa o kumi-wake kudasatte, mae ni mo mōshita tōri, sukoshi de mo okkasan no o kokoro no yasumaru yō ni o kangae nas'tte wa kudasaimasen ka.

[Noticing that Buntarō remains silent, he continues more animatedly]. Moshi anata ga watakushi no yō na mono no mōsu koto de mo o kiki kudasareba, to mo kaku mo, ittan okkasan no o kokoro yasumaru tame, go kikoku no ue,<sup>3</sup> ori wo mite, mata mata go shukkyō nas'tte, jūbun gakumon wo migaitte, shubi yoku<sup>4</sup> o kaeri ni nareba, sono toki wa, go meiwaku da to osshatte mo, watakushi ye o hiki-uke mōshita zaisan wa, o te ye agete: "Appare! Endō Jūzaemon no sōzokusha" to hito ni homerareru yō ni nareba, go ichi-dō wa,—

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1 *rei no zaisan*, the things of which you already know. *Zaisan* = estate, possessions, property, chattels. *Rei* is often employed in conversation when the speaker alludes to a person or thing well known by the person addressed. In the present case the allusion is to the possessions left to Junji by his uncle, Endō Jūzaemon, to the detriment of the latter's son Buntarō. 2 *o uchi no tame ni wa*, in favour of your house. 3 *go kikoku no ue*, after your return to your native place, 4 *shubi yoku*, i.e. after having brought the course of your studies to a happy conclusion.

mōsu ni oyobazu—go shinseki ni tsuranaru watakushi made, donna ni ureshū ka shiremasen ga,—dō desu? Sō iu wake ni wa mairimasen ka?

[*Seeing that Buntarō turns a deaf ear to all these proposals, Junji bursts into tears*]. Aa! dōmo, komatta mono da! kore made mōshite mo, o kiki kudasaranakereba, shikata ga nai kara, kuni ye kaeru no da ga, kono shimatsu wo o hanashi mōshitara, okkasan hajime, go ichi-dō no go shinchū wa donna darō? Tsue to mo, hashira to mo omowareru go tōshu<sup>1</sup> ga, okkasan no o kokoro wo mo o kumi-wake nasaranai de, o kokoro wo yasumeru dake ni o kaeri nai to wa, dō iu o kangae no aru koto ka? watakushi mo kono mama de kaeru to, sono o nageki wo miru yō de, ima kara omoi-yararete<sup>2</sup> shimpai no koto da.

[*At these words, Buntarō is visibly affected and breaks silence as follows:*] Iya! dōmo! nan to itte yokarō ka? Jitsu ni jibun nagara aiso mo tsukita yō de, o wabi no shiyō mo arimasen ga,—kaku made jibun no yō na mono wo omotte, go shinsetsu ni go iken kudasaru wa, shinseki to wa ie,<sup>3</sup> tokubetsu no baai de nakereba, dekinai koto de,—tanin nara, hito tōri no iken wo itte, kiki-irenakereba, sore made de owaru mono naru wo, haha no shimpai, kyōdai no jōai wo yoku yoku o sasshi kudasatte, sono ue, kamei wo made taisetsu ni kangaerarete, atsui go iken ni wa, Buntarō<sup>4</sup> hajimete yume ga samemashita. Shikkei na kotoba mo arimashitarō shi, o kokoro ni kanawanu koto mo arimashitarō ga, dōka, sono hen wa, hira ni o yurushi wo negaimasu.

*Rakkwa ryūsui.*

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1 *go tōshu*, the august head of the family in question, *i.e.* Buntarō. 2 . . . *omoi-yararete*, I am grieved by the thought that this will be their affliction. 3 *shinseki to wa ie*, although you are a relation of mine. 4 *Buntarō*, I Buntarō.



## A FRIENDLY CALL.

A gentleman, Mr. Nakayoshi, pays a pop visit to a sick friend. <sup>1</sup> The latter's wife opens the door to him.

Mr. N.—Konnichi wa! <sup>2</sup> O taku desu ka? <sup>3</sup>

Aruji <sup>4</sup> [*to his wife*].—Dare ka kita. Dete mi-na! <sup>5</sup>

Nyōbō.—Hai! <sup>6</sup> [*On recognising the visitor*] Oya! mā! kochira ye. <sup>7</sup>

Mr. N.—Kyō wa mō doko ye ka o ide desu ka?

Nyōbō.—Ie, orimasu. Mā! o tori asobase... [*to her husband*.] Anata! Nakayoshi San ga irasshaimashita yo!

Aruji.—Sō ka?.. [*to Mr. N.*] Sā! kochira ye!

Mr. N.—Sensei o uchi datta, ne!

Aruji.—Yoku hayaku o de-kake deshita.

Mr. N.—Hayaku mo nai. Mō ku-ji sugi da.

Aruji.—Naruhodo!

Mr. N.—Kyō wa Sunday <sup>8</sup> da kara, mō o rusu ka to omotta.

Aruji.—Sunday de mo, betsudan ate-hameta <sup>9</sup> yō [*lit.*

1 Observe the sparse use of honorifics during the conversation of the two men, owing to their intimate acquaintance. 2 *konnichi wa*, Good day! or, How do you do? When this phrase or *Komban wa!* (Good evening) is used some polite expression must be added either mentally or audibly. This addition however is seldom expressed unless it be a common formula in reference to the weather, &c. such as (*Konnichi wa*) *makoto ni o atsū gozaimasu*, How very hot it is today! 3 *O taku desu ka?* are you in? 4 *aruji*, host. 5 *dete mi-na*, go and see who it is. In addressing one another the members of a household often use an Imperative form obtained by affixing *na* to the Indefinite Form, as *shi-na!* do! *yobi-na!* call! (See H. J. G. p. 70). 6 Male speakers should not employ such series of interjections as *hai!* *oya!* *ma!* and the *yo!* in wife's next remark. In the latter, *Anata!* is used as an interjection, but such use also would be avoided by men. 7 *kochira ye*. Supply *o tōri nasai*. 8 The English word "Sunday" is here used by Mr. N. instead of the Jap. *nichiyōbi*, evidently with a view to impressing his superior knowledge upon his host. 9 *atehameru*, to apportion, to allot.

"*especially appointed employment*" ] ga nai shi, sukoshi kibun ga warui kara, doko ye mo demasen deshita.

*Fude Shashin.*

### WHAT IS ECONOMY?

Watakushi wa, ima itatte muzukashii keizei no hongii wo goku wakari-yasuku tokimashō to omoimasu.

Sate, kono keizai to mōshimasuru mono wa, kore wo hito kuchi ni iimasureba: kane no uchi ye iru koto no ōku shite, soto ye izuru koto no sukunaku itasō to tsutomeru mono wo iu mono de arimasu. Kotoba wo kaete mōshimasureba: waga futokoro ye mōke no kane ga, naru beku ōku irite, waga futokoro yori idashite tsukai-harau kane ga, naru beku sukunaku naru yō ni to itasu mono de arimasu. Shikashi nagara, dasu kane wa, naru beku sukunaki ga yoroshii to wa mōshimashite mo, tsukawaneba naranu kane wo mo, nigiri-tsumete dasanu koto de arimashitara, kore wa iwayuru kane no bannin to iu mono de, jitsu ni yo-no-naka no nozoki-mono de arimasu. Sō desu kara, tsukau beki hazu<sup>1</sup> na kane wa, tsukau ga yoroshii koto de arimasu: kore ga makoto no keizai to mōsu mono de arimasu. Sari nagara, rampi<sup>2</sup> to mōshite, midari ni tsuiyashite wa,

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1 *beki hazu*. Like *beki* (see footnote p. 13) the noun *hazu* (*lit.* necessity) is frequently used to render the idea expressed by our "must" &c.; thus, *Sakujiitsu iku hazu de arimashita*, (*lit.* yesterday go necessity was) = he should have gone yesterday. *Hazu* is often reinforced by a preceding *beki*; thus, *Komban iku beki hazu desu*, (*lit.* tonight go ought necessity is) = he ought to go tonight. In the last sentence *iku hazu* without *beki* is equally correct. It should be noted that *beki* is suffixed to verbs—in the First Conjugation, to the *Pres. Indic.*; in the Second, to the *Indef. Form.* The irreg. verbs *kuru* and *suru* make *ku-beki* and *su-beki* respectively whilst *miru* makes either *mi-beki* or *miru-beki*; thus, *su-beki koto*, (*lit.* do-must thing) = a thing which must be done. 2 *rampi*, prodigalities.

mata naranu koto de arimasu. Kore wo tsuzumete mōshimasureba, keizai no ue ni oite wa, yoku sekken wo mamoru yō ni ki wo tsukenakereba narimasen. Shikashi nagara, rinshoku shite wa narimasen. Kono sekken to iu koto to, rinshoku to iu koto wa, chotto sono katachi ga nite orimasu keredomo, yoku yoku kokoro wo sosoide mimasureba, sore wa! sore wa! taihen na sōi de, chōdo ōgon to shinchū to wa, sono iro no ki naru tokoro ga nite ite mo, sono jitsu wa, ō-chigai na mono de arimasu. Mata kono gin to namari to mo, chotto wa nite orimashte mo, sono jitsu wa ōi ni kotonatte oru mono de arimasu. Sō desu kara, sekken to rinshoku to wa, chotto nite orimashite mo, sono jitsu wa ōi naru tagai ga aru mono de, kondō ni shite<sup>1</sup> wa narimasen. Ima, sono sekken to rinshoku to no kubetsu wo shimeshimasureba: michi-bata ni gomi-darake ni natta ame ya kwashi nado wo yatara ni katte kuimashitari shimasuru no ga, rampi to mōshite, midari ni tsuiyasu mono de arimasureba, kono yō na muda-zukai wo senu no ga, tori mo naosazu, sekken to iu mono de arimasu. Sari nagara, giri ninjō no tsuie<sup>2</sup> ya, matawa kami, fude, suzuri, moshikuwa shomotsu nado kyōiku no dōgu wa, kawanakute naranu mono de arimasureba, korera no mono wo mo, oshinde kawanu no ga, tori mo naosazu, rinshoku to iu mono de arimasu. Kore wa, enryo naku jūbun ni mōshimasureba, kechimbō<sup>3</sup> to iūte yoroshii mono de arimasu.

Sore desu kara, dōzo, mina san wa, sekken no hito to natte, rinshoku no hito to naranu yō ni negaimasu.

*Kodomo enzetsu.*

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1 *kondo suru*, to confound, to mix. 2 *giri ninjō no tsuie*, expenses imposed by propriety or good manners. 3 *kechimbō*, mean, stingy, avaricious.

## INTERVIEW WITH A NEW RETAINER.

*Shujin.*<sup>1</sup>—Kore! kore!<sup>2</sup> Temae wa Kōdzuke to mōsu ka?

*Kerai.*<sup>3</sup>—Hei, Tonosama<sup>4</sup> ni wa gokigen yoroshū—watakushi wa Kōdzuke to mōshimasu shinzan mono de gozaimasu.

*Shujin.*—Sono hō<sup>5</sup> wa shinzan mono demo kage hinata naku yoku hataraku to itte, daibu hiōban yoku mina no uke ga yoi yo. Toshigoro wa ni jiu ichi ni to mieru ga, hito-gara to ii, otokoburi<sup>6</sup> to ii, zōri-tori ni wa oshii mono da.

*Kerai.*—Tonosama ni wa konaida-jiu go fukai de gozaimashita sō de o anji-moshi-agemashita ga;<sup>7</sup> sashitaru koto mo gozaimasen ka.

*Shujin.*—O, yoku tazunete kureta; betsu ni sashitaru koto mo nai ga; Shite—temae wa ima made izukata ye hōkō wo shita koto ga atta ka?

*Kerai.*—Hei! Tadaima made hōbō hōkō mo itashimashita—mazu ichi-ban saki ni Yotsuya no kanamonoya ye mairimashita ga, ichi nen hodo orimashite, kakedashimashita; sore kara (*after that*) Shimbashi no kajiya ye mairi, mi tsuki hodo sugite kakedashi, mata Nakadōri no Yezōshiya ye mairimashita ga,<sup>8</sup> tōka de kakedashimashita.

*Shujin.*—Sono hō no yō ni sō akite wa hōkō wa dekinai yo.

*Kerai.*—Watakushi ga akippoi no de wa gozaimasen ga, watakushi wa dōzō shite buke hōkō ga itashitai to omoi, sono wake wo oji ni tanomimashitemo, oji wa buke

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1 *shujin*, master, lord. 2 *kore! kore!* = look here! 3 *kerai*, vassal, retainer. 4 *Tonosama*, your Lordship. 5 *hō*, *lit.* "side, direction." *Sono hō*, that side = you. (See H. J. G. p. 128, and App. H. J. G. p. 83). 6 *otokoburi*. manly-bearing. 7 *ga* has here the signification of a pause. 8 *ga*, but.

hōkō wa mendō da kara, chōka ye ike to mōshimashite, achi kochi hōkō ni yarimasu kara, watakushi mo tsura-ate ni kake-dashite yarimashita.

*Shujin.*—Sono hō wa kiukutsu na buke hōkō wo shitai to iu mono wa ikaga na wake ja!

*Kerai.*—Hei; watakushi wa buke hōkō wo itashi, o kenjutsu wo oboyetai no de, hei.

*Bōtan Dōrō.*

### THE HISTORY OF HACHIROZAEMON.

Komban wa, zenya ni tsuzuite, mō hitotsu kōshi<sup>1</sup> no o hanashi wo itashimasu.

Kore mo ito furuki mukashi no koto de, Awa no kuni de, Hachirozaemon to iu hyakushō ga arimashite, jū hassai ni naru Shichibei to, jū ni sai ni naru Gombei to iu kyōdai no ko ga arimashita. Aru toki, Hachirozaemon wa, kurashi no michi wo motomeyō to zonjimashite, Tōkoku<sup>2</sup> ye makari-koshi; Izu no kuni ni, Kawatsu to iu tokoro ni ashi wo todomete, ni san nen no aida wa, toki-doki tegami wo okuri-koshite, sono ampi wo shirasemashita ga,—sono nochi wa, taete tayori wo sezu, haya jū nen amari to narimasu keredomo, ikite oru koto yara, shinda koto yara, sara ni yōsu ga shiremasen no de, kyōdai no mono wa, ōi ni shintsu itashimashite, Tōkoku yori kaetta hito-goto ni sono yōsu wo tazunemashita ga,—aruiwa: “Edo—ima no Tōkiō—de, kojiki wo shite otta no wo mita” to iu hito ga areba,—mata: “Hito ni korosareta” to iu hito mo arimashite, kyōdai no mono ya, haha-oya to tomo ni, asa ban naite bakari, hi wo okurimashita. Naka ni mo, otōto Gombei wa, itaku nageki-kanashimimashite: “O-yoso hito no ko to nareba,

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<sup>1</sup> *kōshi*; son filled with piety towards his parents. <sup>2</sup> *Tōkoku*, or *higashi no kuni*, the provinces which form what is termed the *Tōkaidō*.

oya ni kōshin suru ga, dai ichi de aru. Shikaru ni, ware-ware no kyōdai wa, imada chichi ue wo sei-shi<sup>1</sup> wo shirazu ni oru koto, kōshin no michi ni arazu; tada hibi ni naite ottareba tote, nan no yaku ni mo tatanu. Sore yori wa, mizukara Tōkoku ye yukite, chichi ue wo ampi wo tazuneru ni, ue kosu fumbetsu wa aranu” to, kokoro ni shi-an wo sadamemashita, hisoka ni tabi-shitaku wo totonoe; haha to ani to ni wakare wo tsugete, shuttatsu itashimashita.

Kono toki, Gombei wa, wazuka jū ni sai no kodomo de arimasu keredomo, hayaku chichi-oya no ampi wo oboetai to omoimasu no de,—yo wa, osoku made, arukimashite; asa wa, yo no akenu mae ni, hatagoya wo ide; shikiri ni michi wo isoide, Omi no kuni no Minaguchi to iu shuku ni kimashita toki, hitori no tabi-bito ni deaimashita. Sono tabi-bito wa, Gombei ga, kodomo no mi de, hitori tabi wo suru wo mite, fushin ni oimashite: “Dō iu wake ka?” to tazuneru ni yori,—Gombei wa kuwashiku sono wake wo hanashite itashimasuru to,—sono tabi-bito wa, namida wo nagashite: “Toshi no yukanu ni, yoku kōkō wo nasaru hito de, jitsu ni kanshin no o kata ja!” to homemashite, Izu no kuni no Mishima to iu tokoro made tsurete yukimashite, wakareru toki, zeni wo dashimashite, Gombei wa iranu to iūte kotowaru wo, muri ni ataete, tabi-bito wa sarimashita. Yadoya no teishu mo mata, Gombei no kōshin wo kanshin itashimashite, kono Mishima kara Kawatsu ye mairu michi ni wa, Maki-yama to iu nansho<sup>2</sup> ga aru no de, waza-waza hito wo yatōte, Gombei wo okurashimashita.

Kakute Gombei wa, yōyaku Kawatsu ye itarimashite, chichi ga hōkō shite ita to iu Fudō-in ye maitte, jūji no oshō ni ai: “Watakushi wa, kono o tera ni go hōkō

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1 *sei-shi*, i.e. *ikiru ka shinda ka*. 2 *nansho*, a difficult place.

shite imashita Hachirozaemon no jinan de, Gombei to iu mono de gozaimasu ga,—hisashiku chichi kara inshin ga gozaimasen no de, ikaga itashita koto ka to anji, mimai ni mairimashita. Mada o tera ni go hōkō shite orimasu koto naraba, dōzo, o awase nasatte kudasarimase” to tanomimashita. Shikaru ni, Gombei no chichi Hachirozaemon wa, san nen made wa, ikanimo kono Fudō-in ni hōkō shite imashita ga, sono nochi, Mutsu no Ishinomaki to iu tokoro ye yukimashite, ima wa kono tera ni imasen no de.—jūji no oshō wa, Gombei ga, kodomo no mi nagara, chichi ni aitai bakari ni, umi yama koete, haru-baru to kannan shinku wo shitsukushi; yōyō kono tokoro made kimashita ni, tazuneru chichi no orimasen yue, sono kokoro wo sasshi-yatte, tomo ni namida ni kuremashita. Gombei wa, sekkaku tazunete kita ni, sono chichi ga mada shinazu ni oru to iu koto ga shiremashita no de, sukoshi anshin itashimashite, koko kara mata Ishinomaki ye tazunete yukō to zonjimashita. Shikaru ni: “Koko kara, Ishinomaki made wa, yohodo no michi-nori ga arimashite, sono aida ni wa, mata kewashiki yama-zaka ga tanto arimasu yue, kodomo hitori de wa, naka-naka yukaremasen. Sore yori wa, Kawatsu no kokyō ye kaerimashite, haha-oya ye kōshin suru hō ga yoroshū,” to oshō ga susumemashita.

Gombei wa, oyoso ni jū nichī bakari, kono tera ni tōryū shite imashita ga,—nete mo, samete mo: “Mutsu ye itte, chichi ni aitai, aitai” to mōshite orimasu yue, oshō mo makoto ni fubin ni omoi-mashite, itsuka Edo ye yuku hito ga aru no de, sono hito ni tanonde, Gombei wo Edo ye Teppōzu no Kawazuya Hisagoro to iu funayado ni okutte, Mutsu ye binsen no aru toki ni, Ishinomaki made tomonawarete itte kureru yō ni tanonde yarimashita.

Sate mo, Gombei wa, hi narazu, Kawazuya Hisagoro no taku ni tōchaku itashimasuru to, ie-nushi Hisagoro

mo, sono kōshin no kokoro ni kanshin itashimashite, sassoku binsen wo kiki-awashimashita. Nao mo: "Ishinomaki no nan to iu ie ni, Hachirozaemon ga oru ka?" to iu koto made sensaku shite kuremashite: "Sono Hachirozaemon ni toshi kakkō ni-yori no mono ga, Yamaguchi Jumbei to iu mono no ie ni hōkō shite oru" to iu koto ga shiremashita.

Kakute, go roku nichī no ato, Mutsu ye binsen ga arimasuru yue, Gombei wa: "Kondo koso, wakarete hisashiki chichi ue no o me ni kakaru koto ga dekiru" to omoi, ōi ni yorokobimashite, iso-iso fune ni norikomimashita.

Yagate fune wa ikari wo agete, jūbun ni ho wo hari; Mutsu wo sashite, ikioi yoku shuppan itashimashita ga,—Hitachi no kuni, Chōshi minato no oki-ai ni itarimasuru to, ima made kaze mo naku, nami mo naku, makoto ni odayaka naru hare-bare to shite yoi tenki de arimashita no ga,—niwaka ni sora ga kawari, nan to naku, kimi waruku narimashita no de, sendō hajime, ni san jū nin no kako wa isogi; fune no muki wo kaete, minato no uchi ye kogi-irō to itashimasuru uchi, haya sora wa makkuro to natte, susamashii ō-arashi to narimashita. Kako wa ōi ni odorokimashite, issō-kemmei ni hatarakimasuredomo, kaze wa masu-masu tsuyoku nari; nami wa ko-yama no yō ni takaku agarimashite, miru-miru uchi ni, ho-bashira mo ore; kaji mo kudake-mashite, ikan to mo suru koto ga dekinaku narimashita. Gombei wa, issbin ni kami-hotoke ni negai wo kake-mashite: "Ishinomaki ye itarite, chichi ni ai; sono ampi wo shireru made wa, nanitozo inochi wo o tasuke kudasaremase" to inorimashita.

Kakute fune wa shūya ō-nami ni yurarete, nori-komi no hito-bito wa, sara ni ikita kokochi mo arimasenanda ga,—yo-ake chikaku narimashite, yōyaku kaze mo osamari, nami mo shizuka ni narimashita no de, shi-hō wo mi-



mawashimasuru to, itsuka Mutsu kuni no oki ni kite imashite, haruka ni Kinkwasan no itadaki ga miemasuru yue, hito-bito wa ōi ni yorokonde, tagai ni sono tsutsuga naki wo iwai; sore kara Koromo-gawa minato no oki wo mo sugite, yōyaku Ishinomaki no minato ni hairimashita.

Gombei wa, isoide kishi ni agarimashite, chichi Hachirozaemon ga hōkō shite oru to iu Yamaguchi Jumbei no ie ni tazune-yukimashita ga,—Hachirozaemon wa, kono tokoro ni mo orimasen de, kono tokoro kara mada tōi tokoro ni oru to iu koto de arimasu yue, Gombei wa, kokoro mo, ki mo yowarihatemashite; “Tada isshin ni chichi ue ni o ai mōshitai bakari ni haha ue ni, ani ue ni o wakare mōshite, kokyō wo tachi-ide; asa wa, toku yori oki-idete: yo wa, osoku yado ni tsuki; kewashii yama-zaka mo itowazu ni, Izu ye itarite tazunereba, “san nen mae ni Mutsu ye” to kiki; mata mo sono chi wo sari, koko ye mairu senchū de, ito mo hageshiki arashi ni ai; karaku inochi wo tasukatte, yōyō tsukimashita tokoro ga, mata mo o ide no nai to iu wa, waga kōshin no tarazu shite, kami mo o tasuke nai koto ka?” to, koe wo agete, nakimashita.

Jumbei wa, Gombei ga kodomo no mi de, umi, yama mo itowazu ni, Kawazu no kuni kara, haru-baru to chichi wo tazunete kitarimashita sono kōshin wo kanshin shite, go roku nichī kono tokoro ni tōryū sasete, tabi no tsukare wo yasume-sashimashita. Sore kara mata, fune wo yatōte, Hachirozaemon no oru tokoro ye okurashimashita ga,—Ko-fuji minato to iu tokoro ni itarimashita toki, ori yoku Hachirozaemon ga ki-atte orimashita no de, yōyaku Gombei no kokoro ga todoki, jū yo nen me de, oya ko wa taimen itashimashita. Sono toki Gombei no ki-etsu wa, donna de arimashitarō!

Kakute, Gombei, chichi to ko wa, sono tsugi no asa, Kofuji minato wo tachimashite, hi narazu, Kawazu no

kuni ye kaeri; chichi, haha, ani, otōto sorōte, tsutsuga naki kao wo awashimashita. Shikareba, sono mura-bito wa, iu ni oyobazu, Gombei no kōshin wo kiki-tsutaete, shiranu hito made, shuju no shinamono wo okutte shuku shimashita.

Sono nochi, ani Shichibei wa, Tokushima no Sakomachi to iu tokoro ni sumu de, kagyō wo hagemi; Gombei wa, Yajimaya Chūbei to na wo aratamete, kanemochi no mi to narimashita to zo!

*Iso ya mono-gatari.*

#### SAYING AND DOING.

Mae no enzetsusha Akaji san wa, "shūshin wa kuchi-saki ni arazu shite, mi no okonai ni ari" to no endai wo kakagete, iseki no enzetsu wo itsare, hanahada kuchi no saki no shūshindan wo iyashimare mashita ga,—naruhodo! ikasama! sayō de mo gozaimashō. Sari nagara, watakushi no kangae de wa, kuchi-saki no shūshindan nareba tote, anagachi ni iyashimarenu koto darō to omoimasu. Mottomo watakushi wa anagachi Akaji san no setsu wo haku suru to iu wake-ai de wa arimasen ga, Akaji san no gotoku, ano yō ni toki-hanatte shimaimashite wa, hito-bito no yoki michi ni omomuku no wo fusagi-tomeru no osore mo arimasureba, isasaka watakushi no zonji-yori wo nobeyō to omoimasu. Sore wa, betsu no koto de mo arimasen ga.—

Mukashi Kenkō hōshi to mōsu hito no tsukurareta Tsurezure-gusa to iu shomotsu ni oshierareta koto de gozaimasu "Kichigai no mane tote, ōrai wo hashiri-mawareba, yahari kichigae de aru. Akunin no mane tote, hito wa koro-saba, mata akunin de aru. Shun to iu oya-kōkō no hito wo manabu wa, mata Shun no tomogara de aru. Itsuwarite mo, ken wo manabu wo, ken to iu beshi" to kayō ni mōsaremashita ga,—kore wa shigoku mottomo no hanashi to omowaremasu.

Sayō de arimasu kara, koko ni hitori no kodomo ga arimasuru ni, tsune ni yoki shūshindan wo hito yori kiite wa, mata kore wo hito ni hanashi; ake-kure to naku, shūshindan wo kuchi ni shimashite, tsui ni wa kuchi-guse to naru yō ni itashimasureba, yoshiya tatoi kono ko ga mada sono shūshindan wo jitchi ni mi ni okonau no hakobi ni itarimasen de mo kaku no gotoku, kuchi-guse ni naru kurai ni tonaemasureba, tsui ni wa itsushika shirazu, sono tsune no shūshindan ni kankwa serarete, makoto ni kore wo sono mi ni okonau yō ni itarimasu. Nan de mo, kodomo ni wa, yasuki koto yori hajimete dan-dan to muzukashii koto ni oshi-oyoboshimasuru wo yoshi to itashimasu. Saru wo, hajime kara muzukashii koto wo oshie, shūshin wa kuchi-saki de wa yaku ni tatanu, nan de mo ka de more kore wo mi ni okonawanakereba naranu mono da to kibishiku semetsukemasuru no wa, chitto muri na koto de gozaimasu.

Sayō desu kara, nan de mo, hajime no uchi wa, mada kore wo mi ni okonawanu to mo, shūshindan wo hanasu no wa, marukiri kore hanasu koto wo mo shiranu mono yori wa, haruka ni mashi da to omowanakeraba narimasen.

*Kodomo enzetsu.*

## PART II (*Advanced*).

NOTE.—The Readings in this part being much less elementary than those preceding, a free translation has been appended to the first one which is divided into seven parts and consists of the first chapter of the *Botan-Dōrō* slightly edited to avoid a few expressions to which many readers would take just exception.

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### THE PEONY LANTERN.

Kwampō san-nen no shi-gwatsu jū-ichi-nichi, mada Tōkyō wo Edo to mōshimashita koro, Yushima Tenjin no yashiro de Shōtoku Taishi no go sairei wo okonaimashite, sono toki taisō sankei no hito ga dete, kunjū itashimashita.

Koko ni, Hongō San-chō-me ni Fujimura-ya Shimbei to iu katana-ya ga gozaimashite, sono mise-saki ni wa yoi shiromono ga narabete aru tokoro wo,—tōri-kakari-mashita hitori no o samurai wa, toshi no koro ni-jū-ichi-ni gurai de, iro no shiroi, me-moto no kiriritto shita, sukoshi kanshaku-mochi to miete, bin no ke wo gutto agege yuwase, rippa na o haori ni kekkō na o hakama wo tsuke, setta wo haite, saki ni tachi; ushiro kara asagi no happi ni bonten-obi wo shimete, sinchū-zukuri no bokutō wo sashiteru chūgen ga tsuki-sotte, kono Fuji-Shin no mise-saki ye tachi-yorimashite, koshi wo kake, narabete aru katana wo hito-tōri nagamete,—

*Samurai*.—"Teishu ya! Soko no kuro-ito da ka, kon-ito da ka shiren ga,—ano kuroi iro no tsuka ni namban-tetsu no tsuba no tsuita katana wa, makoto ni yosasō na shina da ga, chotto o mise." (*continued*).

*Free translation.*

On May 4th, in the year 1743,<sup>1</sup> when Tokio was yet called Yeddo, the festival of Prince Shōtoku<sup>2</sup> was solemnized at the Shintō temple of Tenjin<sup>3</sup> at Yushima, and the worshippers gathered in large numbers on the occasion.

Now there existed in Third Street, Hongō, a sword-dealer's shop known by the name of Fujimura-ya Shimbei,<sup>4</sup> and a samurai who chanced to pass saw the fine objects exposed for sale. He seemed to be about the age of twenty-two, with a fair complexion, a vivacious eye, and a cue tightly bound denoting a rather hasty temper. He had on a magnificent *haori*<sup>5</sup> and *hakama*<sup>6</sup> and wore *setta*.<sup>7</sup> In his rear as he stepped out in front, there followed an attendant wearing a blue coat and striped girdle and having on a wooden sword with brass fastenings. The samurai called in at the shop, took a seat, and, looking round at the swords lying there, said, "Mine host! That iron-guarded sword with the dark-coloured hilt yonder,—I do not know whether the braid is black or deep blue,—appears to be a fine one; please let me have a look at it."

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1 *Kwampō*, the era commencing A.D. 1741. 2 *Shōtoku Taishi*, the great imperial patron of Buddhism in Japan; died A.D. 621. 3 *Tenjin* the posthumous name by which *Sugawara Michizane*, the court noble is worshipped as the god or patron saint of letters. 4 The names of shops are denoted by the affix *ya* (house), thus *pan-ya*, bakery (from *pan*, bread), but such words are frequently used to denote also the proprietor. In the present case *Fujimura-ya* is, strictly speaking the name of the shop, and *Shimbei* the personal (= Christian) name of the proprietor. 5 *haori*, a kind of coat worn as half full dress by the middle and upper classes. 6 *hakama*, wide trousers worn in half full dress. 7 *setta*, leather-soled sandals.

THE PEONY LANTERN (*continued*).

*Teishu*.—"Hei! hei!—Korya! O cha wo sashi-age na! Kyō wa, Tenjin no go sairei de, taisō hito ga demashita kara, sadameshi ōrai wa hokori de, sazo o komari asobashimashitarō" to,—katana no chiri wo harai-nagara, "He! goran asobashimase" to sashi-dasu no wo,—samurai wa te ni totte, mimashite,—

*Samurai*.—"Tonda yosasō na mono. Sessha no kantei suru tokoro de wa, Bizen-mono<sup>1</sup> no yō ni omowareru ga—dō da, na?"

*Teishu*.—"Hei! Yoi o mekiki de irasshaimasuru. Osore-irimashita. Ose no tōri, watakushi-domo nakama no mono mo, Tenshō Sukesada<sup>2</sup> de arō to no hyōban de gozaimasu ga,—oshii koto ni wa, nanibun mumei de, zannen de gozaimasu."

*Samurai*.—"Go teishu ya! Kore wa dono kurai suru, na?"

*Teishu*.—"Hei! Arigatō gozaimasu. O kake-ne wa mōshi-agemasen ga,—tadaima mo mōshi-agemashita tōri, mei sae gozaimasureba, tabun no ne-uchi mo gozaimasu ga,—mumei<sup>3</sup> no tokoro de, kin jū-mai de gozaimasu."

*Samurai*.—"Nani? Jū-ryō to ka? Chitto takai yō da ga, shichi-mai han ni wa makaran ka, ē?"

*Teishu*.—"Dō itashimashite! Nanibun, sore de wa son ga mairimashite,<sup>4</sup> hei! Naka-naka mochimashite, hei!" to,—shikiri ni samurai to teishu to katana no nedan no kake-hiki wo itashite orimasu to, ushiro no hō de tōri-gakari no yopparai ga kano samurai no chūgen wo toraete,—

<sup>1</sup> *Bizen*, a province of Central Japan celebrated for its swords.  
<sup>2</sup> *Sukesada*, a noted swordsmith of the Tenshō era A.D. 1573. <sup>3</sup> *mumei*, anonymous. <sup>4</sup> This sentence and the following one are incomplete, the shopkeeper being too agitated to speak grammatically. *Mochimashite* is polite for the postposition *motte*.

*Yopparai.*—"Yai! Nani wo shiyāgaru?" to ii-nagara, hyoro-hyoro to yorokete, patatto shiri-mochi wo tsuki, yō-yaku oki-agatte, hitai de nirami, iki-nari genkotsu wo furui, chō-chō to buchimashita ga,—

Chugen wa, "Sake no toga da" to kannin shite, sakarawazu ni daichi ni te wo tsuki, atama wo sagete, shikiri ni wabite mo, yopparai wa mimi ni mo kakezu, nao mo chūgen wo nagutte imasu tokoro wo,—samurai wa, futo mimasu to, kerai no Tōsuke da kara, odorokimashite, yopparai ni mukatte eshaku wo shite,—

*Samurai.*—"Nani wo kerai-me<sup>1</sup> ga buchōhō wo itashimashita ka zonjimasen ga, tōnin ni nari-kawatte, watakushi ga o wabi wo mōshi-agemasu. Dōzo go kamben<sup>2</sup> wo." (*continued*).

*Free translation.*

"Very well, Sir," replied the shop-keeper. [*Aside, to the shop-boy:*] "Now then! offer the gentleman some teal" [*Addressing the samurai again:*] "As the crowds have gone to see the festival to-day, the roads are certain to have been dusty and your Honour must have been inconvenienced." Then wiping the dust from the sword, he went on: "Now, kindly look at it, Sir!" and handed it to the samurai, who took it up and examined it remarking:

"It is an extremely fine one. So far as I can judge, I am inclined to believe it to be a Bizen."

"Yes!" answered the shop-keeper, "Your honour is a good judge. I am overwhelmed with admiration. It is exactly as you state. The other dealers are quite

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<sup>1</sup> *kerai-me*. The absence of oaths is a noteworthy characteristic in the Jap. language. The *me* of *kerai-me* is a kind of suffix of contempt which may be applied to any noun; as, *ano neko-me!* that wretch of a cat! <sup>2</sup> *Dōzo go kamben wo*, kindly forgive him.

sure of its being a production of Sukesada in the sixteenth century. It is regrettable, however, that no maker's name is on it."

"Mine host! What do you ask for it?" enquired the samurai.

"You are very good, Sir," replied the shop-keeper, "I ask no high price, and, as I have just told you, the sword would be extremely valuable, if only it bore the name of the maker. As it is anonymous, however, the price is ten dollars."

"What?" exclaimed the samurai "Ten dollars do you say? That is a little to much. But I expect you will lower to seven and a half, eh?"

"Oh! indeed," affirmed the shop-keeper, "I should be losing at that figure, really I should."

As the samurai and the shop-keeper went on haggling as to the price of the sword, a drunken fellow, who chanced to pass at the back, seized the servant of the samurai, and, shouting, "Hello, what are you about?" reeled, and came to the ground in a sitting position. Then managing to rise again, he scowled at the fellow sideways, shook his fist at him, and commenced to thump him. The servant, imputing the blame to the liquor, received the pommelling quietly, and, without offering any resistance, placed his hands on the ground, and apologized repeatedly, with downcast looks. The drunken man, however refused to listen to his apologies, and only thumped him the harder. The samurai suddenly chanced to look round; and, as the man being ill-treated was his own vassal Tōsuke he was taken by surprise, and apologized to the drunkard, saying:

"I am ignorant as to what rudeness that brute of a servant of mine may have been guilty of committing against Your Honour, but I myself beg your forgiveness for him. Pray pardon him."



THE PEONY LANTERN (*continued*)

*Yopparai.*—"Nani! Koitsu wa, sono hō no kerai da to? Keshikaran burei na yatsu. Bushi no tomo wo suru nara, shiyin no soba ni chiisaku natte iru ga tōzen. Sore ni, nan da? Tensui-oke<sup>1</sup> kara san-jaku mo ōrai ye de-shabatte, tsūkō no samatage wo shite, sessha wo tsuki-ataraseta kara, yamu wo ezu chōchaku itashita."

*Samurai.*—"Nani mo wakimasen mono de gozaimasu kara, hitoe ni go kamben wo. Temae nari-kawatte o wabi wo mōshi-agemasu."

*Yopparai.*—"Ima kono tokoro de temae ga yoroketa tokoro wo tonto tsuki-atatta kara, inu de mo oru ka to omoeba, kono gerō-me ga ite, jibeta ye hiza wo tsukasete, mi-nasaru tōri koro! kono yō ni irui wo dorodarake ni itashita. Burei<sup>2</sup> na yatsu da kara, chōchaku shita ga,—dō shita? Sessha no zombun ni itasu kara, koko ye o dashi nasai."

*Samurai.*—"Kono tōri, nani, mo wake no wakaran mono, inu dōyō no mono de gozaimasu kara, dōzo go kamben kudasaimashi."

*Yopparai.*—"Korya omoshiroi! Hajimete unketamawatta! Samurai ga inu no tomo wo meshi-tsurete aruku to iu hō wa arumai. Inu dōyō no mono nara, temae mōshi-ukete kaeri, machin de mo kuwashite yarō. Dō wabite mo, ryōken wa narimasen. Kore! kerai no buchōhō wo shujin ga wabiru nara, daichi ye ryō-te wo tsuki, 'Jū-jū osore-itta' to, kōbe wo tsuchi ni tataki-

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<sup>1</sup> *tensui oke*, rain-water tanks, tubs, or buckets are placed in certain places in the streets of Tōkiō for use in case of fire. <sup>2</sup> *burei*, rudeness; *burei na*, rude, impertinent. Large numbers of adjectives are formed by adding *na* and *no* to nouns; as, *gwaikoku*, foreign countries, *gwaikoku no*, foreign; *muda*, uselessness, *muda na*, useless. *No* usually follows concrete nouns, *na* abstract nouns.

tsukete, wabi wo suru no ga atarimae. Nan da? Kata-te ni katana no koi-guchi wo kitte i-nagara, wabi wo suru nado to wa, samurai no hō de arumai. Nan da? Temae<sup>1</sup> wa sessha wo kiru ki ka?"

*Samurai*.—"Iya! kore wa, temae ga kono katana-ya de kai-torō to zonzimashite, tadaima kanagu wo mite imashita tokoro ye, kono sawagi ni tori-aezu makari-demashita no de..." (*continued*).

*Free translation.*

"What?" exclaimed the drunkard, "you declare that this fellow is your servant, this outrageously rude creature? If he goes out to be a gentleman's vassal, it would only be becoming in him to keep near to his master in the background! But what does he do? He slouches in the road a good three feet away from the water-tub, and hinders people from passing, and thus caused me to trip up against him. This is the reason for my beating him."

"He is a careless fellow," said the samurai, "and I earnestly beg that your Honour will forgive him. I desire to apologize myself for him."

"Just now," the drunkard went on, "when something crashed against me as I staggered, I thought that possibly it was a dog. But it was this scoundrel, and he caused my knee to strike the ground. Look here! he has made my clothes all muddy. I thrashed him because he was an impertinent fellow. What do you think about that? I intend to do as I please with him. Therefore be kind enough to deliver him into my hands."

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<sup>1</sup> Note the very disrespectful mode of addressing the samurai, e.g. the non-employment of honorifics and the insulting pronoun *temae*, thou. On the other hand the samurai uses polite phraseology, the verb *makaru* being extremely respectful.

“You see, Sir,” answered the samurai, “that he is too foolish to know what he is doing. He is no better than a dog, so kindly excuse him.”

“Ha! ha! that’s fine!” replied the drunkard. “It’s the first time I have heard anything like that. Is it dignified for a samurai to walk out with a dog for a vassal? If he is no better than a dog, I will take charge of him and give him some poison. Beg as you like, I will not accept your apologies. Well, well! If a master wished to apologize for his retainer’s impertinence the proper thing for him to do is to place his hands on the ground, and to state his regret repeatedly, apologising and striking the ground with his forehead. But what do you do? Whilst you are apologising you are occupied in loosening your sword with one hand,—nice conduct really for a samurai! What do you mean? Do you intend to kill me, you base scoundrel?”

“Certainly not” said the samurai. “The fact is I thought of buying this sword from the shopkeeper here, and was examining the metalwork, when all at once this trouble arose, and . . .”

#### THE PEONY LANTERN (*continued*).

*Yopparai*.—“*Ei! sore wa, kau to mo kawan to mo, anata no go katte da,*”<sup>1</sup> *to nonoshiru no wo,—samurai wa shikiri ni sono suikyō wo nadamete iru to,—*

*Orai no hito-bito wa, “Sorya! kenkwa da! abunai zo!”*

*“Nani? kenkwa da to, ē?”*

*“Sō sa! aite wa samurai da.”*

*“Sore wa kennon da!” to iu to,—mata hitori ga:*

*“Nan de gesu, ne?”*

*“Sayō sa! katana wo kau to ka, kawanai to ka no machigai dasō desu. Ano yopparatte iru samurai ga*

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<sup>1</sup> The honorifics are here employed ironically, by the drunkard.

hajime ni katana ni ne wo tsuketa ga, takakute kawarenai de iru tokoro ye,—kotchi no wakai samurai ga mata sono katana ni ne wo tsuketa tokoro kara, yopparai wa okori-dashite, 'Ore ga kaō to shita mono wo, ore ni busata de ne wo tsuketa' to ka, nan to ka no machigai-rashii" to ieba,—mata hitori:

"Nani sa! sō ja arimasen yo! Are wa inu no machigai da, ne! 'Ore no uchi no inu ni machin wo kuwasete kara, sono kawari no inu wo watase. Mata machin wo kuwasete korosō' to ka iu no desu ga,—inu no machigai wa, mukashi kara yoku arimasu yo! Shirai Gompachi nado mo, yahari inu no kenkwa kara anna sōdō ni natta no desu kara, nē!" to iu to,—mata soba ni iru hito ga:

"Nani sa! sonna wake ja nai. Ano futari wa oji oi no aida-gara de, ano makka ni yopparatte iru no wa oji san de, wakai kirei no hito ga oi dasō da. Oi ga oji ni kozukai-zeni wo kurenai to iu tokoro kara no kenkwa da" to ieba,—mata soba ni iru hito wa:

"Nani! are wa kinchaku-kiri da," nado to,—ōrai no hito-bito wa iro-iro no hyōban wo shite iru uchi ni, hitori no otoko ga mōshimasu ni wa:

"Ano yopparai wa Maruyama Hommyōji naka-yashiki<sup>1</sup> ni sumu hito de, moto wa Koide Sama no go kerai de atta ga,—mimochi ga warukute, shu-shoku ni fukeri, ori-ori wa suppanuki nado shite hito wo odokashi, rambō wo hataraitte shichū wo ōgyō shi, aru toki wa ryōri-ya<sup>2</sup> ye agari-komi, jūbun sake sakana<sup>3</sup> de hara wo fukurashita ageku ni, 'Kanjō wa, Hommyōji naka-

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<sup>1</sup> *yashiki*, a daimyō's residence. The larger daimyōs generally possessed three residences in Yeddo, distinguished respectively by the titles of *kami*, "upper," *naka*, "middle," and *shimo*, "lower." <sup>2</sup> *ryōri*, cooking; *ryōri-ya*, a restaurant, (or its proprietor: *c.f.* footnote p. 41). <sup>3</sup> *sake sakana*. *Saka*, beer (Japanese); *sakana*, anything eaten with *sake*, hence more especially fish. "And," connecting nouns, is frequently left out, thus *sake sakana* = sake and fish.

yashiki ye tori ni koi!' to, ōhei ni kui-taoshi nomi-taoshite aruku Kurokawa Kōzō to iu waru-zamurai desu kara, toshi no wakai hō wa mi-komarete, tsumari sake de mo kawaserareru no deshō yo."

"Sō desu ka? Nami-taitei no mono nara, kitte shimaimasu ga,—ano wakai hō wa, dōmo byōshin no yō da kara, kiremai, ne!"

"Nani! Are wa, kenjutsu wo shiranai no darō. Samurai ga kenjutsu wo shiranakereba, koshi-nuke da," nado to sasayaku koe ga chira-chira wakai samurai no mimi ni hairu kara, gutto komi-age, kampeki ni sawari-mashita to miete, kao ga makka ni nari, ao-suji wo tatete, tsume-yori.

*Samurai.*—"Kore hodo made ni o wabi wo mōshite mo, go kamben nasaimasen ka?" (*continued*).

*Free translation.*

"Oh! whether you buy the thing or not is your business," retorted the drunkard, at which words, seeing that the samurai continued to try to persuade the man to calm his drunken excitement, the spectators joined in, exclaiming:

"Take care! here's a quarrel! mind out!"

"What? a quarrel, you say?"

"Yes; between samurai."

"That's dangerous!"—then, as someone else asked what it was, another replied:

"Well, it seems to be a misunderstanding about buying a sword. That drunken samurai yonder first asked the price, and was just refusing to buy it as it is too dear, when the younger one here arrived on the scene and also asked the price. The drunkard was angry at this and abused him for pricing the sword without reference

to him who had been intending to acquire it himself. That's somewhere about how the misunderstanding arose."

But another broke in, exclaiming, "That's not it at all! The fuss is all about a dog. One of them said to the other: 'Since you killed my dog with poison you will have to give me yours, so that I can poison it also'. Arguments about dogs have always occurred; and you know that Shirai Gompachi's case originated in a quarrel about a dog."

"Not at all!" burst out another spectator standing near the one who had just spoken, "that's out of it entirely. It appears that the two samurai are related to one another, one being the uncle, the other the nephew. The drunken fellow with the red face is the uncle, and the handsome young man is the nephew. The quarrel arose from the nephew's refusing to give some pocket-money to his uncle."

Another man, however, standing near, said, "Oh! no, he is a pickpocket."

Upon this, amongst the various opinions given by the spectators, one man's version was that the drunkard was a swashbuckler of a samurai named Kurokawa Kōzō, who lived in the middle residence of Hommyōji at Maruyama, and who formerly had been a vassal of my lord Koide, but who, being bad-mannered, had become addicted to vice, and often used to frighten people by unsheathing his sword, and used to slouch through the streets in a turbulent manner, often forcing his way into restaurants, and then, after he had become satiated with food and drink, instructing the proprietor to come for payment to the middle residence of Hommyōji, in this way ruining people by his violent conduct and vicious propensities, so that the present uproar would probably end in the young samurai getting bullied into paying for drink for him.

“Ah! is that it?” remarked another. “An ordinary man would strike the blackguard to the ground, but I expect that the young samurai is not able to do so,—is he?—he seems weakly.”

“Nonsense!” ejaculated another. “He does not know how to handle a sword, that’s about it. A samurai who can’t handle one is a coward.”

These undertoned remarks reached the young samurai’s ears upon which he flushed up and became angry, his face turning crimson, and the blue veins standing out on his forehead. Going close up to the drunken wretch, he said:

“Will you not pardon my servant, even though I have offered so many apologies?”

#### THE PEONY LANTERN (*continued*).

*Yopparai*.—“Kudoi! Mireba, rippa na o samurai,—go jikisan ka, izure no go hanchū ka wa shiranai ga,—o-ha uchi-karashita rōnin!” to anadori; “Shitsurei shigoku! Iyo-iyo kamben ga naranakereba, dō suru ka?” to itte, katto tan wo waka-zamurai no kao ni haki-tsukemashita kara, sasuga ni kamben-zuyoi waka-zamurai mo, korae-kirenaku narimashita to miete, “Onore! shita kara dereba tsuke-agari, masu-masu tsunoru bari bōkō, bushi taru mono no kao ni tan wo haki-tsukeru to wa, fu-todoki na yatsu!<sup>1</sup> Kamben ga dekinakereba, kō suru” to ii-nagara, ima katana-ya de mite ita Bizen-mono no tsuka ni te wo kakeru ga hayai ka, surari to hiki-nuki yopparai no hana no saki ye pikattod ashita kara, kembutsu wa odoroki-awate, yowasō na otoko da kara, mada hikko-nuki wa shimai to omotta no ni, pika-pika to shita kara, “Sora! nuita!” to, ko

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<sup>1</sup> The preceding sentence being subjectless and otherwise difficult the literal rendering is given in the Free translation, which see.

no ha ga kaze ni chiru yō ni, shi-hō hap-pō ni barabara to nigemashite, machi-machi no kido wo toji, roji wo shimekiri, akindo wa mina to wo shimeru sawagi de, machi-naka wa hissori to narimashita ga,—Fuji-Shin no teishu hitori wa nige-ha wo ushinai, tsukunen to shite, mise-saki ni suwatte orimashita.

*Free translation.*

“Talkative fool!” jeered the other. “To look at you, you are a mighty fine person, of whom one would think that he either was a great vassal of the Shōgun, or a member of one of the great clans. But you are a mean, disreputable beggar and nothing could be more barbarous than your conduct. I am less than ever inclined to pardon you; there now, what are you going to do?” and he thereupon spat in the young samurai’s face.

This was too much for the patience even of a person so forbearing as the younger man, who replied, “Impertinent fellow that you are! to presume in this manner upon my forbearance, to continue more and more abusive and violent, actually spitting in a gentleman’s face! [lit. “*You! when I come out from beneath (i.e. am pacifying), you are swollen with conceit;—abuse and violence heaping-up more and more;—as to your spitting saliva in the face of one who is (taru = to aru) a warrior, what an impertinent fellow!*”] Since you will not accept apologies, this is what I’ll do for you!” With these words, and almost before he could be seen to have put his hand to the hilt of the sword which he had just been examining in the shop, he went out with it and flourished it in the drunkard’s face, whereupon the spectators took fright, exclaiming, “Oh! he has drawn his sword,” as they observed it flashing in the hand of him whom they had thought, being a weak person,



would not draw. Then like leaves in the wind, off they flew pell-mell in all directions. The ward-doors were fastened, in every lane the barriers were shut, and the shop-keepers all closed their shops, so that the whole street was deserted, the old sword-dealer alone continuing to sit heedlessly at his shop-front, merely because he was too bewildered to flee away.

THE PEONY LANTERN (*continued*).

Sate Kurokawa Kōzō wa, yopparatte wa orimasuredo, *Nama-yoi honshō tagawazu*<sup>1</sup> de, ano waka-zamurai no kemmaku ni osoremashite, hyorotsuki-nagara ni-jū-ashi bakari nige-dasu no wo,—samurai wa: “Onore kuchi hodo de mo nai. Bushi no aite ni ushiro wo miseru to wa, hikyō na yatsu! Kaere! kaere!” to, setta-baki de ato wo okkakemasu to,—Kōzō wo mohaya kanawan to omoi-mashite, hyorotsuku ashi wo fumi-shimete, katana no tsuka ni te wo kakete, konata wo furi-muku tokoro wo, waka-zamurai wa “Ei!” to hito-koe, kata-saki fukaku buttsuri to kiri-komu to,—kirarete, Kōzō wa, “A!”<sup>2</sup> tto<sup>2</sup> sakebi, kata-hiza wo tsuku tokoro wo noshi-kakatte, “Ei!” to hidari no kata yori munamoto ye kiri-tsukemashita kara, hasu ni mitsu ni kirarete shimaimashita. Waka-zamurai wa sugu to rippa ni todome wo sashite, chi-gatana wo furui-nagara, Fuji-Shin no misesaki ye tachi-kaerimashita ga,—moto yori kiri-korosu ryōken de gozaimashita kara, chitto mo dōsuru keshiki mo naku, waga gerō ni mukatte:

*Samurai*.—“Kore! Tōsuke! sono tensui-oke no mizu wo kono katana ni kakero!” to ii-tsukemasu to,—

Saizen yori furuete orimashita Tōsuke wa: Hei! tonde-

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1 Japanese Proverb. *Tagawazu* is the classical form for *chigawanai*.  
2 *tto*. The preceding “A” must be joined to this in pronunciation, thus *atto*; *tto* stands by emphasis for the postposition *to*.

monai koto ni narimashita. Moshi kono koto kara Otono Sama no o namae de mo demasu yō na koto ga gozaimashite wa, ai-sumimasen. Moto wa, mina watakushi kara hajimatta koto. Dō itashitara, yoroshū gozaimashō?"

*Samurai*.—"Iya! Sayō ni shimpai suru ni wa oyoban. Shichū wo sawagasu rambō-nin, kiri-sutete mo kurushikunai yatsu da.<sup>1</sup> Shimpai suruna!" to, gerō wo nagusame-nagara, yūyū to shite, akke ni torarete iru Fuji-Shin no teishu wo yobi: (*continued*).

*Free translation.*

Well, intoxicated as Kurokawa Kōzō might be, he,—on the principle that 'a drunken man acts in accordance with his true character,'—alarmed by the anger apparent in the young samurai's countenance, endeavoured to escape, and had gone about twenty steps with a tottering gait, when his opponent chased him sandal-shod and exclaimed, "Scoundrel! your conduct does not bear out your insulting words. You are a coward, really, for turning your back on a gentleman with whom you are arguing. Come back! come back!"

Kōzō then observing that it was no longer any use, and balancing himself on his tottering legs, placed his hand on his sword-hilt, and was turning round to face the young samurai, when the latter, exclaiming only "Ha!" cut deep into his shoulder, slashing him down so that the drunkard fell on to one knee with a cry, and his antagonist, leaping on him afresh, slashed at his breast in such a manner that he fell sliced slantwise in three pieces. Then dexterously giving him the *coup-de-grâce*, the young samurai returned to the shop, shaking

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1 The literal rendering of the first clause of this sentence is "(As to) a turbulent fellow who stirs up the town-middle he is one whom even cutting down is not bad."

the blood from his weapon. As he had from the first made up his mind to cut the swashbuckler down, he was not confused in the least, but turned to his vassal, saying:

"Here, Tōsuke, pour some water on this sword from that rain-tub," at which Tōsuke, who had been shaking with fear all the time, exclaimed:

"Ah! Sir, things *have* come to a nice state! If our master, your father, has his name dragged through the mud through this, it will be awful—and I caused it all. What *can* I do?"

"Come!" replied the samurai to console him, "do not wail like that. A turbulent fellow who goes through the town upsetting everybody! there is no harm in cutting down a wretch like that. Don't trouble about it." And with these remarks he shouted to the terror-stricken shop-keeper, in an off-hand manner:

#### THE PEONY LANTERN (*concluded*).

"Korya! Go teishu ya! Kono katana wa, kore hodo kireyō to wa omoimasen datta ga, naka-naka kiremasu. Yohodo yoku kireru," to iu to,—

Teishu wa, furue-nagara: "Iya! Anata sama no o te ga saete oru kara de gozaimasu."

*Samurai*.—"Iya! iya! Mattaku hamono ga yoi. Dō da, na? Shichi-ryō ni-bu ni makete mo yokarō" to iu kara, Fuji-Shin wa kakari-ai wo osorete, "Yoroshū gozaimasu."

*Samurai*.—"Iya! Omae no mise ni wa, kesshite mei-waku wa kakemasen. Tomokaku kono koto wo sugu ni jishimban ni todokenakereba naran. Nafuda wo kaku kara, chotto suzuri-bako wo kashite kurero!" to iwarete mo, teishu wa jibun no soba ni suzuri-bako no aru no mo me ni tsukazu ni, furue-goe de,

"Kozō ya! Suzuri-bako wo motte koi!" to yonde mo,—kanai no mono wa, sakki no sawagi ni doko ye ka nigete shimai, hitori mo orimasen kara, hissori to shite, henji ga nai kara,

*Samurai.*—"Go teishu! Omae wa sasuga ni go shōbai-gara dake atte, kono mise wo chitto mo ugokazu ni gozaru wa, kanshin na mono da, na!"

*Teishu.*—"Iye, nani! O home de osore-irimasu. Saki-hodo kara haya-goshi ga nukete,<sup>1</sup> tatenai no de..."

*Samurai.*—"Suzuri-bako wa, omae no waki ni aru ja nai ka?" to iwarete, yōyō kokoro-zuite, suzuri-bako wo samurai no mae ni sashi-dashimasu to,—samurai wa suzuri-bako no futa wo hiraite, fude wo tori, sura-sura to namae wo "Iijima Heitarō" to kaki-owari, jishimban ni todokete oki, Ushigome no o yashiki ye o kaeri ni narimashita.

*Botan Dōrō.*

*Free translation.*

"Ha! ha! mine host! I never imagined that this sword of yours would cut like that. It does cut *though*. It cuts first-class."

The shop-keeper tremblingly made reply: "Nay! it was because Your Honour's arm is skilful."

"No, no!" answered the samurai. "The blade is indeed an excellent one. And how now? I trust you will lower to seven and a half dollars."

So the shop-keeper, desirous to avoid getting mixed-up in the affair, assented.

"And take care," resumed the samurai, "that what-

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1 In the free translation we have rendered this phrase by "unable to move through fear," but the Japanese believe that in such cases a bone is actually dislocated.

ever happens I shall not allow your establishment to be put to any inconvenience on account of what has taken place. Of course I must report at once the affair to the warden of the ward so just allow me the use of your writing-box a moment to write a card."

The shop-keeper, however, not noticing that the writing-box was quite near him, called out in shaky tones: "Boy! bring the writing-box!"—an order which silence only answered to, for all the people in the house had run off no one knew where when the uproar began, and nobody was at hand.

So the samurai said: "Mine host! I indeed admire your bravery,—the bravery appropriate in the proprietor of a sword-shop, sitting here in your shop and not stirring an inch, in spite of this tumult."

"Oh! Sir," stammered the man, "your praise quite confuses me. I have been unable to move through fear right from the commencement, and . . ."

"Why!" remarked the samurai, "is the writing-box not there by you?"

This remark at last brought the man to his senses, and he pushed the writing-box towards the samurai, who, removing the cover, seized a pen, and quietly signed his name, "Iijima Heitarō," afterwards reporting the affair to the warden of the ward, and went off home to his lord's residence at Ushigome.

#### INDUSTRY.

Oyoso yo-no-naka no monogoto wa, yukari naku, hyokkuri to shite dete kuru mono de wa arimasen. Sono moto ga arimasureba, kitto sono sue ga arimasu; sono moto ga naku shite, sono sue no aru mono wa, kesshite arimasen. Sayō desu kara, hajime botamochi wo agenai tana yori wa, ikura kuchi wo aite matte mo,

kesshite botamochi wo ochite wa kimasen.<sup>1</sup> Moshi, un yoku aita kuchi ye botamochi no ochite kimasuru koto no aru no wa, sono izen botamochi wo tana ye age te atta kara de arimasu.

Sokode, watakushi wa hitotsu mina san ni o tazune mōshitai no wa, hoka de mo arimasen ga,—mina san wa, seken dai ittō no jimbutsu ni naritai to omou de arimashō ka? Moshi, kaku omoimashitara, ikani itashite, sono seken dai ittō no jimbutsu ni narimashō ka? Tada ni kono omoi bakari arimashite, sono shikata ga nakereba, kore wa chōdo hajime age mo senu tana ni mukatte: "Botamochi ochiyō!" to iu ni ippan de, tsumari kuchi-aki-zon de, mata machi-zon de arimasu. Kara no Min no yo ni,<sup>2</sup> Kokeisai to iu hito ga arimashite, sono hito no arawasareta Kyogyōroku to mōshimasuru shomotsu ni shō suru<sup>3</sup> koto ga arimashita ga, watakushi wa hanahada kanshin shimashita. Sono kotoba ni: "Tenka dai ittō no hito to naran to hosseba, masa ni tenka dai ittō no koto wo nasu beshi" to mōsaremashita ga, jitsu ni sono kotoba go gotoku nareba, sore wa kitto tenka dai ittō no hito to naru ni sōi gozaimasen. Saru wo, seken no hito wa, ōku wa, dai sentō kai mantō gurai naru, mottomo katō no koto wo shika nasazu ni, so shite, tenka dai ittō no hito to narō to omou no wa, chitto muri na chūmon de arimasu. Mashite ya, hitotsu no koto wo mo nasanu de, tada tenka dai ittō no hito to narō to omou no wa, jitsu ni ada-nozomi de, hanahada bakarashii hanashi de gozaimasu.

Mina san wa izure mo, otoko no ko ni umarete kita

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1 *botamochi wa ochite wa kimasen.* The meaning of this phrase is, to borrow a popular expression, "A fortune does not drop into one's mouth," or "nothing got without work." 2 *Min no yo ni,* under the dynasty of the *Mins* (A.D. 1368—1644). 3 *shō suru,* for *iimasuru.*

kai ni wa, hito no shita ni kagamu tsumori de wa naku, kitto tenka dai ittō no hito to narō to omou de arimashō. Sayō nareba, Kokeisai no oshie ni shitagatte, yoroshiku masa ni tenka dai ittō no koto wo nasaremase. Sa sureba, kitto tenka dai ittō no hito to narimasu.

*Kodomo enzetsu.*

### A STRANGE MERCHANT.

Ozawa Hirokichi, an architect, is returning late at night, from a banquet. On the way he converses with a coolie (Shafu).

*Ozawa.*—Konya wa, naka-naka samui na!

*Shafu.*—Sayō de gozaimasu. Nan da ka kaze no moyō wa yukirashū gozaimasu<sup>1</sup> ga,—furanakereba, yoroshū gozaimasu.

*Ozawa.*—Sō sa! Dōmo! kono samusa de wa, yomise wo dashite oru mono nado wa, zuibun nangi darō.

*Shafu.*—Sayō de gozaimashō. Mada, kore de mo, komban nado wa, hayai kara, yoroshū gozaimasu ga,—jū ni ji goro ni de mo natte, Kane-no-hashī giwa atari ni dashite iru yo-mise akindo nado wa, zuibun tsurō gozaimashō. Sore wa, sō to,<sup>2</sup> danna, o samū gozaimasu kara, meshite<sup>3</sup> irasshaimasen ka?

*Ozawa.*—Iya! sukoshi sake wo sugoshita kara, chitto aruite samashita hō ga yoi kokoro-mochi da. [*At this moment Ozawa stops near Kane-no-hashī to look at the sign-board of an itinerant dealer*].

*Shafu.*—Danna! do ka nasaimashita<sup>4</sup> ka?

*Ozawa.*—Iya! betsu ni dō mo shita no de wa nai

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1 . . . *yukirashū gozaimasu*, I do not know why, but this wind seems to me to foretell snow. (For the termination *rashii*, see H. J. G. p. 125). 2 *sō to*, abbreviation for *sō to shite oite*. 3 *meshite*, an honorific word for *notte*. 4 *nasaimashita*, for *nasaimasu*. In Japanese the Present is often employed for the Past, and *vice versa*.

ga,<sup>1</sup>—ano sobaya no andō no hashi ni, nan da ka myō na koto ga kaite aru kara.

*Shafu.*—Ha-ha! Naruhodo! are ga, kono hodo, o hanashi mōshita hyōban no kyūtatsu-soba to iu no desu.

*Ozawa.*—Sō ka? Naruhodo! ando ni “*kyūtatsu mei ari*” to aru wa . . .

*Shafu.*—Danna, sore wa, nan no koto de gozaimasu ka?

*Ozawa.*—Sō sa! Mazu hito kuchi ni ieba, hito no un to iu mono wa, shizen no mono da to iu koto, sa!

*Shafu.*—Taisō mendō na koto wo kaita mono de gozaimasu, ne!

*Ozawa.*—Sō sa? Myō na koto wo kaita mono da ga,—ano sobaya wa, sukoshi wa, hon ga yomeru to mieru, na!

*Shafu.*—Yomemasu to mo! Watakushi ga, go yō de, ori-ori kono hashi wo torū ni, o kyaku no nai toki wa, itsumo yokomoji no hon wo yonde orimasu.

*Ozawa.*—Sō ka? Sore wa naka-naka kanshin na mono da!—Ha-ha! Naruhodo! konya mo nani ka yonde iru yō da. [*Drawing a bank-note from his pocket.*] Nan da ka omoshirosō na otoko da kara, sukoshi hanashite miyō to omou ga,—kono kane de mise wo shimawasete, ore wa, kore kara Isezaki chō no Kankō tei ye itte iru kara, tsurete kite kure.

*Shafu.*—Danna! nani wo nasaimasu ka?

*Ozawa.*—Mā! ii kara. hayaku itte danjite koi.

\* \* \* \* \*

[The itinerant dealer, conducted by the coolie, arrives at Ozawa Hirokichi's hotel. A servant conducts him to the latter's apartments.]

*Ozawa.*—Sā! samui kara, zutto oku ye haitte, hibachi no soba ye . . . [*to the servant:*] Mō hitotsu hibachi wo kashite kudasai.

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1 . . . *nai ga*, Oh! nothing particular, except that . . .



*The Dealer.*—Danna, o soba wa, dō itashimashō? Chitto fusoku de, ichi yen gurai shika gozaimasen ga...

*Ozawa.*—Iya! sore wa yoroshii. Are wa, tada mise wo shimatte morau dake da kara, soba wa betsu ni iru no de wa nai.

*The Dealer.*—Sayō de gozaimasu ka? Sō itasu to, nani ka betsu ni go yō de mo gozaimasu ka?

*Ozawa.*—Sayō. Sukoshi omae san ni kikitai koto ga aru kara, mā! to mo kaku mo, ippai yatte kudasai.

*The Dealer.*—Dōmo! hakarazu go yakkai ni nari-mashite, osore-irimasu... [*After having emptied the cup of wine.*] Toki ni, danna, go yō to osshaimasu no wa, nan de gozaimasu ka?

*Ozawa.*—Ima oi-oi o kiki mōsu ga,—mazu watakushi no namae kara, saki ni o tsūji mōshimashō. Watakushi wa, Noge machi ni sunde, kenchiku no uke-oi wo shite oru Ozawa Hirokichi to mōsu mono desu ga,—kono nochi to mo, o kokoro-yasū negaimasu.

*The Dealer.*—Sayō de gozaimasu ka? Kanete go kōmei wa, o shitai mōshite orimashita ga,—o me ni kakarimasu<sup>1</sup> wa, tadaima hajimete<sup>2</sup>. Watakushi wa, Endō Buntarō to mōsu<sup>3</sup> fushō-mono<sup>4</sup> de gozaimasu. Dōka, o mi-shiri okarete, kono nochi to mo o hiki-tate wo negaimasu<sup>5</sup>.

*Ozawa.*—Go teinei na go aisatsu de, itami-irimasu.—Sore kara, waza-waza o yobi mōshita wa, betsu de mo naku; jitsu wa, senkoku hashi no tamoto made kuru to, soba no andon ni mezurashii koto ga kaite atta kara, shafu ni uketamawaru to: “Are wa, hyōban no kyūtatsu-

1 *o me ni kakarimasu*, to have the honour to meet you (*lit.* honorable eyes on, (I) hang). 2 *hajimete*, Gerund of *hajimeru*, = for the first time, never before. 3 *Watakushi wa, E. B. to mōsu*, My name is E. B. 4 *fushō-mono*, ignorant person. 5 . . . *o hiki-tate wo negaimasu*, I beg you to accord me your favours.

soba to iu no da" to mōsu no de,—kono koto wa, anata ni taishite wa, shitsurei na kōjō desu ga,—“Ittai ano sobaya san wa, sukoshi wa shomotsu ga yomeru no ka?” to kikimasu to,—shafu no mōsu ni wa: “Shijū yōsho<sup>1</sup> wo yonde o ide ni naru” to iimasu kara,—watakushi mo kanshin itashite: “Kono hito wa, kanarazu sōtō no kokorozashi wo motte orareru ni sōi arumai. Yōsu ni yottara, go sōdan aite ni mo narō” to kangae; sore de, waza-waza o ide wo negatta no desu.—Sadamete, nani ka o mokuteki no aru koto de gozaimashō.

*Endō.*—Iyā! domo! tonda mono ga . . . o me ni furete, hanahada haji-irimasu. Ose no tōri, sukoshi wa mokuteki wo motte orimasu mono no,—nani wo mōshite mo, shikin no nai tame ni, yamu wo ezu, sakunen no kure kara, kayō na shōbai wo itashite orimasu. Mata “kyūtatsu mei ari” no koto wa, myō na jijō ga gozaimashite,—jitsu wa, kono shōbai wo hajimete, shi go nichī sugimasu to,—ittai kono shōbai wa, yabun dake de, hiru-ma wa, yabun dake de, hiru-ma wa, kyūgyō itashimasu tokoro yori,—aru hi, hon wo yomi nagara, iro-iro mi no ue no koto wo kangaete, satan no amari,<sup>2</sup> soba ni okimashita andon ye migi no yotsu no ji wo shitatame-mashita wo, sono mama ni shite, yabun motte deshimashita tokoro, amari myō na andon de gozaimasu kara, ōrai no hito ga mezurashigatte, me wo tsukemashite, sore ga kaette go aikyō no tane ni narimashita ka,<sup>3</sup> sono yo wa zongwai shōbai ga gozaimashita kara, yokuban mo sono mama de-kakemasu to, zenya dōyō ure ga yoi no de; tsui, sorenari ni, migi no yo ji wo shōhyō dōyō ni mochiite, sono nochi wa, andon no hari-kae wo itasu

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1 *yōsho*, European books. 2 *satan no amari*, to be exhausted with tedium or melancholy. 3 *narimashita ka*, (supply *shiremasen ga*) = whether this is the cause of their interest, I know not, but . . . [*aikyō*, amiability, charm, interest; *tane*, cause origin].

ni mo, waza-waza kondo wa kaki-irete de-kakemasu to, kore ga hyōban to natte, "kyūtatsu soba! kyūtatsu soba!" to seken no hito ga shiru yō ni narimashita no de gozaimasu.

*Ozawa.*—Sō desu ka? Sore wa myō na koto kara hyōban ni narimashita, na! Shikashi, ima o kiki mōsu tokoro de wa, sono go shōbai de, gakushi<sup>1</sup> wo o koshirae ni naru yō desu ga, sō yabun hone wo ottara, hiru no aida mo, gakumon wo zombun ni nasaru koto ga dekimai. O kokorozashi wo kanjimashita kara, gakushi dake wa, go yō-datte mo yoi ga,—ittai anata no go shusshō kara konnichi made no go keireki wo, o kiki mōsu wake ni wa mairimasumai ka?

*Endō.*—Sō go shinsetsu ni ōse kudasaimasu nara, mōshi-agemasu ga,—nagaku to mo, hito tōri o kiki-kudasai.

*Rakkwa ryūsui.*

#### HISTORY OF MANKICHI.

Mukashi, Temmei no koro,<sup>2</sup> Ise no kuni, Suzuka gōri, Sakamota eki ni, Mankichi to iu nōfu ga arimashite, chichi wo, Ichiyuemon to ii; haha wo, Kume to mōshimasu. Ichiyuemon wa, Mankichi ga go sai no toki, yamai ni kakatte, naku narimashita. Motoyori mazushiki ue ni,<sup>3</sup> naga no aida no yamai ni, iro-iro no iri-me mo kasamite, naki mono made mo uri-tsukushi; nokoru wa, furuki nabe, kama to, usuki yagu nomi de arimasu. Fūfu no mono ga, tomo kasegi shita koro de sae mo, taranu gachi naru shindai de arimashita ni, Ichiyuemon wa naku narimashite kara wa, onna no te hitotsu de, jibun mo kui, kodomo wo mo sodateneba narimasen kara, haha Kume no kurō wa, yōi de arimasen. Momen wo

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1 *gakushi*, funds necessary for study. 2 *Temmei no koro*, the era of Temmei, A.D. 1781. 3 *mazushika ue ni*, besides their poverty.

ori, matawa ito wo tsumugi nado shite, yōyō ni tsuki-hi wo okutte orimashita ga,—sono kurō ga yamai no tane to narimashite, Mankichi no roku sai no koro yori, shaku to iu yamai wo urei; toki-doki fuku-tsū wo hasshite, modae-kurushimimasu yue, Mankichi wa osanai kokoro ni mo, ōi ni urei-kanashimimashite, tsune ni haha no soba wo hanarezu, aruiwa yu wo susume matawa se wo sasuri; itami no sukoshi osamatta aida ni wa, kaidō ye idete, yuki-ki suru tabi-bito no te-nimotsu, kōri nado no jibun no chikara de mochi-eraru beki<sup>1</sup> mono wo mite wa, hashiri-yotte: “Dōzo, sono nimotsu wo motashite kudasaremase” to tanomimashite, Suzuka tōge no kewashiki wo mo itowazu, mainichi iku tabi<sup>2</sup> to naku, nobori-kudari itashimashite, wazuka no zeni wo ereba, sugu ni kusuri wo kai-motomete, haha ni ataemasu. Nao nokori no zeni wa aru toki ni, haha no konomu tokoro wo toi; umaki shokumotsu wo kai-motomete, kore wo susume; sono amari de nakereba, jibun wa tabemasen. Kaku no gotoku, Mankichi ga, toshi ha mo ikanu mi de,<sup>3</sup> kōshin fukaku, haha ni tsukaemasu yue, kinjo kimpfen no hito-bito wa, tare mo kare mo, sono kōshin wo kanjimashite, tabi-bito ni katari-tsutaete: “Mankichi ni zeni wo megumi-ataete kudasare” to tanomimashita.

Aru toki, Bakufu no Shin-ishi-kawa Tadafusa to iu hito ga, Osaka kara Edo ye kaerimasuru tochū, Suzuka tōge wo kachi de noborimasuru ni, roku sai no kodomo ga, aka tsuita somatsu no ifuku wo kite, koyori ni zeni go roku jū mon wa sashite, te ni tazusaete orimashita ga, Tadafusa wo mite, michi no katawara ye sakemashita

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<sup>1</sup> *beki*, See footnotes p.p. 13 and 30. <sup>2</sup> *tabi*, a time (French *une fois*), a journey; *tabi-tabi*, often; *iku tabi*? how many times? *iku tabi mo*, any number of times, however often. <sup>3</sup> *toshi ha mo ikanu mi de*, although at an age when the teeth are un-cut.

no wo, —Tadafusa no shimobe ga jōdan ni: “Omae wa, sono zeni wo, dō shite etaru ka?” to toimashitara,—sono kodomo wa: “Hai! kore wa, tōge no nishi no kudari made, kyaku no nimotsu wo motte itte, moraimashita” to mōshimashita yue,—shimobe wa mata: “So shite, sono zeni de, ame wo kau no ka? to tazunemasu to—kodomo wa: “Ie! ie! kore wa, uchi ye kaette, haha sama ni agemasu” to kotaemashita ni yori,—Tadafusa wa: “Mezurashii kodomo kana!” to omoimashite: “Soko no kodomo, yo! sukoshi tazunetai koto ga aru kara, ware ni shitagatte koi!” to tsure-tatemashita. I-no-hana to iu tokoro no cha-mise ni itarimashite, shibaraku kyūsoku shimasu to,—cha-mise no onna ga, Mankichi wo mite Tadafusa ni mōsu ui wa: “Kono kodomo wa, Sakomoto eki no Kume to iu goke no kodomo de, Mankichi to mōsu mono de arimasu ga, kodomo ni wa, mare naru kōkō na mono de, kayō kayō na shidai de arimasu” to oya ko no koto wo katarimashita yue, sono soba ni ore-atta kago-kaki ninsokudomo mo, kono hanashi wo kiite, mina sono kōshin wo homemashita. Wakete Tadafusa wa, fukaku kanshin itashimashite: “Saraba, sono ie ye itte, Kume to yara ni mo ikken<sup>1</sup> su beshi” to, Mankichi wo saki ni tatete mairimasu to,—mine wo orite, yama-kage no tokoro ni, noki mo hashira mo katamuite, makoto ni aware na abara-ya ga arimashita. Uchi ni wa, toshi no koro san jū shi go to mo omowareru fujin ga, kao-iro wa otoroete, midare-gami wo wara de musubi, yabureta kimono wo kite, imo no kuki wo watte orimashita. Mankichi wa, kono ya no uchi ye hashiri-kitatte: “Haha sama! doko ka no tono sama ga irasshatta, yo!” to mōshimashita no de, sono fujin ga, nanigoto ka to odorokimashite, osoru-osoru demukae itashimashita yue, Tadafusa wa, mazu uchi ye

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<sup>1</sup> *ikken*, a glance, a look, (Fr. *coup d'oeil*).

haitte mimasuru to, shihō no kabe wa, hambun hodo ochite, ame to kaze wo fusegu koto ga dekinu to mie; ichi-men ni ama-ato<sup>1</sup> ga tsuite ite, tatami wa hanahadashiku yaburete, neda-ita ga araware; jitsu ni me mo aterarenu arisama de arimasu.

Kakute Tadafusa wa, sono fujin ni mukatte: "Warera, konnichi tochū ni oite, Mankichi no kōkō to, hinku no naka ni mo, sono hō ga teisō wo todashiku mamotte oru to iu koto wo kiki-oyobi waza-waza mimai ni maitta. Shikashi, sono hō wa, kaku no gotoki yoki kōkō na ko wo motte oreba, mi no hinkyū wa, ureyoru ni oyobumai" to iu kotoba wo kikimashite, Kume wa, ryōgan yori namida wo hara-hara to nagashi nagara: "Tono sama gata no o tazune ni azukari; koto ni, arigataki o kotoba wo uketamawarimashite, nan to! o rei no mōshi-age beki yō mo gozaimasen. Goran no gotoku, mazushiki ue ni, otto ni wa toku wakare,<sup>2</sup> koto ni byōshin de kikwatsu ni sematte orimasu ga, Mankichi no hataraki de wazuka ni inochi wo tsunagi, kokoro naranu konnichi no arisama, go suisatsu nasarete kudasaremase" to katarimashita yue, Tadafusa wa hajime, jūboku ni itaru made, mina namida wo otosanu wa arimasenanda. Tadafusa wa, futokoro yori hakugin sokobaku wo dashite: "Kore wa, sashō nagara, Mankichi no kōshin wo shō suru<sup>3</sup> no sunshi de aru. Kore wo motte, kusuri wo motome, hayaku yamai wo naoshite, atsuku kōshi wo ai-iku seyo;<sup>4</sup> mata, Mankichi mo, nao okotari naku, kōkō wo tsukuse yo!" to, tezukara kore wo ataemashita kara, dōgyō no hito-bito<sup>5</sup> mo, ono-ono ginsu wo dashite,

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1 *ama-ato*, for *ame no ato*, traces of rain. 2 *otto ni wa toku wakare*, deprived prematurely of my husband. 3 *shō suru*, to recompense. 4 *atsuku kōshi wo ai-iku seyo*, rear with tenderness this son who shows such filial piety. 5 *dōgyō no hito-bito*, the members of his suite.

megumimashita yue, oya ko wa, kubi wo chi ni tsukete,  
yorokobi-nakimashita ga,—Tadafusa wa :

“Kami no masu  
Kuni no hikari wo  
Arawashite—  
Masago ni mashiru<sup>1</sup>  
Tama mo koso are!”<sup>2</sup>

to iu isshu no uta<sup>3</sup> wo yonde Mankichi ni atae; nao  
nengoro ni nagusame-satoshite, ide-yukimashita.

Sono nochi wa Osaka ni ōrai suru tabi goto ni, kanarazu  
Mankichi oya ko wo tazunete, taezu mono wo megumi-  
mashita. Kakute Mankichi ga itatte kōkōsha to iu ga  
shohō ni nadakaku natte, tsui ni Bakufu ni kikoe; Edo  
ni o yobi-ide ni narimashite, hakugin ni jū mai wo  
tamai; Kume ni wa, shūshin ichi nin fuchi<sup>4</sup> wo kuda-  
saruru koto to narimashita ga,—sono toki Mankichi wa  
wazuka ni jū ni sai de arimashita.

*Iso ya mono-gatari.*

#### GLORY AND INTEREST.

Hito ni, na to iu mono ga atte, sore kara rikō to  
baka to ga wakari; yo ni, ri to iu mono ga atte, sore  
kara tattoki mono to iyashiki mono no betsu ga tatsu  
mono de aru. Sore da kara, na to ri to wa, kono yono-  
naka de, dai ichi no yūyō<sup>5</sup> monji de, jinsei ni wa, ichi

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1 *mashiru*, for *majiru*. 2 All Japanese poetry, with a few excep-  
tions, is written in the Classical Language, its leading characteris-  
tics being, (a) lines of five syllables and seven syllables; (b) brevity,  
a complete poem often containing only three, four, or five lines; (c)  
absence of rhyme and quantity. Diphthongs, long vowels, and syll-  
ables ending in *m* or *n* count double because formerly they were  
pronounced separately and are still so expressed in the Kana writ-  
ing. 3 *isshu no uta*, a stanza. 4 *shūshin ichi nin fuchi*, a life pension  
consisting of a certain quantity of measures of rice. 5 *yuyō*, for  
*yō no aru*, useful.

nichi mo kaku bekarazaru mono de aru. Moshi, hito to umarete, na wo musaboru no omoi mo naku; yo ni tatte, ri wo arasou to iu kokoro mo naku: "Kano hito no eiyō wa, kano hito no jizen ni etaru eiyō de aru. Kono hito no fūki<sup>1</sup> wa, kono hito ga ten yori sazukatta fūki de aru: kesshite waga kuwadate oyobu tokoro de nai. Ware wa, tada waga bun wo mamotte ori sae sureba, sore de ii" to itte, Shina denrai no gwanko wo hara no naka no dodai to shite, sukoshi mo fumpatsu shinki<sup>2</sup> suru ryōken mo naku, muki<sup>3</sup> muryoku wo mottē, mizukara amanzuru mono wa, iwayuru jibō-jiki, sunawachi jibun de jibun no mi wo ki ga kikanaku shite shimau mono de aru. Mukashi, kayō na hito wo seiren no kunshi da to ka, muyoku no hito da to ka itta ka shiranu ga—ima doki de wa, kore wo o kokoro-yoshi to ka, o kekkō-jin to ka iu yori wa, hoka ni ii-yō ga nai. Sono shōko ni wa: konnichi, moshi hito ga atte, sukoshi mo na wo hoshigarazu, ri wo arasou kokoro mo naku; yabure-kimono wo kite, yabure-ie ni sunde; kami mo kushi kezurazu, kao mo arawazu; hara ga hette mo, kū koto mo shirazu; kuchi ga kawaite mo, nomu koto mo shirazu; kū-kū jaku-jaku ankerakan<sup>4</sup> to shite, seken no koto ni chitto mo tonjaku shinai to iu yō na hito ga atta naraba, seken no hito wa, kore wo mite, tawake-mono to iu de arō, aruiwa kichigai to yobu de arō. Ikasama! yo-no-naka ni, mottomo kinyō naru meiri ni tonjaku shinai mono wa, o seji<sup>5</sup> de ieba, o kokoro-yoshi, o kekkō-jin da keredomo, atama-gonashi ni<sup>6</sup> waru-kuchi wo ieba, tawake-mono ka, kichigai ka, izure ni shite mo, rippa na ningen ni wa, uketori-nikui.

Hotaru wo fukuro ni morite, sho wo yomi; yuki wo

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1 *fūki*, i.e. *tomi to tattoki*. 2 *shinki*, or *furui-okosu*. 3 *muki*, without energy. 4 *ankerakan*, or *akkerakan*. 5 *o seji de*, politely. 6 *atama-gonashi ni*, rudely.



mado ni tsunde, shi wo kemi shi; aruiwa atama wo hari ni kake; aruiwa kiri wo momo ni sashi;<sup>1</sup> kokoro wo hisome, omoi wo kiwame, chū-ya rōrō<sup>2</sup> dokusho no koe wo tatazu, yōgaku no kani-moji<sup>3</sup> wo manabi, kangaku no tori no ashi-ato<sup>4</sup> wo narau wa, shōnen nanshi no gaku wo tsutomeru de aru.—Shun-u, sōtei ni,<sup>5</sup> ji wo narai; rantō eika ni, hari wo rō shi;<sup>6</sup> ashita<sup>7</sup> ni jūjun no michi wo kōji; yūbe<sup>7</sup> ni, shūshin no ku wo osamuru wa, myōrei nyoshi no gyō wo hagemu no de aru.—Dan-u<sup>8</sup> shō-en, shiseki wo benzezu; michi naki no yama ni nobori, hashi naki no kawa wo watari; sō-tō<sup>9</sup> setsu-bō ai-kiri ai-uchi; mae ni araware, ushiro ni kakure; sono mei wo kaerimizaru wa, gunshi no tatakai wo kessuru no de aru.—Koe-tago wo katsugi, suki kuwa wo tazusae; bōfu no hi, ta wo kusa-giri, ō-ame no ten, ho wo tagayashi; ji-ji to shite, seishin wo hagemashi; kyū-kyū to shite, eisei<sup>10</sup> wo hakari; sambyaku roku jū

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1 *momo ni sashi*. This passage refers to various noteworthy cases of patience and perseverance related in the "Shūshin tokuhon" (Books of Morals). 2 *rō-rō*, the Japanese manner of reading aloud. 3 *kani-moji*. In English the lines (of words) are written and printed horizontally across the pages from left to right but in Japanese they are placed in vertical columns succeeding one another from right to left. The Japanese say that our words "proceed sideways like crabs." 4 *Kangako . . . ashi-ato*. Allusion to the fable which gives, as origin of the Chinese characters, the imprints of the feet of birds on muddy ground. 5 *Shun-u, sōtei*, "when the Spring rain falls under the window." The Japanese usually place their little writing-table near to a window overlooking the garden. 6 *rantō . . . shi, lit.* "under the light of the lamp, to make the needle ply." 7 *ashita* and *yūbe* must not be taken in the strict sense of "morning" and "evening," but rather as being equivalent to "sometimes . . . , sometimes. . ." 8 *Dan-u . . . benzezu*, not being able to see two paces before oneself on account of the shower of balls and the smoke of the powder. 9 *sō-tō &c., lit.* "cut by the frost as by a sword, struck by the flakes of snow as by the points of lances." 10 *eisei i.e. inochi wo itonami*.

go nichì, ichì nichì mo, sono te wo okotarazaru wa, nōfu no koto ni shitagau no de aru.—Ashita ni, kwanga ni nobori,<sup>1</sup> yūbe ni, seichō ni choku shi;<sup>2</sup> sono fuku wo, Bei ni chite,<sup>3</sup> sono bō wo, Ei ni shite;<sup>4</sup> sono hige wo, *Napoleon* ni shi, sono katachi wo, Washington ni suru wa, kwanri no shoku ni shitagau no de aru. Oyoso yo wo wataru no jutsu wo, tada kono ni san no mono ni wa kagiranai keredomo, kyū-kyū to shite, onore ga shoku wo tsukushi; ben-ben to shite, onore ga gyō wo hagemì; hi wo motte, yo ni tsugi; aete rō to nasazu, aete ku to nasazaru wa, shakwai no tsūrei de aru, ningen no jōji<sup>5</sup> de aru. Sono gen-in wa, hatashite nan de arō ka?—Kore kara, sono wake wo kōshaku shiyō.

Kano shōnen nanshi wa, nan to tame ni gaku wo tsutomuru de arō ka? Myōrei nyoshi<sup>6</sup> wa, nan no tame ni gyō wo hagemu no de arō ka? Gunshi wa, nan to tame ni tatakai wo kessuru no de arō ka? Nōfu wa, nan no tame ni koto ni shitagau no de arō ka? to tōta naraba,—sejin wa, kanarazu kotaete iu ni: “Sono gaku wo tsutome, gyō wo hagemu no wa, seikō wo shōrai ni ki suru<sup>7</sup> no de arō. Sono tatakai wo kessuru wa, ikun wo seizen ni<sup>8</sup> nozomu no de aru. Sono koto ni shitagai, sono shoku ni shitagau wa, nozomi wo tajitsu ni zoku suru no de aru” to iu de arō. Sejin no kotauru tokoro ga, hatashite migi no gotoku naraba, meiri wa, sunawachi kono yono-naka ni oite, mottomo kinyō naru yōyō no monji de aru. Moshi, na no i mo naku, ri no kokoro mo nakereba, gaku mo tsutomuru ni oyobazu, gyō mo hagemu ni oyobazu, tatakai mo kessuru ni oyobazu, koto mo shoku mo shitagau ni

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1 *kwanga ni nobori*, to go to his employment. 2 *seichō . . . shi*, to be in a Government Office. 3 *Bei ni shite*, American fashion. 4 *Ei ni shite*, English fashion. 5 *jōji*, or *tsune no koto*. 6 *myōrei nyoshi*, young nubile girl. 7 *seikō . . . suru*, to insure success in the future. 8 *seizen ni*, or *ikite oru aida ni*.

oyobanai. Shikaru ni, korera wo motte shakwai no tsūrei to nashi, ningen no jōji to nashi, aete kore wo ayashimanai to iu wa, hito ni, na to iu mono ari; yo ni, to iu mono ga aru kara yue de aru. Yue ni, na wo musaboru ni, takumi naru mono wa, kore wo rikō to shi; na wo toru ni, utoki mono wa, kore wo baka to shi; ri wo haku suru ni, subayai mono, kore wo tattoshi to shi; ri wo sei suru ni, nibui mono, kore wo iyashiki to suru no de aru. Aa! jinji seji<sup>1</sup> wo yoku yoku satotte mireba, tada *mei-ri* no ji bakari de aru.

*Hitori-goto.*

#### THE NEW JAPAN.

Two young lady students lay their heads together with reference to founding a society having for object the advancement of the civilisation of their country.

[*Yoshiko visits her friend Umeko and addresses her thus:*] Makoto ni go bu-in ni uchi-sugimashite, nan to mo mōshi-wake ga gozaimasen.—Yoku mina san mo o sawari ga naku, o medetō zonjimasu,—itsuzo ya o tegami ni azukarimashite, sugu ni mo agaru hazu deshita keredomo, yondokoro nai yōji no tame, tsui o yakusoku no nichigen wo hogu ni shite,<sup>2</sup> mōshi-wake ga gozaimasen.

*Umeko.*—Dō itashimashite! Watakushi koso go busata wo itashite, ai-sumimasen. Sukoshi go sōdan wo itashitai koto ga arimasu kara, anata no o taku ye ukagaimashō to zanjite orimashita ga, iro-iro shirabe-mono ga dekita mono desu kara, tsui-tsui agarazu, o tegami wo sashi-agemashita ga,—jitsu wa, isogashikute, anata ga o ide de nakereba, yoi ga to inotte orimashita yo!—mō yōji mo katazukimashita kara, kyō wa, gogo kara de mo,

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<sup>1</sup> *jinji*, or *hito no koto*; *seji*, or *yo no koto*. <sup>2</sup> *hogu ni shite*, to treat it as one does waste scraps of paper, *i.e.*, to forget it.

anata ye ukagawō to zanjite ita tokoro desu ni,—kaette, anata ni o ashi wo o hakobase mōshite, osore-irimashita, ne!

*Yoshiko*.—Ara! osore-itte nado wa, ikemasen, yo! Tō ni <sup>1</sup> agaru beki <sup>2</sup> deshita keredomo,—hontō ni Nihonjin ga, yakusoku no kigen wo yaburu no wa, kanshin desu, ne!

*Umeko*.—Ho-ho! Yoshiko san wa, tokugi no zainin <sup>3</sup> desu, ne! Yakusoku no kigen wo yabutte . . . dōka, kono kuse wa naoshitai mono desu, ne! Yoshiko san.

*Yoshiko*.—Hontō ni sayō desu, yo! Seiyōjin no yō ni kichin to <sup>4</sup> jikan wo mamoru no ga, tsūjō de arimasu no ni,—Nihonjin wa, kore ga narawashi ni natta mono desu kara, yōi ni wa naorimasen deshō.

*Umeko*.—*Shūkwan wa dai ni no tensei* to yara de, shimi-konda kuse wa, naka-naka naoranu mono desu. Yohodo mae kara, kono koto wo shimbun zasshi de ronji-tatete, kono kuse wo naosu yō ni tote, ō-sawagi wo shimashita ga,—dame no mono desu, ne! Kore ga Nihongin dō-shi <sup>5</sup> desu kara, jikan wo tagaete mo, yakusoku wo yabutte mo, betsu ni sawagi wa dekimasen ga, ima ni naichi zakkyo ni de mo natte, Seiyōjin <sup>6</sup> to hiroku kōsai wo suru toki ni wa, totemo ima made no injun shugi <sup>7</sup> de wa Seiyōjin no ki ni irumai,—dōka, ichi nichī mo hayaku kono kuse wa naoshitai mono de . . .

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1 *tō ni*, for a long time past. 2 *beki*. See footnotes p.p. 13 and 30. 3 *tokugi no zainin* is placed here in opposition to *hōritsu jō no zainin*, and signifies "you are guilty, not in the eyes of the law, but from the point of view of propriety or good manners." 4 *kichin to*, rigorously, strictly. 5 *dōshi* or *onaji kokorozashi* = the same feeling or sentiment. 6 *Seiyōjin*, an European. Nationality is indicated by adding the suffix *-jin*, or the words *no hito* to the name of the country. To denote the country of origin of produce or manufactured goods, *deki* or *sei* is placed after the name of the country; thus *Eikoku sei*, English manufacture; *Nihon deki*, Japanese-made. 7 *injun shuji*, that bad habit of putting off what one should do at once.

*Yoshiko*.—Injun shugi de wa, komarimasu, ne! Watakushi no kangaeru ni wa, kono kuse wo naosu ni wa: mazu dai ichi, joshi ga shujikwai<sup>1</sup> mita yō na mono wo setsuritsu shi; jijitsu wo sadamete, yori-ai; enzetsu nari, tōron nari shite, chikoku,<sup>2</sup> matawa, hayaku<sup>3</sup> shita mono wa kwai-in taru koto wa yurusanu to iu yō ni shita nara, kono kuse wa oi-oi naoru darō to omoimasu. Sore de, hito no tsuma taru mono ga kwai-in de aru naraba, onore ga kwazen to jiki wo ayamaranu yō ni:<sup>4</sup> yoru beki tokoro ye wa, yori; nasu beki koto wa, sugu ni nasu yō ni shitara, sono otto mo chokusetsu<sup>5</sup> ni kansetsu<sup>6</sup> ni tsuma no okonai ni kankwa shite, kono warui kuse ga naoru deshō. Mata, kono yō na tsuma no sodatetaru ko wa, haha no okonai ni kankwa sare, uso mo tsukazu, nusumi mo sezu, namake mo sezu shite, sunawachi, jikan no yakusoku nado mo yoku mamoru zenryō naru ko ga dekiru darō to kangaemasu.

*Umeko*.—Sore wa mei-an<sup>7</sup> de... Sate, go sōdan to mōsu no wa, hoka no koto de mo gozaimasen ga,—watakushi wa, Nihon joshi no chi-i ga susumanu koto wo ureite, nani ka kōsaikwai no yō na mono wo hiraite mitai to omoimasu. Anata wa, ikaga to omoimasu?

*Yoshiko*.—Sō de gozaimasu, ne. Anata ga sono go kesshin nara, watakushi mo, oyobazu nagara mo, anata to chikara wo awase, hokkisha<sup>8</sup> no chi-i wo kegashimashō.<sup>9</sup>

*Umeko*.—Anata sae sansei shite kudasareba, sugu ni mo hirakatai mono de,—da ga, shimbunshi ni kōkoku

1 *shujikwai*, Society of Punctuality. 2 *chikoku*, to be late in coming. 3 *hayaku*, to violate one's promise. 4 . . . *kwazen to jiki wo ayamaranu yō ni*, earnestly endeavouring not to be late in coming. 5 *chokusetsu*, directly. 6 *kansetsu*, indirectly. 7 *mei-an*, magnificent proposition. 8 *hokkisha*, one who originates or sets a thing on foot. 9 *chi-i wo kegasu*, (*lit.* to contaminate, or pollute). A polite formula for excusing oneself for asking a favour.

shite, hiroku kwai-in wo boshū shite,<sup>1</sup> sakan ni dai ikkwai wo hirakatai mono desu, ne.

*Yoshiko*.—Shimbun ni kōkoku wo suru ni wa, ano Ozawa san ya Masumura san ni o negai mōshite, tokubetsu ni kwai-in ni natte, jinryoku wo negawō de wa arimasen ka?

*Umeko*.—Sore ga yoi deshō. Ozawa san to Masumura san no o futari ga sansei shite kudasareba, kwai-in mo takusan dekimashō. Kwaijō wa, Yamanashi Kairakkwan to shite; kwai wa, tsuki ni do gurai ga yoi deshō.

*Yoshiko*.—Ni do gurai de, yoi no desu. Oi-oi seidai ni natta nara, jogaku zasshi de mo hakkō suru yō ni . . . ne! Anata!

*Umeko*.—Watakushi mo yahari sono tsumori desu.

*Yoshiko*.—Aku made mo, kono kwai no hone to natte, jinryoku shimashō; kore mo onajiku kuni ni tsukusu gimu desu kara.

*Umeko*.—Nintai futō<sup>2</sup> no seishin wo motte, tajitsu rippa na mi wo musubasemashō, ne! Yoshiko san! —Chotto kōkōku-bun wo kakimashō ka? *To ii-tsutsu, suzuri wo hiki-yosete, kangae nagara, sara-sara to kaki-kudashitaru bummen wa*: [here follows the tenour of the announcement]. Yoshiko san, naoshite kudasai, yo! Yatara-gaki<sup>3</sup> desu kara.

*Yoshiko*.—Donna de mo, wake sae wakereba, yō gozaimasu, yo! Isoide shimbunsha ye tanomi, sono kaeri ni Ozawa san no tokoro ye yorimashō.

*Umeko*.—Sō shimashō.—Soro-soro sensō ni tori-kakaru no de, kyō koso wa shutsujin no kado-ide<sup>4</sup> desu, ne!

*Yoshiko*.—Senjō made wa yohodo ai ga arimasu, kono dōchū ni wa, iro-iro no teki-hei no imasu ga, koko wo

1 *boshū suru*, to bring together, to unite. 2 *nintai futō*, patience and courage. 3 *yatara-gaki*, first casting or rough draft. 4 *shutsujin no kado-ire*, the issue of the troops from the camp.

yaburi-susumu mono wa, anata to watakushi to no hoka wa arimasen kara, zuibun shikkari shite kakaraneba ikemasen, ne!<sup>1</sup>

*Nintai no hana.*

A BRAVE SAMURAI.<sup>2</sup>

Sate Iijima Heitarō Sama wa, o toshi ni-jū-ni no toko ni waru-mono wo kiri-koroshite, chitto mo osoreru keshiki mo naku, kishō na o kata de gozaimashita kara,—toshi wo toru ni ōjite, masu-masu chie ga susumimashite, sono nochi go shimpu sama ni naku nararete, go katoku wo o tsugi asobashi, Heizaemon to na wo aratame,<sup>3</sup> Suidō-bata<sup>4</sup> no Miyake Sama to mōshimasu o hatamoto<sup>5</sup> kara okusama wo o mukae ni narimashite,—hodo naku go shushō no o nyoshi wo o Tsuyu Sama to mōshi-age, sukoburu yoi go kiriyō de,—go ryōshin wa te no uchi no tama no yō ni aishite, o sodate ni narimashita ga,—sono o ato ni o kodomo ga dekimasezu, hito-tsubu-dane no koto desu kara, nao-sara go hisō ni nasaru uchi, *Kōin ni seki-mori nashi*<sup>6</sup> de, o jōsama

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1 The scrupulous adherence to polite phraseology by the women of the educated class should be carefully noted in this extract. In the passage commencing "Injun shugi de wa komarimasu" will be observed a transition from the ordinary style employed in conversation, to that adopted in more formal discourse: *enzetsu nari, tōron nari shite*. This is usually the case when a speaker formulates an opinion on any subject. 2 *samurai*, a gentleman belonging to the military caste under the feudal system in Japan. 3 In old Japan it was a common practice to change one's name when an important event occurred. 4 The bank of the aqueduct in Koishikawa, Yedo (now, Tokio). 5 *hatamoto*, a person of a rank which came next to a *daimyō* under the feudal system in Japan. *Daimyōs*, as long as their feudal possessions remained to them, exercised in their own domains the rights of petty rulers, and eighteen of them were to all intents and purposes independent. 6 *kōin ni seki-mori nashi* "no barrier-keeper to keep time back." *Seki-mori*, the guard or officers who are stationed at a barrier.

wa kotoshi totte jū-roku ni narare, o ie mo masu-masu go sakan de gozaimashita ga,—*Mitsureba kakuru yo no narai*<sup>1</sup> to iu tateo no tōri, okusama wa sukoshi no yamai ga moto to natte, tsui ni o naku nari nasaimashita.

Sono nochi kaji-muki go fujiyū no tokoro kara, O Kuni to iu nochi-zoi wo o mukae ni narimashita ga,—tokaku o jōsama to O Kuni to no aida ga nan to naku ori-aimasen de, Iijima Sama mo kore wo mendō ni omōimashite, Yanagi-shima ye bessō wo koshirae, o jōsama ni O Yone to iu jochū wo tsukete, betsu-zumai wo sashite okimashita ga,—kore ga Iijima Sama no o ie no kuzureru hajime de gozaimasu.

*Botan-Dōrō* (adapted).

#### THE DESIRE OF MEN.

Hito umarete ogiya-ogiya to koe wo hassureba, sude ni chichi wo motomeru no yoku ga aru; sore kara, seichō suru ni tsurete, yoku mo seichō shi; yoku no naka ni issō wo okuru kara, yoku no dōchū wa, taihen ni nagai mono de aru.

Kodomo no yoku wa, mazu gakumon wo hajime, gyō wo narau toki ni oyonde wa, haya sude ni na wo age, kane wo mokeyō to omou yoku wo hassuru no ga, tsūjō no yoku da. Kore ga tsūjō no yoku da kara, kono tsūjō dake no koto wo mamotte ori sae sureba, taishita ayamachi wa nai keredomo,—chishiki wo migaku ni shitagatte, yokushin mo mata zōchō shi; shitagatte ichi yoku wo ereba, shitagatte ichi yoku wo shōzuru kara, yoku ni wa saigen no nai mono de aru. Tatoeba, ima no jinketsu<sup>2</sup> to iwarete oru hito wa, ōmune tōbakuron<sup>3</sup>

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1 *Mitsureba . . . narai*, "in this world, what waxeth waneth." This and the preceding proverb are from the Classical Language. *Kakuru* = the colloquial *kakeru*. 2 *jinketsu*, a superior individual. 3 *tōbakuron*, i.e. *Bakufu wo taosu no setsu*.



wo shuchō shita kanshi shosei<sup>1</sup> de aru. Sono tōji wa, tada wazuka ni Bakufu wo taosu no yoku ni todomatte ite, konnichi no gotoku, bakudai no hōroku wo ukete, taika<sup>2</sup> ni sumi, basha ni nori, pika-pika taru kunshō wo kagayasō to iu dai yoku wa nakatta de arō. Rōkō<sup>3</sup> no kanshi, yōyaku yo ni dete, na wo age, kō wo tatsureba, shitagatte yokushin wo hasshi; kwan-oke<sup>4</sup> ni mogurikomoku made, yoku no dōchū ni mago-tsuku wa, dōtokuka kara,<sup>5</sup> kore wo mitara, sadameshi-fuketsu da, hiretsu da to azakeru darō keredomo,—yoku wa gyosha de aru, chishiki wa uma de aru; yoku okotte, chishiki kore ni shitagau mono de aru. Moshi yoku mo nakatta naraba, chishiki wa kesshite shimpo shinai; chishiki ga shimpo shinakereba, jimbun<sup>6</sup> mo kesshite kaikwa shinai. Yue ni yoku wa ningen ni kaku bekarazaru kinyō no mono da keredomo,—shibaraku mi wo ningengwai ni oite, kore wo mireba, sono akuseku shite, yoku ni kake-zurimawaru no arisama wa, jitsu ni ki-ki myō-myō de aru. Ima no arisama wo itte mireba,—tatoeba, koko ni hitori no shosei ari: ichi mai no nunoko ni hito suji no heko-obi<sup>7</sup> wo shimete, burari to kokyō wo tobi-dashite, hana no miyako no Tōkiō ni yūgaku shi; yamashi sensei no juku ni haitte, hajimete gekkyū tada tori no gaku wo narawō to suru. Sono toki no shoji-hin wa, tsukue ikkyaku ni shomotsu ga ni san satsu de, kanya<sup>8</sup> ni buru-buru furue nagara, usugurai *rampu* to niramik-kura wo shite<sup>9</sup> ita. Sore kara, sukoshi tōseiryū no

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1 *kanshi shosei*, a poor wretch of a student noble, frozen to death for the want of the withal to warm himself. 2 *taika*, a large villa. 3 *rōkō*, small market-town, straggling village. 4 *kwan-oke*, the official tub or trough, (employed here in a comical sense). 5 *dōtokuka kara* with the eye of a moralist. 6 *jimbun*, or *jimmon*, i.e., *hito no gaku-mon*. 7 *heko-obi*, a sash or waistband resembling a sheet rolled-up. 8 *kanya*, a cold night. 9 *niramik-kura wo suru*, or *nirami-kisoi*, to regard fiercely as being a rival.

kōwa-iro gakumon ni juku suru to,<sup>1</sup> haya sude ni jiyū kenri da to ka, gyōsei rippō da to ka no ko-rikutsu wo haite, soro-soro gekkyū ni ari-tsuku no tezuru wo motomeru. Sono toki omou ni wa: "Tsuki-zuki jū yen ka, naishi jū go yen mo totta nara, san yen wo geshukuryō ni harai; ni yen de, memmeisen ka mennambu no kimono wo kau ka, matama yōfuku ni shita tokoro ga, Hikage chō de kaeba, san yen mo attara, takusan darō. Sore kara, ichi yen wo, yusen; sono hoka no ko-zukai ni shite mo, mada ato ni ikura ikura aru kara, jūbun ni yōkyūten<sup>2</sup> ni fuzakeru koto mo dekiru darō" to omotte ita. Sokode, sono omoi-dōri ni naru to, tachimachi yoku wo mashite, kondo wa hannin<sup>3</sup> ni naritai to omoi. Kore mo nozomi-dōri de yōyaku ni san jū yen no mi to naru to: "Momen kimono wa hada ni awanai kara, uwagi wa, ito-ori ka, nambu; shitagi wa, chirimen ka hachijō ni kagiru" to, tachimachi zeitakushin<sup>4</sup> wo okosu. Mata susunde sō-jirushi to nareba,<sup>5</sup> haimei no tōjitsu ni, shokkaku wo shite, kuro-nuriguruma wo chūmon seshime; mon wo izureba kanarazu kuruma ni nori; kuruma ni noreba, kanarazu asobu. Mata susunde jinjō no yoku wo tassureba, tsuide shintaku<sup>6</sup> wo kizuki; tsuide dōgu wo atsume, sō shite kane wo dossari tameyō to omou. Kane ga sukoshi tameru to, shitagatte dai yoku wo hasshi, chōkwan wo ōte, ore kore ni kawarō to suru; ore kore ni kawareba, tenka no seiken wo nigirō to suru nado, kore yoku no dōchū no tairyaku de aru.

*Hitori-goto.*

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1 . . . *juku suru to*, afterwards, when one has acquired a certain amount of skill in imitating the style in literature then in vogue. 2 *yōkyūten*, a house with a plot of ground for archery practice. (These houses do not usually bear a good reputation). 3 *hannin*, one of the lowest of the four castes or classes into which the people are divided. The castes are (a) *shinnin*, (b) *chokunin*, (c) *sōnin*, (d) *hannin*. 4 *zeitakushin*, or *ogori no kokoro*. 5 *sō-jirushi to nareba*, if he attain to the dignity of *sōnin*. 6 *shintaku*, or *atarashi-ie*.

## BELIEVE ONLY THE HALF OF WHAT YOU HEAR.

Kotowaza ni "*Hanashi hambun ni kike*" to iu koto ga gozaimasu ga,—kono kotowaza yori kangaete mimasuru to, mukashi no hito wa, shōjiki da to iu no wa, uso da; mukashi no hito da kara to mōshite mo, yahari uso mo tsuki, hora mo fuki, jōdan mo ii, hito mo damasu koto mo atta ni sōi gozaimasen. Shikashi, mukashi wa, mukashi to shite oite, kono kotowaza wo ima no yo ni mochi-dashite mo, jitsu ni tekitō ka to omoi; nao, kono kotowaza wa, kojim ware wo azamukazaru kingen ka to zonjimasu (*Hya! hya!*).<sup>1</sup>

Sate,<sup>2</sup> nani yue ni, kono kotowaza wo kingen to sōba wo tsuketa ka? to mōshimasu to, kore wa, sono iware innen wo o hanashi itashimasen kereba, wakarimasen ga,—Dōjin wa, tadaima no tokoro de wa, shika mo

<sup>1</sup> *Hya! hya!* probably a corruption of the English "hear!hear!"

<sup>2</sup> As the following passage presents several difficulties we give the free translation as follows: "Now, people may ask me why, among 'so many proverbs, I attach more especially to this one the epithet 'of 'word of gold.' I will give you the reason although, being 'mystical, you may not understand it. Know then, in the first place, 'that Koppī Dōjin, though now an honourable citizen of the good 'city of Tokio, is nevertheless, by birth nothing else but a clod-hopper. Well, some twenty years ago, this clod-hopper of a Koppī Dōjin was but a small half-starved wretch, shouting with all the 'force of his lungs: 'The Great Study. Preface by Tchoū-hi. . . 'Doctor Tching-tsew has said, &c.' or else 'It is not the height 'of the hill ' which gives it its value, but the trees which clothe 'it,' and other phrases of that sort. It was still the time when the 'nobles caused to be carried before them their lacquered boxes 'bearing gilded coats-of-arms. . . Then the guards cried: 'Down! 'down! I tell you! If you do not obey I will smite off your heads,' 'and other menaces of the same sort. At this description you all 'recognize the times when the Tokugawas had the power—but I am 'straying, let us return to our subject."

Tōkiō fu heimin de, “*nande beramme!*”<sup>1</sup> no ichi nin de gozaimasuredomo, sono moto wo tazunemasu to, yahari “*nan chu kon da*”<sup>2</sup> to iu inakap-pei<sup>3</sup> de gozaimasu. (Hya! hya!)

Sono inakap-pei no Koppi Dōjin ga, mada chip-poke na gaki de gozaimashite “Dai Gaku, Shuki shoku. Shiteishi no iwaku” to ka; “yama takaki ga yue ni, tattokarazu, ki aru wo motte, tattoshi to su” to ka, nan to ka, hana wo tarashite, doma-goe de yarakashite orimashita kore wa, ima wo saru koto, sunawachi ni jū nen izen no koto de, mada kimmon saki-bako to ka, nan to ka iu tobu tori mo ochiru,—ochinakereba, muri ni de mo ibari-otosu,—to iu isei, dō-dō; iki, kaku-kaku de,—“Shita ni orō! shita ni orō! Burei suru to, kubinek-ko wo chongiru zo!” to odokasareta kyū-bakufu no moyō wa...—kore wa mata, mondai ga betsu ni narimasu kara, kono gurai de okimashite,—nochi ni ōsei ishin Meiji no mi yo to natte, Edo wo Tōkiō to kaishō seraremashita koro wa,—iya! mō Tōkiō to sae ieba, mina kingin de ie ga dekite oru yō ni sōzō shi; mata, kojiki de mo, ginkō wo tatete oru yō ni omotte oru nomi narazu, sono hyōban wa, taihen de gozaimashita. Shikashite, sono koro wa, mada shimbunshi no *shi* no ji mo naku, zasshi no *za* no ji mo nakatta jibun desu kara, motoyori sōzō suru bakari de, Tōkiō no fūzoku ninjō to iu mono wa, sukoshi mo shiru koto ga dekimasen deshita. (*Kinchō! kincho!*)<sup>4</sup>

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1 *nande! beramme!* (*lit.* what! blackguard!) These words are in common use by the lower classes in Tokio when they are angry. 2 *nan chu kon da*, dialectical for *nan to iu koto da*. 3 *inakap-pei*. This is put for *inaka no nani Gombei, nani Shichibei* = “some ‘Gombei’ or ‘Shichibei’ or other, of the country,” these names being in frequent use there. Possibly, however, the expression is used for *Inaka no heimin* in opposition to *Tōkiō fu heimin*. 4 *kincho!* *kincho!* hear! hear!

Yue ni, tada Tōkiō no arisama wo mokuageki shita hito ni tsuite, dai tokwai no yōsu wo tazune, sono hanashi wo kiku no hoka wa arimasen deshita ga,— sono mokuageki shi, Tōkiō wo maru-nomi shita<sup>1</sup> to iu hito no hanashi wo kiku ni, iwaku: “Tōkiō wa, hakushiki tasai no hito<sup>2</sup> bakari de, waga shōkoku ni uyo-uyo suru yō na baka mono ya Santarō wa, kusuri ni shitaku mo, hitori mo nai.<sup>3</sup> Omake ni gōshō taika<sup>4</sup> ga sorotte iru kara, waga shōkoku ni mago-mago suru yō na bimbōnin ya kojiki wa, kane no waraji de, san nen tazunete mo, osoraku arumai. Sore yue, happyaku hatchō<sup>5</sup> wa, tsune ni hankwa zattō shite, tōzai nampoku, doko no, donna katasumi ye itte mo, jitsu ni rissui no yochi mo naku,<sup>6</sup> marude ningen de ōrai wo fusaide oru; koto ni, Nihon-bashi no tōri nado wa, shūjitsu shūya to mo, jim-ba<sup>7</sup> no ōrai no taeru ma ga nai kara, toshiyori ya kodomo wa, totemo tsūkō suru koto wa dekimasen to ka; aruiwa shibai wa, kakubetsu mata rippa na mono de, taishō kara “mōshi-agemasu” no yakusha made, nokorazu senryō yakusha<sup>8</sup> da kara, dō mite mo, shibai de wa nai, shōbutsu to shika omoenai:<sup>9</sup> sore ni dōgu-tate ga sorotte iru kara, waga shōkoku no kojiki shibai no yō na, shinin

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1 *Tōkiō wo marunomi shita*, those who know (*lit.* have swallowed) all Tokio. 2 *hakushiki tasai no hito*, a man of great learning and talent. 3 . . . *hitori mo nai*, you will not find there imbeciles, like those who swarm in our village (even if you seek them,) who make medicine from water which they preserve with care in a lacquered inrō. 4 *gōshō taika*, influential business houses. 5 *happyaku hatchō*, the 808 quarters (*or*, blocks of houses). 6 *rissui no yochi mo nai*, there is not a place remaining to put even a needle. 7 *jim-ba*, men and brutes. 8 . . . *senryō yakusha*, all the actors, from him who takes the rôle of general, to the valet who says humbly: “I have the honour to . . .” all, I say, are beyond comparison. 9 *shōbutsu to shika omoenai*, one would say that they are nothing less than the living heroes.

wo mōsen ye tsutsunde, arukasetari; harakitta mono ga, warai nagara, hikkomu yō na bakageta koto wa, tsume no aka hodo mo nai.<sup>1</sup> Tōkiō no shibai de wa, taitei shinin wo butai no shita ye seri-otosu to ka: yoko ye zutto hiite shimau to ka, subete te-girei ni suru kara, hitotsu kyōgen wo san jū nichī mite mo, chitto mo akinai” to, —Dōjin, sono hanashi wo kiite, omou ni wa: “Naruhodo! Tōkiō wa, Nihon dai ittō no dai tokwai da kara, sō de mo gozaimashō” to, kanshin, kampuku shite orimashita (*Hya! hya!—No! no!*)

Shikaru tokoro, sono nochi, Dōjin mo, iwayuru “Gan ga tateba, hatō ga tatsu”<sup>2</sup> to iu mane to nama-iki no ryōken wo okoshimashite,—“Yoseba, ii no ni” to iu, oya, shinrui no iken mo kikazu, “Ningen itaru tokoro ni, seizan<sup>3</sup> ari” to ka, nan to ka muteppō shugi wo shuchō shite, Tōkiō ye de-kakete mairimashita no wa, sude ni jū iku nen mae no koto de gozaimasu ga,—sā! Tōkiō ye de-kakete, jissai wo mokugeki suru to, katte kuni-moto de kiki, mata katte omotta to wa, maru de o tsuki sama to suppon no ō-chigai de gozaimashita. (*Hya! hya!*)

Mottomo hankwa na koto wa, sasuga Tōkiō wa Tōkiō dake de, kokyō ni kurabemasureba, oyoso hyaku sōbai mo ue no hankwa de; mata gōshō daika mo zuibun ōi ga,—bimbōnin mo takusan ari; kojiki mo dossari arimashite; tokoro de mata, haku-shiki tasai no hito wa, dō da ka? to mōsu to, kore mo sasuga ni dai tokwai wa, dai tokwai dake atte, rikō na hito ga takusan atsumatte oru yō na mono no,—sari tote, baka no tane-gire, ahō no kikin to iu wake de mo arimasen deshita.<sup>4</sup> (*Hya! hya!*).

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1 . . . *aka hodo mo nai*, there is not an iota of it. 2 . . . *hatō ga tatsu*, “if the goose goes, the pigeon goes also.” 3 *seizan*, or *ao-yama*. Sepulchres were generally made on verdant hills. 4 . . . *arimasen deshita*, but one cannot say that the pack of fools was exhausted, nor that there was a dearth of imbeciles.

Kore ni oite ka, Dōjin ga hajimete ki ga tsuki, me ga samete miru to, saki no mono-gatari wa, taitei ō-hora fuita to iu koto ga shiremashita.

Sore kaku no gotoku, jissai wo kembun suru to, hito no hanashi wo kiku to, miru to no aida ni oite, hana-hadashiki ō-machigai wo shōzuru wa, dō iu wake de gozaimasu ka?—Dōjin omou ni: Kore wa, kochira no sōzōshin no sugiru to achira no hanashi jōzu de to myō na kane-ai<sup>1</sup> yori shōzuru gi de gozaimashō. Shikashi, kore wa Nihon no koto de, hayaku mōseba, uchiwa-banashi da kara, dō de mo yoi yō na mono no—kore to onaji koto de, toki-doki ware-ware no kimo-dama wo bikkuri gyōten seshimuru hito ga gozaimasu. So wa mata, ika naru hanashi ka? to mōshimasuru to,—gwaikoku, sunawachi Seiyō sho-koku yori kaetta hito no hanashi de gozaimasu. (*Nō! nō!*)

Seiyō to ieba, donna chikai tokoro de mo, nan sen ri to iu umi-ji wo hedatte<sup>2</sup> orimasu kara, naka-naka ware-ware no mon nashi ga, sho-koku angya wo kime-komi, hiza-kurige to de-kakeru wake ni wa mairazu;<sup>3</sup> koto ni kani no yoko-moji shimbun mo yomemasen kara, kore mo yahari sono kuni no jissai wo mokuageki shita hito ni tsuite, sono hanashi wo kiku yori, hoka ni shudan wa gozaimasen.

Tokoro de, kore wo mokuageki shita hito ni tsuite kiku to, sono hito no iwaku: "Seiyō sho-koku, izure no itaru mo, sono hankwa zattō wa, iwanu kata naku; nichiya tomo ni, kemma wangeki<sup>4</sup> de; rengwa-oku

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1 *kane-ai*, assemblage. 2 *hedatte*, or *hedatatte*. 3 . . . *wake ni wa mairazu*, "it is not for us poor wretches without a penny, to decide to make a pilgrimage on foot in all countries." The author here makes allusion to a very popular book, the "Hiza kurige," which relates the adventures of a certain Yajirō-bei and of his companion Kidahachi, in their voyage from Edo to Kioto. 4 *kemma wangeki*, *i. e.*, *kata wo suri*, *ude wo utsu*, the crowd are in such a hurry that they scrape shoulders and jostle elbows.

no kōzō wa, ōmune jikkai, aruiwa jū go kai nareba, giga to shite, ama-no-kawa wo bukko-nuki;<sup>1</sup> yoru wa, to-goto ni sū hyakki no denkitō wo tsukeru kara, tare shi mo, hi no kureta no ni ki mo tsukazu; atama no nōten de, gō-gō unaru wa, kore kaminari ni arazu, jōkisha no sugiru nari; ashi no tsumasaki de, pun-pun hibikeru<sup>2</sup> wa, kore jishin ni arazu, denshin no tsūzuru naru” nado to, maru de Abōkyū no fu<sup>3</sup> de mo yomu yō na suteki meppōkai mo nai ō-furoshiki wo hirogeru hito ga gozaimasu. (*Hya! hya!*)

Sokode mata, Seiyō no jikkyō no shiranai Dōjin nado wa: “Naruhodo! sasuga wa bummei-koku dake atte, sō de mo gozaimashō. Ikasama! kaikwa-koku wa, chigatta mono da” to kampuku suru wa, suru mono no,—mata hirugaette kangaete miru to, chōdo inake ni ite, Tōkiō no arisama wo sōzō shi, Tōkiō no hora wo kiita to onaji ba-ai mo aru beshi to omowaremasu. Nan to nareba, genzai Nihon ni tokō shite<sup>4</sup> oru Seiyōjin wa, kano kuni de mo, nakanzuku rikō de, kane mo aru mono ga, ōku kite oru no de,—Seiyō-jin nareba tote, nokorazu kono tōri to, kore wo motte sashi-gane jōgi to suru wake ni mo mairimasumai. (*Hya! hya!*) Mata kano kuni wa, bummei wo motte, ni-zukara ibatte oru kurai desu kara, hyappan no koto ga, ware yori iku bun ka ue ni oru ni wa, sōi nakeredomo,—ikura bummei-koku da, kaikwa-koku da kara to mōshite mo, kane ga ten kara furu wake mo nakereba, anagachi

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1 . . . *bukko-nuki*, “the brick houses, of ten or even fifteen storeys, (almost go as far as to) knock their roofs against the Milky Way.” *Ama-no-gawa* = Milky way (a luminous zone in the sky, supposed to be the light of innumerable fixed stars). 2 *hibikeru*, a form borrowed from the Classical Language, for *hibiku*. 3 *Abōkyū no fu*, the poem upon the Abōkyū. This latter was a palace in China so great, it was said, that the fire which ultimately consumed it took three months. 4 *tokō suru*, to come by sea.



bimbōnin ga nai, kojiki wa nai to iu shidai mo arimasumai.

Shikaru wo, kano Abōkyū no yaki-naoshi-banashi wo shinjite, furue-komi; aka-hige to sae ieba, tōmorokoshi no hige wo mite mo, rippa no yō ni omou no wa, sukoshiku sōzōshin no sugiru naraba, nan de mo, jibun ga jissai wo mi-todokeru made wa, hanashi hambun ni kiite oite, nan ni mo sonna ni tōmorokoshi no hige wo mite made, buru-buru furue-komu ni wa atarimasumai. Kowai to omoeba, ki no mochi-yō de, hoki mo oni ni mieru dōri de gozaimasu kara.

Mata Nihonjin no kuse to shite,—gwaikoku ni mo aru ka mo shiranedo,—tokaku ni hora ga majirimashite, chotto mōseba, shin san, hora shichi<sup>1</sup> to iu yō na hanashi jōzu no o kata ga arimasedo, kore wa, irai o yame ni shite itadaite narō koto nara,—iya! iya! narō koto nara tokoro de wa nai,—zehi to mo, jissai no tokoro wo, shōjiki ni, hora to kake-ne nashi de, o hanashi wo negaitai mono de gozaimasu. (*Dai-kassai!*)<sup>2</sup>

*Kokkei hitori enzetsu.*

### THE FIVE SENSES.

Watakushi wa, hito no go kan to iu koto ni tsuite nobemasu kara, shibaraku shizuka ni o kiki wo negaimasu.

Sate, nani wo hito no go kan to iu ya? to mōsu ni,—shikan,<sup>3</sup> chōkan, kyukan, mikan, shokukan no itsutsu de arimasu: sunawachi, bambutsu no keijō, me kore wo mite, akiraka ni wakatsu wo, shikan to shi; kyōin no hentai,<sup>4</sup> mimi kore wo kiite, shiri-wakaru wo, chōkan

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1 *shin san, hora shichi*, three-tenths of truth, and seven of falsehood. 2 *Dai-kassai*, great applause. 3 *shikan* . . . , sight, hearing, smell, taste, touch. 4 *kyōin no hentai*, or *hibikioto no kawari-arisama*, the differences of sound.

to shi; buppin no hō-shū,<sup>1</sup> hana kore wo kaide, shiri-wakaru wo, kyukan to shi; aji no kan-ku,<sup>2</sup> shita kore wo ajiwōte, wakachi shiru wo, mikan to shi; buttai no dai-shō,<sup>3</sup> kikō no kan sho,<sup>4</sup> hada kore ni furete, kanji-wakatsu wo, shokukan to shimasu.

Hito dare ka go kan naki mono wa arimasen. Sareba, haru, atataka na kikō ni atari, uruwashiki hana wo nagame, kōbashiki nioi wo kagi, yasashiki tori no koe wo kiki, aji no yoi mono wo tabe nado sureba, tachimachi yasashiki omoi wo okoshite, kokoro ni tanoshimi wo kanjimashō. Aki no hiyayaka na kaze ni atari, kono-ha no tobi-chiru wo mi, gan no naki-goe wo kiki-masureba, tachimachi kanashimi no kan wo okoshite, danchō no omoi wo itashimashō. Guntai<sup>5</sup> no sakan naru wo mi, rappa no isamashiki wo kikimasureba, tachimachi buyū no kokoro-zashi ga okori; bukaku<sup>6</sup> no nikumu beki ni ai,<sup>7</sup> bagen<sup>8</sup> no imu beki ni aimesureba, tachimachi ikari no omoi wo kizashimashō. Itou beki nigami wo name, shinobi gatai kusami wo kagimasureba, tachimachi itoi-nikumi no omoi wo okoshi; osoru beki jishin ni ai, odoroku beki kaminari ni aeba, tachimachi osore no omoi wo okoshimashō.

Kore ni yotte, kore wo miasureba, go kan wa, hito no hatsujō<sup>9</sup> wo nakadachi suru bakari de naku, makoto ni chishiki wo mashi-susumemasu. Subete no gakugei ga, hitotsu to shite go kan no hataraki ni yoranu mono wa arimasen. Kano shohan no gakugyō wo hajime to

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1 *buppin no hō-shū*, or *shinamono no nioi-kusami*, the odour, agreeable or disagreeable, of bodies. 2 *kan-ku*, sweetness or bitterness. 3 *dai-shō*, or *ōkii to chiisai*, i.e., dimensions. 4 *kan-sho*, cold and heat. 5 *guntai*, army corps. 6 *bukaku*, or *anadori-katachi*, jeering look. 7 *nikumu beki ni ai*. The turn of this phrase somewhat approaches the Classical style and consequently it should be avoided in conversation. 8 *bagen*, or *nonoshiri-kotoba*, insulting words. 9 *hatsujō*, manifestation of the emotions of the soul.

shi, nō-kō shō no koto ni itaru made, konnichi no sakan wo itashi, yo no hito kaikwa wo susumemashita wa, kore mina go kan no sakuyō no kekkwa de arimasu.

Hito moshi go kan no hitotsu wo ushinaeba, kore wo katawa to tonaemasu. Sono fujiyū naru koto wa, jitsu ni omoi-yararemasu. Saredo, korera wa nao ta no kikan ni yotte, kore ga daiyō suru<sup>1</sup> koto wo emasu; sunawachi, mekura ni shite, ongaku ni takumi naru mono; tsumbō ni shite, saiku ni hiidetaru mono nado, sono rei sukunaku arimasen. Shikaru ni, seken ni go kan wo mattaku shi nagara, guzu-guzu inochi wo iyashikumo shite, nani hitotsu sugureru koto mo nasanai mono aru wa, makoto ni nagekawashiki no itari de wa arimasen ka? Sekkaku ten yori sazukatta go kan de arimasureba, kore wo yoku mochiite, sugureru koto wo itashitai mono de arimasu.

*Futsū gaku enzetsu biji-hō.*

### THE HUMAN BODY.

Hito no karada wa, hone yori naru mono de,—hone no kazu, ni hyaku jū ichi arimasu. Hone ni tsuranu wa, kinniku<sup>2</sup> de,—kinniku wa, myakkwan, shinkei tō wo fukunde aru aka iro no suji de, sono kazu shi hyaku yo arimashite, ono-ono tanken<sup>3</sup> to nazukeru shiro iro marui katachi no hosonawa to natte, jizai ni shinshuku shite,shintai no undō wo tsukasadorimasu. Suji wo wakete, zui-i-kin<sup>4</sup> to fuzui-i-kin<sup>5</sup> no futatsu to shi; zui-i-kin wa ishiki ni shitagatte, undō suru mono de, te ashi tō no moro-moro no suji de arimashite; fuzui-i-kin, ishiki ni shitagawanu mono de, shinzō, i-no-fu tō no moro-moro no suji de arimasu. Shinkei

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1 daiyō suru, or kawari ni mochiiru koto. 2 kinniki, muscles. 3 tanken, tendons. 4 zui-i-kin, voluntary muscles. 5 fuzui-i-kin, involuntary muscles.

wa, nōzui to sekizui yori izuru gin iro no suji de, zentai ni shiki-habikori; tsūjō futa iro no hoso suji to natte, ichi wa, gwaibu no moro-moro no kankaku wo nōzui to sekizui ni tsutaeru koto wo tsukasadori; ichi wa, nōzui to sekizui no sashizu wo ukete,shintai no shobu no undō wo tsukasadorimasu.

Nōzui wa, atama no uchi ni atte, futatsu ni wakaremasu; ōkiku shite, mae ni aru no wo, tainō to ii; chiisaku shite, ushiro ni aru no wo, shōnō to ii; mata seishin no yadoru tokoro de arimasu.<sup>1</sup> Me, mimi, hana, kuchi, hada no go kan wa, nō no sashizu ni shitagai; shinkei ni yotte, ono-ono sono kanji wo nō ni shiraseru koto, denshinki yori mo, sumiyaka de arimasu.

Shokomotsu wo shōkwa suru wa, shokumotsu ga kuchi ni ireba, mazu ha de kami, tsuba ga zanjite, nomikudashi yasui yawaraka na katamari to narimasu. So shite, nodo no shoku-kwan<sup>2</sup> wo tōri, hara no i-no-fu ni itareba, i no uchi yori sui aji no shiru wo idashi, shokumotsu wo konarashite, kayu no kotachi to shimasu. Mata, chō ni haitte, tan-eki<sup>3</sup> sui-eki<sup>4</sup> tō no shiru to konji, shiro iro chichi no yō na shiru to narimasu. Sara ni nyūbikwan ni haitte, chi to natte, karada wo yashinai; sō shitte, muyō no kasu wa, daishō ni kudari, fun to natte, karada no soto ni dete shimaimasu.

Shinzō wa, mune no mannaka ni atte, yotsu no fusa ni wakare; futatsu wa, ue ni atte, sashinji<sup>5</sup> to yūshinji<sup>6</sup> ni wakare; mō futatsu wa, shita ni atte, sashinshitsu<sup>7</sup> to yūshinshitsu<sup>8</sup> ni wakaremasu. Sashinji wa, chi wo hai yore ukete, sashinshitsu ni oshi-kudashimasu. Mata

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1 . . . *de arimasu*, *lit.* "the intellect resides there." *Seishin*, mind, intellect, mental power; *yadoru*, to dwell, to reside. 2 *nodo no shoku-kwan*, oesophagus. 3 *tan-eki*, bile. 4 *sui-eki*, pancreatic juice. 5 *sashinji*, left auricle. 6 *yūshinji*, right auricle. 7 *sashinshitsu*, left ventricle. 8 *yūshinshitsu*, right ventricle.

sashinji to sashinshitsu no aida ni, sōbō bemmaku<sup>1</sup> ga atte, sono chi no kaeri-nagare wo fusegi, kore wo karada-jū ni okurimasu. Kono toki, yūshinji wa, ittan karada-jū ni junkwan shite, tanso wo fukumu fuketsu na chi wo seimyaku yori ukete sugu ni yūshinshitsu ni oshi-kudashi; mata yūshinji to yūshinshitsu no aida ni, sansen-bemmaku<sup>2</sup> ga atte, sono chi no kaeri-nagare wo fusegi, kore wo hai ni okuri; koki<sup>3</sup> ni yotte, tansan wo haki; kyūki<sup>4</sup> ni yotte, kūki chū no sanso wo totte, chi wo arata ni shimasu. Mata sara ni sashinji ni okutte, mae ni nobemashita tejun ni shitagatte, itashi; shijū junkwan shite, yamimasen.

Kokyū suru kikai wa, hana no ana, nodo no saki, kikwan,<sup>5</sup> kikwanshi, haizō de arimashite; ōkaku-maku,<sup>6</sup> rokkotsu<sup>7</sup> nado wa mata iki wo tasukemasu. Haizō wa, mune no ryōhō ni ari; kikwan wa, nodo saki yori kudari, wakarete futa eda to nari; ryōhai ni haitte, futatabi wakarete, musū no ko eda to narimasu; kore wa, sunawachi kikwanshi de arimasu. Kikwanshi no sue ga, musū no ki-bukuro to nari; ki-bukuro wa, kyūki ni yotte, fukure; koki ni yotte, chijimari; kono hataraki de, chi no naka no tansan wo fuki-idashi, kūki chū no sanso wo, sono kawari ni sui-komu mono de arimasu.

*Futsū gaku enzetsu bijī-hō.*

### HISTORY OF CHŌKICHI.

Mutsu no kuni, Shibata gōri, Adachi mura ni, Chōkichi to iu mono wa arimashita. Sono chichi no na wo Chōgoro to mōshimasu. Ie ga itatte mazushiku arimasu kara, oyako san nin no kuchi wa sugosu koto ga dekimasen

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1 sōbō-bemmaku, mitral valve. 2 sansen-bemmaku, tricuspid valve. 3 koki, expiration. 4 kyūki, inspiration (inhaling air). 5 kikwan, trachea, windpipe. 6 ōkaku-maku, diaphragm. 7 rokkotsu, ribs.

no de, Chōkichi wa, yamu wo ezu, shi sai no toki yori, ta no ie ni yashinawarete orimashita ga, haha no byōki ni yotte, ie ni kaerimashita tokoro, iku nichī mo henu uchi ni,<sup>1</sup> chichi mo, mata senki wo yamidashi, koshi ga itande, tatsu koto ga dekimasen. Sa naki dani,<sup>2</sup> kurau ya kurawanu no bimbō setai de arimasuru ni, kaku chichi haha tomo, makura wo narabete, yami-fushite, orimasu koto yue, ima wa hotondo ue-jini wo nasan bakari de arimasu.

Sono toki, Chōkichi wa hassai de arimashita ga, yamazaka no kensō mo itawazu, hibi ni yama-oku ye wake-irimashite, matsu no ki wo kiri; mata wa kareta eda nado wo hiroi-atsume, kore wo machi ye mochi-yukite uri-harai; sono daika de, kome mugi ya o karana nado wo katte kite, fubo ni nin wo yashinaimashita.

Sono uchi, haha no byōki wa hombuku itashimashita ga, wake atte ri-en to natte, sato-kata ye kaerimashita. Kakute sono toshi mo haya kure chikaku narimashita ga, chichi no yamai wa masu-masu hageshiku; bimbōsa wa, iyo-iyo hanahadashiku narimashita ni yori: "Kakute wa, totemo toshi wo mukauru koto ga dekinai de arō" to chichi ga kokoro wo itamemasuru wo mite,—Chōkichi wa: "Ie! ie! watakushi ga, yama ye yukimashite, shōgwatsu ni tateru kado matsu wo kitte orimashita naraba, toshi wo kosu koto wa kokoro-yasui de arimashō kara, kanarazu o ki wo o yame nasarete, byōki wo mashite kudasaru na!" to nagusamete, yōyō sono toshi wo koshimashita ga,—haru ni natte mo, nao chichi no byōki wa, hibi ni yase-oteroeru keshiki nomi de, Chōkichi no shintsū wa, yōi de arimasen.

Zentai Oshū chihō wa, ta no kuni-guni to kotonatte, samusa ga, koto ni kibishiku; yuki wa, jū gwatsu koro

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1 *iku nichī mo henu uchi ni*, a few days having passed... 2 *sa naki dani*, even had it not been so.

yori furi-hajimete, ni gwatsu koro made kiezu ni arimasu. Kayō na shidai de, byōnin no tame ni wa, makoto ni yoroshikaranu yue, Chōkichi wa, dōka shite atatakute shite agetai to zonjimasuredomo, kū koto sae mo muzukashiki hodo nareba, dō shite mo kokoro ni makasemasen yue, kamado no katawara ni kusa-mushiro wo shite, sono ue ni fusase; yo to naku, hiru to naku, shiba wo taite, hi no taenu yō ni shite samusa wo shinogashimashita. Kakute jikō mo yaya atatakaku natte, yama no yuki mo tokemashita yue, Chōkichi wa, hibi ni yama oku ye wake-irite, takigi wo kiri; matawa udo ya warabi nado wo totte, kore wo uri; wazuka ni kome no dai wo totonoete, chichi wo yashinaimashita.

Ichi nichī, kawa ni oite, kome wo arōte orimashita tokoro ye, Sugafu mura to iu tokoro ni aru Ryū-un-ji to iu tera no oshō ga tōri-kakari; kore wo mite ayashimi tsutsu, sono wake wo tazunemashita yue, Chōkichi wa ari no mama wo katarimashita no de, oshō wa fukaku sono kōshin wo kanji; Chōkichi wo tsurete, tera ni kaeri; kome go shō wo ataemashita. Chōkichi wa, ōi ni yorokobimashite, tonde uchi ye mochi-kaeri; chichi ni misete, yorokobashi; sono rei to shite, udo to warabi to wo oshō ye okurimashita. Oshō wa kodomo ni nigenaki Chōkichi no kokoro wo iyo-iyo kanshin itashimashite, mata kome ni shō ni ko-azuki soete ataemashita.

Kakute, sono toshi mo mata kurete, Chōkichi wa jissai no haru wo mukaemashita ga,—sono kōshin wa masumasu kataku; hito ni yatowarete, matsu-ita nado wo san shi mai se ni oi, ichi nichī ni, ni do zutsu, ichi ye yuki-kaeri shite imashita. Natsu wa, beni-hana wo koshiraeru ie ni yatoware nado shite, sukoshi mo hima naku hataraki; dōka yami-fushite oru chichi ni kurō no omoi wo sasezu, an-raku ni yōjō wo saseyō to tsutomemashita.

Kayō ni Chōkichi ga osanaki mi de, kurō wo itowazu,

yoku kōshin wo itashimasu no de, tare mo kare mo ōi ni kanshin itashimashite, Chōkichi no uru mono wa, atae wo tataku kai; Chōkichi no kau mono wa, atae wo yasuku urimashita.

Sate, chichi no byōki mo, hito toki wa makoto ni omoki yōdai de arimashita ga, kōshin naru Chōkichi no kaihō ni yotte, oi-oi kokoro-yoku natte, ima wa mattaku hombuku itashimashita. Kaku no gotoku, Chōkichi ga yoku kōshin wo itashimashita yue, Chōgoro no ta no sozei wa, Chōkichi no tame ni, mura chū no mono ga, kokoro wo awasete, kore wo tsugunai; sono hoka, nanigoto yozazu, Chōkichi ni chikara wo soete tasukemashita.

Sono koto ga tsui ni koku-shu no mimi ni iri, hōbi to shite, kane sokobaku wo tamawarimashita. Sono toki, Chōkichi wa, wazuka jū issai de, koro, Hōreki<sup>1</sup> ni nen de arimashita.

*Iso ya mono-gatari.*

#### AN INCIDENT IN PARLIAMENT.<sup>2</sup>

On March 3rd 1897 Mr. Komuro Shigehiro presented a formal "question" requesting the Cabinet to state whether it intended to act in accordance with the promise which had been made, *i.e.* of governing constitutionally in conformity with the popular desire. This promise, (he stated) had been violated and amongst other malpractices it was a matter of public notoriety that members of Parliament had been bought up.

[*At the termination of Mr. Komuro's speech Mr. Kudō Kōkan ascended the rostrum and addressed the House thus:*]

"Watakushi wa Komuro Kun<sup>3</sup> no enzetsu ni tsuite,—

<sup>1</sup> *Hōreki*, the era of Hōreki, which commenced in A.D. 1751.  
<sup>2</sup> This is an extract from the verbatim report of the proceedings of the Imperial Parliament printed in the Supplement to the *Kwampō*, or "Official Gazette," of March 4th 1897. <sup>3</sup> Members of the Diet employ *Kun* instead of *San* for "Mr." in referring to one another. (See H. J. G. p. 159).



Komuro Kan no enzetsu wa kesshite sono mama ni shite okaruru mono ja nai. Yue ni ichi-ō watakushi wa Komuro Kun no tōben wo ete, watakushi wa tadachi ni dōgi wo teishutsu shitai to omoimasu. To iu mono wa, hoka de wa nai;—kono “giin baishū, giin baiishu” to iu koto wa, kōshū no mitomete oru koto de aru to iu koto de aru.<sup>1</sup> Iyashiku mo<sup>2</sup> ware-ware wa kono rippō-fu ni tatte, giin no ichi-nin to natte oru mono de gozaimasu. Giin wo baishū shita,—kono koto no tame ni iu no de wa nai. Baishū serareta mono ga, moshi kono sam-byaku-nin no uchi ni ari to suru nara, jitsu ni kono gikwai no shinsei wo midashita mono de aru. Tadaima no enzetsu to iu mono wa, sude ni kono gikwai—giin no uchi ni baishū serareta mono ga aru, sore wo meigen shitai keredomo, ima koko de wa meigen senu to iu ga gotoki i wo iūta no de aru. Hatashite sono koto ga aru naraba, Komuro Kun ga jūbun ni nanigashi ga baishū serarete, dore-dake no jijitsu ga aru to iu koto wo akiraka ni watakushi wa uketamawaritai. Nan no nanigashi,—nam-ban no nan no nanigashi, kin nani-hodo wo motte, dō iu te-tsuzuki de baishū serareta (*taishō*),<sup>3</sup>—kore wo uketamawaritai. O kotae aran koto wo kibō itashimasu. (“*Sonna shitsumon wa muyō*” to *yobu mono ari*).<sup>4</sup> Moshi Komuro Kun ga kotaeru naraba, watakushi wa dōgi wo teishutsu

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1 . . . *koto de aru*, lit. “as for the fact of stating ‘member buy, member buy’ it is a fact that he declares that it is a fact that the people are observing it” = he states that the buying of members of Parliament (which he continues to dwell upon) is a matter of public remark. 2 *iyashiku mo* is a difficult expression signifying “mean, trifling,” or “temporary,” and may be rendered freely by “I am honoured,” or “I have the honour [to sit in this hall of legislation. . .] *Fu*, a hall, or place. *Rippō*, legislation. 3 *taishō*, loud laughter. 4 (*sonna . . . mono ari*). = (A voice: “Such questions are useless.”)

itashimasu. Moshi Komuro Kun ga kono koto wo—sono jitsu wo—iwazu shite, baishū serareta to iu koto wo iu naraba,<sup>1</sup> kono gikwai wo hazukashimeta mono de aru. Yue ni kore wo chōbatsu-iin ni fushite, sōtō no shobun aran koto wo kibō suru to iu dōgi wo watakushi wa teishutsu itashimasu.

*Komuro Shigehiro Kun.*—Shitsumon no shitsumon ni taishite wa, watakushi wa tōben wo itashimasen ga,—ta no dōgi de gozaimasuru nara, uketamawatte mo yoroshii ga,—watakushi wa iken wo nobete, kaku no gotoki koto ga atte wa ikan to iu koto wo seifu ni tadashita ni sugimasen.

*Kudō Kōkan Kun.*—Watakushi no dōgi no yuen to iu mono wa, nanigashi ga baishū serarete to iu koto wo meigen suru koto ga dekinai naraba, sono koto ga nai no ni sōi nai. Nai no wo motte, giin go baishū serareta to iu koto wo iu no wa, kono gikwai wo hazukashimuru mono<sup>2</sup> de aru. Sunawachi, kore ga<sup>3</sup> chōbatsu-iin ni fusanakucha naran. Yue ni chōbatsu-iin ni fushite, hatashite kono koto ga aru ka ina ya wo tori-shirabete, izure baishū serareta mono<sup>4</sup> wa, baishū serareta mono; baishū serareta mono ga nakereba, hatsugen-ja wo chōbatsu ni fusanakucha naran. Yue ni watakushi ga kono dōgi wo teishutsu itashimasu. Negawaku wa, go

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1...*wo iu naraba*, *lit.* "if he states that they have been bought" = "if he lets them remain with the stigma of having been bought." 2 *mono*. This word usually denotes "a material thing," *i.e.* concrete or tangible object, whilst *koto* signifies "a fact, act, or immaterial thing" *i.e.* an abstract quality or "thing of the mind." (See H. J. G. p. 14 and App. H. J. G. p. 79.) In the present instance, however, *mono* appears with the signification of *koto*. 3 *ga*. Here, before the transitive verb *fusuru* one would have expected *wo*. The speaker possibly had intended a different conclusion to the sentence than that he framed above. *Sunawachi* may be regarded as a mild "for this reason." 4 *mono* has here its more common signification and denotes "persons."

sansei aran koto wo kibō itashimasu. ("Sansei! sansei!"  
to *yobu mono ari*).<sup>1</sup>

*Kashiwada Seibun Kun.*—Tadaima Kudō Kun no  
iwareta kinkyū-dōgi wa, ketsu wo o tori ni naru no  
desu ka?

*Gichō.*—Mochiron, sono tsumori desu.

*Kashiwada Seibun Kun.*—Shikaraba, sansei de arimasu.

*Inoue Kakugorō Kun.*—Kore ga dōgi de aru naraba,  
ichi-ō tashikamete okimasu. Dōgi no shui wo tashika-  
meru tame ni, hon-in wa hatsugen wo motomemasu.

*Gichō.*—Yoroshii.

*Inoue Kakugorō Kun.*—Tadaima Kudō Kun ga Komuro  
Shigehiro Kun wo chōbatsu-iin ni fusuru to iu no de  
aru ga,—chōbatsu-iin ni fusuru to iu no wa, dō iu  
tsumi wo motte chōbatsu-iin ni fusuru no de aru ka?

*Kudō Kōkan Kun.*—Gikwai wo bari shita mono de  
aru kara.

*Inoue Kakugorō Kun.*—Yoroshii. Komuro Shigehiro  
Kun wa, tashika ni san-jū-mei no sanseisha ga atte,  
shitsumon-sho wo teishutsu shita mono de aru to omoi-  
masu. Chōbatsu-iin ni fusuru wa, dare-dake wo chōbatsu-  
iin ni fusuru no de arimasu ka?

*Kudō Kōkan Kun.*—Watakushi wa hatsugen-ja wo—  
ima itta mono wo—chobatsu-iin ni fusuru no de aru,—  
sunawachi Komuro Shigehiro Kun wo.

*Inoue Kakugorō Kun.*—Komuro Kun no tadaima no  
enzetsu wa, hon-in mo yaya kiki-gurushiku kanjite  
orimashita keredomo, kō iu jijitsu ga aru to iu ga, dō  
de aru ka to iu utagai de aru. Kono giin no uchi ni  
baishū serareta mono ga aru to iu koto wa, shinbun  
mo mina sō itte oru. Sō itte oru ga,—are ga hontō  
desu ka, watakushi wa dōmo hontō to mo uso to mo

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<sup>1</sup> (*Sansei! ... mono ari*) = (A voice [or voices]: "I second it! I second it!")

uso to mo wakaran. "Omae wa dorobō da, Kudō Kun wa dorobō da" to iūtara, "Watakushi wa dorobō ja nai." Sō darō. Dorobō de aru hazu wa nai. (*Kassai*).<sup>1</sup> Kore<sup>2</sup> ga chōbatsu mondai ni natte wa,—ware-ware genron no jiyū wo motte, kono gijō ni shusseki shite oru mono ni, kō iu giron wo dasu no wa, hon-in wa teikoku gikwai no tame, ware-ware jiyū no,—kono genron no jiyū ni mottomo omoki wo kanzuru ga tame ni, nakanzuku mintō, jurai genron no jiyū wo moppara sakan ni tonae-kitatta kono naikaku wo sansei suru no wa, shimbunshi no hakkō-teishi wo yameru ga tame ni sansei suru no de aru. Hitori jiyū wo tonae-kitatta Kudō Kun mizukara seigen suru nado wa, jitsu ni gaitan kiwamaru. Negawaku wa, Kudō Kun,—hon-in wa Kudō Kun ni shiite nozomu;—dōka waga Nihon-koku to iu mono<sup>3</sup>—jimmin ni—kaku made jiyū wo omonjite oru to iu koto wo shirashimeru tame ni, kono gidai wo o hiki ni naru koto wo kibō suru no de arimasu.

*Kwampō.*

#### ON HISTORY.

Shokun, watakushi wa, ima rekishi to iu koto ni tsuite, sukoshi o hanashi wo itashimashō.

Sate, o tagai no ie wa, kyō hi hajimatta mono ka? to iu ni,—kesshite sayō de wa arimasen. Atarashiki mo sū jū nen; furuki wa, sū hyaku nen no izen ni hajimatte, sū dai, matawa sū jū dai no aida, tsuzuite kita de arimashō. Sareba, senzo yori o tagai no toki made ni wa, sakan na koto mo ari; otoroetaru koto mo ari;

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1 *kassai*, applause. 2 This sentence is very involved but the first part of it will be understood by adding *komaru* after *natte wa* and regarding *ware-ware* as introducing a fresh sentence. *Mono ni* = *mono de aru no ni*. *Kō iu giron* alludes to Mr. Kudo's argument. *Ware-ware* is nominative to *kanzuru*. 3 Add *ni* after *mono* thus placing *Nihon-koku* in apposition with *jimmin*.

ka-un no arisama, iro-iro to natta de arimashō: korera no koto wa, ie no enkaku to mōshimasu. O tagai no ie wa, chichi haha ga, chō<sup>1</sup> to natte, o tagai hajime, kazoku wo yashinai; hiboku<sup>2</sup> wo tsukōte, kagyō wo itashimasu: kore wo, ie no seiiji to mōshimasu. Mata, o tagai no ie wa, Nihon-zukuri no mono ga areba, Seiyō-zukuri no mono ga ari; fuku wa, wafuku wo tsuketaru mono ga areba, yōfuku wo tsuketaru mono ga arimasu: korera wo, fūzoku to mōshimasu.

Sokode, ijō nobemashita koto wo subete tonaereba, nan to mōshite yoroshū gozaimashō ka?—sunawachi kore, ie no rekishi de arimasu. Ie wo atsumete, shi-chō-son to shi; shi-chō-son wo awasete, gun to shi; gun wo subete,<sup>3</sup> kuni to shimasu. Desu kara, shi-chō-son ni wa, shi-chō-son no rekishi ari, kōri, kuni ni wa, kōri, kuni no rekishi aru wa, atarimae no koto de arimasu. Saredomo, ie, shi, chō, son, kōri no koto wa, semaku chiisai kotogara de arimasu kara, ikkwa no gakumon to shite, kōji-kiwameru ni wa, ikkoku no rekishi mo motte shimasu. Ikkoku no rekishi wa, kuni wo tateta arisama yori, yo-yo no enkaku, seisui, seitai, fūzoku nado wo tokitaru mono de arimasu. Sekai wa hiroku, kuni wo nashitaru tokoro, ōshi; sareba, sekai no kuni-guni ni wa, mina rekishi to iu mono arimasu ga,—jibun no sunde oru kuni no arisama wo shitta nochi, ta no kuni-guni no arisama wo ukagau wa, rekishi-gaku no junjo de arimasu kara, kono enzetsukwai ni oite, waga kuni, sunawachi Nihon no rekishi nomi wo nobemasu.

Shokun yo! shokun wa, kono enzetsu-kwai ni oite, waga Nihon koku no hajimari yori konnichi ni itaru made no arisama wo shiri, motte tada ni issnin ikka<sup>4</sup>

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1 chō, or *kashira*. 2 hiboku, or *genan*, *gejo*, male and female servants. 3 subete, from *sube*, *ru*, to unite in one. 4 *issnin ikka*, for *hitotsu no mi*, *hitotsu no ie*.

no koto ni tsutomuru nomi narazu, Tennō heika ni taishi, Nihon koku ni taishi, iwayuru yamato-damashii to iu chūyū<sup>1</sup> no ki wo furūte, kokoro wo kudaki, hone wo ko ni shite, tsukusu tokoro araneba narimasen. Hatashite shikaraba, koi-negawakuwa Dai Nihon teikoku no shimmin taru ni somukazaran ka to zonjimasu.<sup>2</sup>

*Rekishī enzetsu bijī-hō.*

### THE ANIMAL WORLD.

Dōbutsu wa, yūseibutsu<sup>3</sup> chū no kankaku wo motte, katsu mizukara undō shi eru mono wo iimasu. Dōbutsu wo taibetsu shite, yūsekizui dōbutsu<sup>4</sup> to musekizui dōbutsu<sup>5</sup> no futa iro to shimasu. Yūsekizui dōbutsu wa, se-bone aru dōbutsu de, kemono rui, tori rui, uwo rui, hebi rui tō wo sashi; musekizui dōbutsu wa, se-bone naki dōbutsu de, hachi, chō nado subete no mushi rui wo sashimasu. Mata dōbutsu wa, taisei<sup>6</sup> to ransei<sup>7</sup> no futa iro ni wakachimashite, taisei wa, oya na karada to onaji sugata de, umaruru mono de,—ransei wa, tamago de umare, kaeri shite, oya no karada to onaji sugata to naru mono de arimasu. Taitei no dōbutsu wa, hito no me ni miemasu ga,—katō dōbutsu chū no mottomo katō naru mono wa, me ni meimasen. Kano *cholera*, *typhus* nado no densen-byō wa, hito no me ni mienu mottomo katō naru dōbutsu, sunawachi *bachiruren*<sup>8</sup> ga, kuimono ni konji; hito no karada ni iri; tachimachi hanshoku shite, tsui ni hito no inochi wo ubau yō ni itaru no de arimasu.—Kore yori, sū-shu no dōbutsu ni tsuite, nobemashō.

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1 *chūyū*, loyalty and bravery. 2 . . . *to zonjimasu*, if we act thus, I dare hope that we shall never fail in our duties as citizens of the Japanese Empire. 3 *yūseibutsu*, or *inochi aru mono*. 4 *yūsekizui dōbutsu*, vertebrates. 5 *musekizui dōbutsu*, invertebrates. 6 *taisei*, viviparous. 7 *ransei*, oviparous. 8 *bachiruren*, bacilli.

Uma wa, noru ni yoroshiku; katsu kuruma wo hikase; ta wo tagaesu nado, sono yō wa, hanahada hiroku arimasu. Kawa wa, nameshi-gawa to su beku; hizume wa, bekkō ni kawari su beku; o no ke, hone mo, mina hito no yō ni tachimasu. Waga kuni de wa, Oshū chihō yori san suru wo yoshi to shimasu.

Ushi wa, ta wo tagaeshi, kuruma wo hiku nado shite wa, nōka ni kanjin na mono de, sono niku wa, ajiwai umaku, yoku jiyō no kōnō ga ari; chichi wa, nomi-mono ni sonae; tsuno, hizume, kawa, hone mo, iro-iro no mono wo tsukuru ni mochiimasu, Tajima, Tamba, Tango, oyobi Nambu no san wo yoshi to shimasu.

Hitsuji wa, niku no ajiwai, bi ni shite; chichi wa, kanraku to su beku; ke wa, rasha, ke-nuno wo ori; kawa wa, nameshi-gawa to shimasu.

Buta wa, niku no ajiwai, bi ni shite; kawa wa, nameshi-gawa to su beku; ke wa, hake, fude nado wo sei suru ni mochiimasu.

Chōrui<sup>1</sup> wa, tamago, mata niku no ajiwai, bi naru mono, ōku; shokubutsu wo sokonau warui mushi wo kuimasu. Koto ni, sono ke-iro, koe no yoki koto wa, hito no mimi, me wo yorokobashimasu.

Uwo rui wa, tabe-mono ni sonaete, hito ni konomu mono de; mata ta-hata no koyashi ni mochiimasu.

Hachū<sup>2</sup> rui wa, mizu, riku tomo ni inochi wo tamotsu mono de, kame, gama, hebi nado wo iimasu. Kono rui wa, shokubutsu wo sokonau mushi wo kuimasu ga,—hebi wa, doku wo motte oru kara, mama hito wo gai suru koto ga arimasu.

Musekizui dōbutsu no naka de, mottomo yō ni tatsu mono wa kaiko to mitsu-bachi de arimasu. Kaiko wa, kinu-ito wo haki; mitsu-bachi wa, mitsu wo kamoshimasu.

*Futsū gaku enzetsu bijihō.*

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1 chōrui, or tori no rui. 2 hachū, or hau mushi, reptiles.

## THE "WHY" AND THE "WHEREFORE."

Naze no hitsuyō na no wa, hitori dōtoku ya seiji nomi ni kagirazu sono ta, sekai ni arayuru<sup>1</sup> mono goto ni wa, donna sasai no ten ni itaru made mo, subete hitsuyō na koto de,—yoku seken no hito-bito ga "Gakumon ga taisetsu da, taisetsu da" to iu ga,—tsumari nan no gakumon mo, utagai wo moto ni shi, *naze naze* de motte oku no oku made rikutsu wo sensaku suru to iu koto ni hoka wa nai. Shi-sho Go-kyō<sup>2</sup> ni kaite aru mono-goto ni kesshite machigai wa nai to, tada rikutsu nashi ni gaten shite shimatte ita<sup>3</sup> hi ni wa, yo no naka wa Shi-sho Go-kyō inai yo no naka de owaru no de, itsu made tatte mo susumu kizukai wa nai ga,—mottomo "Soro dake de, takusan da" to iu ki naraba, suman koto mo arumai keredomo, *naze* wo mochiite, rikutsu wo sensaku shita<sup>4</sup> hi ni wa, rikutsu kara rikutsu to, shidai ni rikutsu ni hana ga saki, mi ga nari, kwairaku no shurui ga ōku mo ōkiku mo naru to wakari-kitte iru to shite mireba,<sup>5</sup> *naze* wa mochiite mitai mono de wa nai ka?

*Kaishin Shimbun.*

## GOOD RESOLUTIONS.

Oyoso hito wa, ika naru hito nite mo, toki to shite zen wo nashitai to iu negai wo okosan mono wa ari-

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1 *arayuru*, "all that there are." This is an exceptional verbal form deduced from *aru*, to be. 2 *Shi-sho Go-kyō*, "The Four Books and the Five Canons," *i.e.* the sacred classics of China which form the foundation of Chinese polity and Confucian morality. 3 To understand this passage, the present tense *iru*, "to be" must be read for *ita*, the past tense, a phenomenon which often occurs. 4 To understand this passage the present *suru* must be read for *shita*, the past. See preceding footnote. 5 *to shite mireba*, or *da ni yotte*, "in consequence of which."



masen. Ano Ishikawa Goemon<sup>1</sup> mo, issō no uchi ni wa, kanarazu zen wo nashitai to iu nen wo okoshita koto ga aru ni chigai nai. Shikashi kanji ga okotta kara to itte, zennin to wa mōsaremasen. Ware-ware mo, toki to shite wa, hijō ni shinkōshin ga okori, Seisho wo yomazu ni oraren koto ga arimasu; shinja no hito to majiwarazu ni oraren to iu koto ga arimasu. Shikashi kanji ga okotta kara to itte, rippa naru Kami no shinja to wa mōsaremasen. Tada ni kokorozashi dake de wa yaku ni wa tatan; kanji dake de wa mokuteki wa tasseraren. Kore wo yōsei shi, kore wo hattatsu seshimuru ni tekitō naru kyōgū ga hanahada hitsuyō de arimasu. Shūkyō wa iranai, Seisho wa iranai to iu hito-bito wa, dare ka to iu ni,—sono hito ga mottomo shinkwa-ron wo tonaete, yoki kyōgū ga nake-reba dōbutsu mo shokubutsu mo ningen mo dekinai to iu hito de, gakkō wo omonji, shomotsu mo omonzuru tokoro no hito de arimasu. Kare-ra wa tada dōtoku-jō, shinkō-jō no koto ni kagiri, zenryō naru kyōgu wa iranai to iimasu. Yo no naka ni jika-dōchaku to iu koto ga ōku arimasu ga,—kore yori hanahadashiki osoroshiki jika-dōchaku wa arumai to omoimasu.

*Hankyō.*

#### LIGHT AND HEAT.

Oyoso buttai wa, netsu ni aeba, fukurete kasa wo mashi; hiyureba, chijimatte kasa wo herasu mono de arimasu. Moshi netsu ga nai toki wa; bammotsu sono keitai wo tamotsu koto ga dekimasen. Kano mizu no gotoki tsumetai mono de mo, onnetsu wo fukunde oru shōko wa, fuyu ni itareba, kōte kōri to narimasu. Sareba,

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<sup>1</sup> Ishikawa Goeman was a notorious highwayman who lived in the latter half of the sixteenth century.

onnetsu wa, kono yo ni, itatte dai naru kōtoku wo nasu mono to mōsaneba narimasen.

Shikashite netsu wa, taiyō-netsu, chishin-netsu, kwaen-netsu, denki-netsu, nikushin-netsu, kwasei-netsu, sōgeki-netsu no nana iro ni wakaremashite,—taiyō-netsu wa, taiyō no tai yori hassuru mono; chishin-netsu wa, chikyū no chūshin ni aru mono; kwaen-netsu wa, sumi-bi, tomoshibi no mono; denki-netsu wa, denki no hataraki de okoru mono; nikushin-netsu wa, hito no karada no naka ni tamotsu mono; kwasei-netsu wa, kwagaku no hataraki de okoru mono; sōgeki-netsu wa, mono to mono to ai-utsu yori hassuru mono de arimasu.

Sono kyōjaku wo hakaru utsuwa ga, kandankei de arimashite, koshirae-kata wa, Kwa-shi, Ses-shi, Res-shi<sup>1</sup> no mi iro de arimasuredo, ōku seken ni mochiiru wa, Kwa-shi no sei de arimasu. Kwa-shi wa, hyōten<sup>2</sup> wo san jū ni do to shi, futsuten<sup>3</sup> wo ni hyaku jū ni do to shi, ni ten no aida wo hyaku hachi jū do ni wakachi; Ses-shi wa, hyōten wo reido to shi, futsuten wo hyaku do to shi, ni ten no aida wo hyaku do ni wakachi; Res-shi wa, hyōten wo reido to shi, futsuten wo hachi jū do to shi, ni ten no aida wo hachi jū do ni wakashimasu. Sono katachi wa, izure mo, nagasa issaku bakari no *garasu* de sei shita hoso kuda, sono shita no hashi ni tama ari, mata katawara ni do-me<sup>4</sup> wo tsukete arimasu.

Hikari ni mo shurui ga arimashite, nikkō, kwakō, denkō, rinkō, kankō, chukō no mutsu to shimasu. Nikkō

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1 *Kwa-shi, Ses-shi, Res-shi.* The three thermometers Fahrenheit, Centigrade and Reaumur. In Japanese the first syllable only of the name of each inventor is used, thus *Kwa-shi* is equivalent to *Kwa uji no kandankei*, etc., as if we should say in English, "the thermometer of Mr. Fah." for "Fahrenheit;" "Mr. Re." for "Reaumur."  
2 *hyōten*, freezing-point. 3 *futsu-ten* or *futten*, boiling-point. 4 *do-me*, the degrees.

wa, taiyō no tai yori, hassuru hikari; kwakō wa, sumi-bi tomoshibi no hikari; denkō wa, denki no hikari; rinkō wa, rinso to iu mono no hikari; kankō wa, umi no shio no hikari; chūkō wa, hotaru, mimizu nado no mushi no hikari de arimashite, sono naka ni mottomo kōtoku no ōi naru no wa, nikkō de arimasu. Moshi nikkō nakereba, sekai tsune ni yami-yo no gotoku de arimashō.

Shikashite, hikari wa, yoku buttai wo tōru to, buttai ni atatte, hansha suru to no kubetsu ga arimashite, yoku hikari wo tōsu tai wo, tōmeitai<sup>1</sup> to ii; hikari wo hansha shite tōsanu tai wo, futomeitai<sup>2</sup> to iimasu. Hansha suru ni wa, taimen taira nareba, massugu ni hansha shi; taimen kubomeba, kōsen atsumari-ai; taimen takameba, kōsen hirogari-chirimasu kara, tsūjō no kagami wa, mono no kage to mono no tai to onaji ōkisa ni utsushi; kubomu taimen no kagami wa, mono no kage wo ōkiku shi; takameta taimen no kagami wa, mono no kage wo chiisaku shimasu. Buttai wo tōru ni mittai yori sotai ni iru toki wa, enchokusen<sup>3</sup> ni tōzakatte, magari-ore; sotai yori mittai ni iru toki wa, enchokusen ni chikazukimasu kara, mizu no naka no mono wo naname ni nagameba, sono mono no aru tokoro yori tōku ni mie; *garasu* wo hedatete, naname ni mono wo nozomimasureba, sono mono no aru tokoro yori, chikaku ni miemasu. Kore wa, mizu wa, kūki yori, mitsu; kūki wa, *garasu* yori, so de aru kara natta no de arimasu. Shashinjutsu wa, kōsen no magari-ore no ri yori naru mono de,—hito no me ga, yoku mono wo miru mo, mata kono ri ni yorimasu. Hikari no sokuryoku<sup>4</sup> wa, ippyo<sup>5</sup> jikan ni, shichi man shi sen shi hyaku yo ri de arimasu.

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1 *tōmeitai*, transparent bodies. 2 *futōmeitai*, opaque bodies. 3 *enchokusen*, vertically. 4 *sokuryoku*, or *hayasa no chikara*, speed. 5 *ippyo*, a second.

Mata mono no iro wa, sama-zama ni wakaremasu keredomo, sono moto wa, ai, ki, aka no mi iro de,—kono mi iro ga konjite, murasaki<sup>1</sup> kon, midori, tō, kō ga deki; sara ni iro-iro konji-atte, ōku no iro to naru no de arimasu. Shikashite, shiro iro no kōsen wa, kubetsu sureba, murasaki, kon, ai, midori, ki, tō, aka no nana iro to naru mono de,—kore wo kokoromiyō to sureba, hito ma wo shime-kiri shite, makkura to shi; to ni chiisai ana wo akete, taiyō no kōsen wo michibiki-ire; ana ni taishite, san kaku no *garasu* wo oki, kōsen wo tōraseba, kōsen magari-oremashite, kabe no omote ni nana iro wo arawashimasu. Kano niji wa, sora no naka no mizu-dama ga, san kaku *garasu* no gotoku, taiyō no kōsen wo magare-oresasete, arawasu mono de,—sono arawaruru wa, taiyō to aitai suru tokoro ni oite shimasu kara, asa no niji wa, nishi ni araware; ban no niji wa, higashi ni arawaremasu. Oyoso mono no iro wa, taiyō no kōsen ni motozuku mono de,—sono mono no seishitsu wa, ki iro no kōsen nomi wo hansha shite, hoka no kōsen wo sui-komimasureba, hito no me ni, ki iro wo arawashi; ai to ki no kōsen wo hansha shite, ta no kōsen wo sui-komimasureba, midori iro wo arawashi; nana iro wo kotogotoku hansha sureba, shiro iro to nari; nana iro wo kotogotoku sui-komimasureba, kuro iro to narimasu.

Ijō nobemashita gotoku, netsu to hikari no kōyō wa, makoto ni hiroku ōi naru mono de,—koto ni taiyō wa, netsu to hikari wo ataeru koto, mottomo ōi naru mono de arimasu.

*Futsū gaku enzetsu biji-hō.*

#### PATRIOTISM AND FAMILY AFFECTION.

Ningen ga hikutsu no kyokutan ni tasshireba, zuibun omoi mo yoran fūzoku nado ga shōjiru mono de,—mu-

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<sup>1</sup> *murasaki* . . . violet, indigo, blue, green, yellow, orange, red.

gaku no kyokutan, sunawachi mono-goto no rikutsu wo shiran to iu koto no kyokutan mo, zuibun myō na mono de,—jū-ku-seiki no konnichi de mo, yaban no shakwai ni iri-konde miru to, ki-ō no senzo no koto ya, mirai no shison no koto nado wa, sukoshi mo omowazu; tada ichi-dai-kiri ni owaru to iu yō na jinshu ga naka ni wa arimasu. Ina!<sup>1</sup> ki-ō no senzo ya mirai no shison wa, iu made mo nashi. Hanahadashii no ni natte wa, genzai no oya-ko kyodai no aida-gara ni sukoshi mo kwankei wo tsukete, shin-ai suru no, nan no, to iu yō na koto mo naku, tada jibun is-shin ga dō ni ka kō ni ka romei wo tsunagu koto ga dekireba, sore de manzoku shite iru to iu jinshu mo ma<sup>2</sup> ni wa arimasu.

Shokun! inu wo mi-tamae,—inu wo!<sup>3</sup> E! Ikaga de gozaru? Oya-ko-rashiku omowareru wa, chichi wo nomu aida, wazuka bakari no koto de,—chi-banare wo suru to, mohaya tanin,—otto!<sup>4</sup> mattaku taken ni natte shimau de wa nai ka? Shikaraba, ima iu tokoro no yaban-jinshu no gotoki wa, iwayuru.<sup>5</sup> *Kin-jū wo saru koto tōkarazu*<sup>6</sup> no renjū de arō. Oya-ko kyōdai yori shite, shidai ni shin-ai wo rinjin ni oyoboshi, ichi-gun ni oyoboshi, is-shū ni oyobosu no ga aikokushin no genso da keredomo,—genzai no oya-ko de sae betsu ni shin-ai sen to iu yō de wa, totemo aikoku-shin nado no arō hazu wa nai.

*Kaishin Shimbun.*

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1 *Ina!* nay. This is a term from the Classical language and is often employed emphatically by modern authors, in imitation of English idiom. 2 *ma ni wa* = *tama ni wa* or *naka ni wa*, "among the others." *Ma* formerly signified "room," "space." 3 This repetition of the accusative after the verb for emphasis, is frequent, especially among the lower classes. 4 *Otto!* This is an interjection which may be rendered by "excuse me." 5 *iwayuru*, what is called. An exceptional verbal form derived from *iu*, to say, like *arayuru* from *aru*. 6 *Kin-ju . . . tōkarazu*. A quotation from the Classical language; *tōkarazu* = *tōku nai*.

## THE STARS.

Sate, mata komban wa, tentai to iu mono ni tsuite, tsuzuite o hanashi itashimasu. Gwanrai hi<sup>1</sup> to tsuki ni wa, shoku to mōsu koto ga arimashite, hi, tsuki no mam-maru ni mie beki toki ni, aruiwa mienakattari, matawa kakete mietari suru koto ga arimasu. Kore wo, nisshoku, mata gesshoku to mōshite, mukashi kono nisshoku, gesshoku wo mite, o tentō sama no go byōki ja to ka, o tsuki sama no o wazurai ja to ka mōshite, hito-bito ga osore wo idaki: "Sore! soto ni doku ga kudaruru no ja. Yare! o tōmyō wo agero! O senkō wo..." to itaku odoroiita mono de arimasu ga,—konnichi no gotoku, sono ri wo kiwamereba, nan ni mo odoroki, osoreru koto de wa arimasen. Kore taiyō to tsuki to chikyū ga, unkō<sup>2</sup> ni yotte, ono-ono sono i-dokoro ga kawari; toki ni wa, taiyō no hikari ga, tsuki, aruiwa chikyū ni saegirareru koto ga arimasu. Sono toki no guai de, shoku to mōsu koto ga shōjimasu. Moshi tsuki ga taiyō to chikyū to no aida ni hasamaru toki ni wa, tsuki wa, taiyō no hikari wo saegirimasu kara, chikyū no sono kage ni natta bubun ni oite wa, nisshoku wo mimasu; mata chikyū ga taiyō to tsuki to no aida ni hasamatta toki ni wa, onajiku taiyō no hikari wo ōte, tsuki no aru bubun wo kage ni itashimasu: kore sunawachi gesshoku de arimasu. Sono nisshoku, gesshoku ni mo shurui ga arimashite, taiyō zentai ga makkuro ni naru no wo, kaiki nisshoku to mōshi; sono fuchi nomi hikari no nokoru wo, kinkwan nisshoku to mōshi; tada sono iku bubun wo ōu no wo, bubun nisshoku to iimasu. Shikōshite tsuki ni mo kaiki shoku, bubun shoku wa arimasu ga,—kinkwan shoku to mōsu mono wa arimasen. Nao kuwashiku o hanashi mōsu ni wa,

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1 hi, the sun. 2 unkō, or *hakobi-yuki*.

tōtei hito ban futa ban ni wa toki-tsukusemasen kara, kore yori hoshi no o hanashi wo mōshimasu.

Hoshi ni wa kōsei to teisei<sup>1</sup> no betsu ga arimasu. Kōsei wa, mata wakusei<sup>2</sup> to mo, yūsei to mo iūte, taiyō no meguri wo meguru mono de, sono naka ni mata ittō kōsei to, ni tō kōsei to no kubetsu ga arimasu. Ittō kōsei to wa, taiyō wo meguru hoshi de, ni tō kōsei to wa, tsuki no gotoku, taiyō wo megurazu ni, ittō kōsei no shūi wo meguru hoshi de arimasu.

Ima ittō kōsei<sup>3</sup> no waga taiyō ni chikai tokoro ni arimasu mono kara, junjo ni shitagatte mōseba, dai ichi ga, suisei; dai ni ga, kinsei; dai san ga, chikyū; dai shi ga, kwasei; dai go ga, mokusei; dai roku ga, dosei; dai shichi ga, ten-ōsei; <sup>4</sup> dai hachi ga, kai-ōsei<sup>5</sup> de arimasu. Kono naka ni, kinsei to mōshimasuru hoshi wa, hi-tsuki ni tsuide, yoku hikaru mono de,—yo-ake mae wa, higashi no hō ni araware; yoi no aida wa, nishi no hō ni arawaremasu. Sono yo-ake mae ni mieru wo, ake no myōjō to tonae; yoi no aida ni mieru wo, yoi no myōjō to tonaemasu. Yatsu no taisei<sup>6</sup> no naka ni ichiban ōkii mono wa, mokusei de arimashite, tsugi wa, dosei de arimasu. Kai-ōsei, ten-ōsei wa, sono tsugi de, chikyū wa, dai go ban me de, tsugi wa, kinsei, kwasei, suisei de arimasu. Kwasei to mōsu hoshi wa, waga chikyū ni yoku nite orimashite, sono naka ni wa, umi mo ari, yama mo aru sō de arimasu.

Mata hoshi no naka ni hōki-boshi to tonaemashite, nagai o no yō na mono no aru hoshi ga arimasu. Kono

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1 *teisei*, or *sadamatta hoshi*, fixed stars. 2 *wakusei*, or *madou hoshi*, shooting (or, wandering) stars. 3 *ittō kōsei*; *ni tō kōsei*; principal and secondary planets. 4 *ten-ōsei*, Uranus. 5 *kai-ōsei*, Neptune. The following is the etymology of the names of the planets preceding: *star-water*, *star-gold*, *the earth*, *star-fire*, *star-wood*, *star-clay*, *star-king of heaven*, *star-king of the sea*. 6 *taisei* or *ōkii hoshi*.

hoshi mo kosei no yō ni ugoki wa itashimasu ga,—taiyō no shūi wo unkō suru koto naku, tada haruka naru ten no IPPŌ yori susumi-kite, taiyō no soba ni chikayoru bakari de arimasu. Sono toki ni wa, sono hikari ga tsuyoku narimashite, miru koto ga dekimasu ga,—sa mo nai toki ni wa, tsune ni miru koto ga dekimasen. So shite, sono kazu wa, oyoso go roku sen mo aru sō de arimasu. Sate, sono hoshi ga dekiru to, sono toshi wa, warui yamai ga hayari; matawa kikin ga aru nado, mukashi kara ii-tsutaemasuru ga,—sore wa machigai de arimasu. Yoshi mata, mukashi kono hoshi ga dekita toshi ni, warui yamai ga hayari, kikin nado arimashita ni seyo, sono toki wa mawari-awase,<sup>1</sup> to mōsu mono de, kono hoshi ga dekita kara to iūte, kanarazu warui yamai ga hayaru no, kikin ga aru no to mōsu wake wa, kesshite arimasen.

Mata teisei wa, ichi ni gōsei to mōshite, shijū ugokanu mono to mōshimasu ga,—jitsu wa, kōsei no gotoku, hayaku meguri-ugoki wa itashimasen ga,—shōshō zutsu shizu-shizu to ugoite oru mono de arimasu,—sunawachi taiyō no gotoki mo, kono teisei no hitotsu de, hibi no kita no hō ye susunde oru to mōshimasu.

Mata kano ama-no-gawa to tonaemashite, shiroi iro de, nagai obi no yō na mono ga sora ni miemasu. Kore wa, komakai teisei ga, iku oku man ka to mo kazu kagiri naku atsumari-atte oru no de arimasu.

Zentai hoshi wa, hiruma to iūte mo, yoru no gotoku ni, sora no naka ni aru mono de arimasu ga,—taiyō no hikari ga kitsui no de, sore ga tame ni samatagerarete, miru koto ga dekimasen. Tatoeba, hiruma *rampu* wo tomosu mo, hikari no nai to onaji dōri de arimasu. Saredomo, nisshoku no toki ka, matawa fukai ido no

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<sup>1</sup> *mawari-awase*, coincidence.



naka ni atte, sora wo miru toki wa, hiru to iūte mo, yoku hoshi wa miru koto ga dekimasu.

Nao takusan, korera ni tsuite, o hanashi ga arimasu keredomo,—kōseki ga tsukaete orimasu kara,<sup>1</sup> tajitsu no koto to itashimashō.

*Iso ya mono-gatari.*

### THE ORANG-OUTANG.

Mukashi, aru tokoro ni, ippiki no shōjō ga orimashita no wo,—hitori no ryōshi<sup>2</sup> ga, dōka shite kore wo ike-doritai to omotte mo, moto yori rikō na shōjō de gozaimasu kara, naka-naka toru koto ga dekimasen. Sokode, ryōshi wa hito kufū wo tsukete; hitotsu no oke ye sake wo ippai irete, kano shōjō no dete asobu tokoro ye okimashita. Suru to, shōjō wa, umare-tsuki sake no suki na mono de gozaimasu kara, sono sake no nioi wo kaide, nomitakute tamarimasen keredomo, sono sake wo nomeba, kitto ike-dorareru to iu koto wo shitte orimasu kara, naka-naka yōi ni wa nomimasen keredomo, amari sake no nioi ga shite tamaranai tokoro kara, shōjō no omō ni wa: “Kono sake wa, kitto ore wo ike-dori ni shiyō to omōte, ningen ga motte kitte oku no ni chigai nai keredomo, atari wo mite mo, dare mo inai yōsu da kara, chotto ippai gurai nonda kara tote, masaka ni torareru kizukai mo arumai” to, shizuka ni itte, ippai nomimashita. Ippai nonde miru to, taihen umai keredomo, moshi ningen ga kuru to, torareru kara to omotte, isoide soko wo tachi-nokimashita ga,—itsu made tatte mo, hito ga kimasen kara, shōjō no omō ni wa: “Mada hito ga konai nara, mō ippai gurai nonde mo yokarō” to, mata ippai nonde, isoide soko wo tachi-nokimashita ga,—sore de mo mada hito ga konai tokoro kara shimai

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<sup>1</sup> *kōseki ga tsukaete orimasu kara*, for *watakushi no ato ni enzetsu no seki ni noboru o kata no jama wo shimasu kara*. <sup>2</sup> *ryōshi*, hunter.

ni wa, dandan heiki ni natte: "Moshi hito ga kita nara, kakete nige sae sureba, watakushi wo ike-dorareru koto mo nai kara, mō ippai gurai wa yokarō" to, mō ippai, mō ippai de, tōtō sono sake wo nonde shimau to, ashi mo koshi mo tatanai yō ni natte, zen-go mo shirazu ni, soko ye taorete nete orimashitara, soko ye ryōshi ga kite, temonaku ike-dorareta to iu hanashi ga gozaimasu.

*Kyōiku dai enzetsu.*

MAKE REFORMS, BUT WITH PRUDENCE.

"Kono eda ga konna ni deshabatte ite, mi-zura ga yoku nai<sup>1</sup> kara, koko wo ichiban kairyō shinakereba, yukanu" to, hasami wo motte, chokkiri to eda wo kiri-sute;—mata: "Kono eda ga konna ni magatte ite wa, shikata ga nai kara, kore mo kairyō shugi de, chokkiri to hito kasami yara nakereba, dame da" to, jibun no ki ni iranai eda de mo, miki de mo kokoro-makase ni chokkiri chokkiri to kotogotoku hane-noke; aruiwa jama-mono wo saru nado ni han-nichi no jibun wo tsubushi; sō shite: "Sā! kore de dekita. Kore de, māl anshin da" to, te-ire no sunda tokoro wo mi-watasu to, iya! haya! tonde mo nai ō-shikujiri de, taisetsu na ue-ki wo maru de kuri-kuri bōzu dōyō ni shite, kaette gwaiken no yoku nai bakari de naku, tōtō sono jūmoku wo karashite shimatta. Nochi ni: "Aa! baka na koto wo shita! Aa! yoseba, yokatta ni!" to, gakkari shite kuyuru wa, shirōto-zaiku no yari-sokonai to iu wa, mama aru koto de gozaimashite, kore wo, kore "*Eda wo tawamete, miki wo karasu*" to iimasu; kedashi "*Tsuno wo tamen to shite, ushi wo korosu*" to iu mo, onaji koto de gozaimasu. (*Hya! Hya!*)

Sate, itsumo nagara, kimyō na wake no wakaranai

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1 . . . *yoku nai*, has not a good appearance.

mae-oki de, o shaberi wo hajimemashita no wa, betsugi de mo gozaimasen,—hōkon wa, shin-shin to shite, kaimei ni omomuku ni tsurete, kyūrai no jibutsu wa, nan to naku, mi-zura ga yoku nai yō ni omoi; aruiwa fuben da to ka, futsugō da to ka kangaeru nado no tokoro kara, kairyō no setsu ga taihen ni hayatte mairimashite, i-shoku-jū no koto kara, nichiyō bampan no jibutsu ni itaru made: “Are mo, kairyō seneba, dame da. Kore mo, kairyō seneba, yaku ni tatanu” to, nan de mo ka de mo, kairyō kairyō de shakwai wo uzume; zehi-zehi kairyō setsu wo shuchō shite orimasu. Kore wo jikkō suru yo-no-naka to narimashita wa, makoto ni kekkō semban, shigoku yoroshii koto to Dōjin mo sansei itashimasu.

To wa mōsu mono no, koko ni hitotsu komatta koto no deki wa senu ka? to mochimae no kurō-shō desu kara, shikiri ni ki ni kakaru koko ga gozaimasu.

Ima sono kurō no tane wo enryo naku mōshi-nobemashō naraba: gwanrai kairyō to iu koto wa, warui tokoro wo naoshite, yoku suru; magatta tokoro wo massugu ni suru to iu koto de gozaimasu kara, furui mono no fuben wo benri ni kairyō shi; gwaiken no so-aku<sup>1</sup> wo zembi ni kairyō suru wa, motoyori kairyō no monji ni mo, shui ni mo somukimasen keredomo,—chikagoro no yō ni, muyami yatara to: “Are mo kairyō; kore mo kairyō” to kairyō setsu no netsu ni ukasareru yō ni narimashite wa, ippan ni: “Naruhodo” to kanshin suru koto no dekinai mono mo gozaimasu. Koto ni, kairyō to iu kota wa, donna koto yara roku-roku ni go shōchi mo naku, tada kairyō to sae tonaereba, sore de hito-nami no tsuki-ai ga dekiru to kokoro-e orareru hito mo aru yō ni omoware; mata hito ga kairyō suru nara, nan de mo kan de mo, kairyō seneba naranu to, sude ni zen tsukushi, bi tsukuseshi manzoku no shiro-mono

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1 *So-aku*, or *arai to warui*.

wo muyami ni ijikuri-mawashite<sup>1</sup>, nae mōsu "tsumo wo tamen to shite, ushi wo koroshite shimau" yō ni nari-mashite wa, sekkaku no kairyō mo, nan no koto yara, sappari mecha-kucha de, isso kairyō shinai hō ga yokatta to no nageki wo hassuru de gozaimashō.

Iya, iya, kono kaimei no yo-no-naka ni sonna ukwatsu na hito wa hitori mo nai, shikkai nokorazu shinsei no kairyō shugi wo motte, marui tamago wo shikaku ni shi; fuben na shina-mono wo benri ni serareru ni sōi nakeredomo,—moshi, moshi, man-ichi ryūkō no kairyō netsu ni ukasareru hito ga arimashite wa, Dōjin no kurō wa zuboshi-atari to naru yō na koto ga arimashite wa<sup>2</sup>, kono kairyō to iu koto wo mō ichido furui-naosanakereba naranu ka to omoimasu ga,—kore mo yahari kurō no shi-zon deshō ka? shokun!

*Kokkei hitori enzetsu.*

<sup>1</sup> *ijikuri-mawashite*, or *ijiri-mawashite*. <sup>2</sup> ... *arimashite wa*, and if my anxiety is found to be justified.

# VOCABULARIES

## TO THE READINGS

**NOTE** It must be observed that this is only a Vocabulary and not a Dictionary, so that the equivalents are given of the words only as used in the Extracts.

II. Words which are defined in the Vocabularies of H. J. G. and App. H. J. G. are not re-inserted herein unless occurring with different significations.

### A

**afureru**, to overflow; to be abundant; to fail.  
**ake-kure**, constantly, always; morning and evening.  
**akippoi**, easily tired or disheartened.  
**akunin**, wretch, rascal.  
**anadoru**, to despise.  
**anagachi-ni**, necessarily; reluctantly.  
**anjidasu**, to call to mind; to plan, scheme or invent.  
**anjimegurasu**, to ponder over anxiously.  
**anjiwabiru**, to be greatly worried about.  
**annai**, conducting, guidance; asking admittance; natural features of a city or country.  
**arazu**, is or are not.  
**ari**, ant.  
**aru**, to be; a certain, some (as in aru toki, on a certain occasion, sometimes).  
**aruiwa**, or; else; either; some... others...  
**ashimoto**, near the feet.  
**asobi**, amusement; pleasure.  
**azakeri**, ridicule, scorn.  
**azakeru**, to jeer at.

### B

**ba-ai**, case, condition, circumstances.  
**baishaku**, match-making.  
**bakabakashii-ki**, foolish, absurd.  
**bambutsu**, the universe, all things.  
**banji**, everything.  
**bannin**, ten thousand people; everybody.  
**bantō**, clerk; agent; accountant.  
**beku**, should, ought, must, shall (see footnote p. 30).  
**bensha**, eloquent man, fluent speaker.  
**benzuru**, to expound, to explain.  
**betsujo**, special thing or matter; something exceptional; unusual.  
**binsen**, a convenient ship; ship about to sail for a desired place.  
**boshi-suru**, to protect; to prevent.  
**bossuru**, to die, to disappear.  
**buchi**, piebald; of various colours.  
**buke**, military noble.  
**bunkwan**, a civil officer.  
**buto**, a ball; dancing.

### C

**chie**, wisdom; intelligence.  
**chiri**, geography.

**chōka**, merchant's house.  
**chōsa-suru**, to examine; to investigate.  
**chū**, day-time; air, empty space; loyalty; fidelity; middle; while.

## D

**daibu**, a great deal.  
**dame**, useless, vain; idle, profitless.  
**dōkaku**, same rank, equal in position.  
**dōkyō**, living together in the same house; in the same house; same place.

## E

**eguru**, to scoop out, bore, gouge.  
**eidan**, excellent judgment.  
**Eigo**, the English language; English.  
**empō**, a long way off.  
**enzetsusha**, lecturer.

## F

**fukai**, indisposition.  
**fukitaosu**, to cause to fall by blowing.  
**fumikoroshi**, to tread on and kill.  
**fuman**, dissatisfied; discontent.  
**fumbetsu**, cleverness; discrimination.  
**funayado**, inn for ship passengers; boatkeeper.  
**funiai**, unsuitable; unbecoming.  
**fusagi-gu**, to close; to be gloomy or low-spirited.  
**fushō**, distasteful; unwell; improper; unjust; ignorance; ignorant.  
**fushō-suru**, to be content with; to bear patiently.  
**fūshū**, habit, custom.  
**fusoku**, deficiency; deficient.  
**futokoro**, bosom (of dress); breast-pocket.

## G

**gara-gara**, with a rattling sound.  
**gei**, polite accomplishments.  
**genjū**, strict; secure, strong.  
**giri**, right, justice; propriety; reason.  
**giron**, argument, discussion.  
**gochisō**, feast; dinner.  
**go-ishi**, a counter at the game of checkers.  
**gokigen**, health.  
**gotoki**, to be like or similar.  
**guai**, fitness; style; condition.  
**guchi**, foolishness.  
**gwanrai**, from the first; originally.  
**gyaku**, contrary, opposite.

## H

**hageshiki**, -ku, violent, severe.  
**han**, half; odd number; tub; basin.  
**hanashiau**, to talk with.  
**hanasu**, to speak, to talk; to tell.  
**hari-ai**, competition.  
**haru-baru**, at a distance, from afar.  
**hassuru**, to send out; to issue.  
**hatsubai**, sale, act of selling.  
**hatsuka**, 20th of the month.  
**hatsumei**, clever; an invention.  
**hatsumei-suru**, to invent.  
**hazukashiku**, shameful; shamefully; ashamed.  
**hebi**, snake.  
**hei**, soldiers, army.  
**heibi**, preparations for war.  
**heiki**, calmness; calm; indifferent.  
**hen**, neighbourhood, locality; time (French une fois).  
**heta**, inexperienced; unskilful.  
**hijō**, unusual, extraordinary.  
**hikikae**, exchange.  
**hiki-ukeru**, to take upon oneself.  
**hinko**, behaviour; character.  
**hioban**, reputation.  
**hisashiki-ku**, long; old; long time before or since.  
**hisoka ni**, secretly, privately.

hitogara, *personal appearance.*  
 hitogoto ni, *every man, each person, everybody.*  
 hitokazu, *the number of persons, the population.*  
 hitokiwa, *a degree more, a step further.*  
 biyakasu, *to banter, to mock at.*  
 hobo, *nearly, in the main.*  
 hōkō, *service rendered to a master.*  
 hōkōnin, *a servant.*  
 hokori, *dust.*  
 hokoru, *to boast; to be proud.*  
 honshin, *the right mind; the conscience.*

## I

ibaru, *to behave arrogantly or haughtily.*  
 ideru, *to put forth, to issue forth.*  
 ienushi, *owner of house, landlord.*  
 imoto, *young sister.*  
 ina, *no, not so.*  
 inkyo, *a retired person.*  
 inoru, *to supplicate, to ask earnestly.*  
 isasaka, *a little; little; trifling.*  
 isei, *power, influence, authority.*  
 isshin, *whole heart; restoration; renewal.*  
 isshin ni, *with the whole heart.*  
 isshin-suru, *to renew; to renovate.*  
 isshōkemmei, *risking one's life; with might and main.*  
 isso, *rather; better.*  
 itaru, *to arrive at, to result in.*  
 itsuka, *the fifth day, five days; sometime, sooner or later; imperceptibly.*  
 itsukara, *from what time, how long since.*  
 iyashiki, *low (in station), base, vulgar.*  
 iyashiku, *meanly, basely.*  
 izukata, *where, (what place).*  
 izuku, *where, (at what place).*  
 izure, *where; which; however, at any rate.*  
 izuru, *(See ideru).*

## J

jiman, *boasting.*  
 jimbutsu, *person, personage; kind of person.*  
 jinryoku suru, *to endeavour.*  
 jitchi, *actuality, practice.*  
 jitsu, *real, genuine; true merit.*  
 jō, *with regard to; passion; tenderness.*  
 jokyō, *assistant teacher.*  
 jōriko-suru, *to land at.*  
 jōzu na, *skilful.*  
 jūji-suru, *to devote oneself to; to be engaged in.*

## K

kaerimiru, *to look back; to mind, take care of.*  
 kaigun, *navy.*  
 kainushi, *purchaser.*  
 kakawarazu, *in spite of, notwithstanding.*  
 kakedasu, *to run away.*  
 kakuban, *alternate watches.*  
 kakugo, *preparation of mind; anticipation.*  
 kamau, *to meddle with; to take part in; to care for; to expel.*  
 kamben suru, *to consider, think over; to pardon.*  
 kan, *cold, cold weather.*  
 kanashimi, *sorrow, mourning.*  
 kanashimu, *to lament.*  
 kanemochi, *wealthy person.*  
 kanshin, *a dishonest or treacherous servant; admiration, wonder.*  
 katameru, *to guard against; to fortify.*  
 kataru, *to talk over; to commune; to impose on; to speak.*  
 katsugu, *to carry on the shoulder; to hoax.*  
 kawari, *a substitute; change; difference.*  
 kawaru, *to be changed or substituted; to be put in the place of another.*  
 kayō, *such, in this way.*

**keana**, pores (of skin).  
**kegasu**, to pollute, to contaminate.  
**keizai**, minor crimes; economy; fiscal matters.  
**kemono**, beast, animal, quadruped.  
**kenjutsu**, art of fencing.  
**kenkwai**, provincial assembly; prefectural assembly.  
**kenkyū-suru**, to study, to investigate.  
**kentō**, aim, object, direction.  
**kentō wo tsukeru**, to aim at.  
**kesshin**, decision of mind; resolution.  
**kettei**, decision, resolution.  
**kiba**, canine teeth; a tusk.  
**kibō**, desire, hope.  
**kichō-suru**, to return from a foreign land.  
**kieru**, to melt away, to dissolve; to disappear.  
**kikai**, apparatus; machinery; tools.  
**kiki-ireru**, to consent to; to allow; to listen.  
**kimi**, Lord, ruler; you (respectful).  
**kimpen**, neighbourhood, vicinity.  
**kindai**, modern times.  
**kitsui**, strong, intense, harsh.  
**kizusuku**, to be wounded.  
**kogatana**, knife, penknife.  
**kōkai**, navigation.  
**kokkwai**, congress, imperial diet, national assembly.  
**kokoroeru**, to understand; to perceive.  
**kokoromochi**, the feelings; spirits.  
**kokoroyoku**, at ease, pleasantly.  
**kokorozashi**, intention, aim.  
**kokorozasu**, to purpose.  
**kokorozukai**, anxiety.  
**kokueki**, national advantage; the benefit of the country.  
**konaida-jū**, for some days past.  
**konjo**, natural disposition.  
**kosai**, intercourse, friendly relations; public debt.  
**koshi**, lattice-work; lecturer; public and private.

**koshin**, a meritorious officer or minister of state.  
**kotogara**, kind or nature of affair.  
**kotonaru**, to be different; to differ; to be unlike or unusual.  
**kotoshi**, this year.  
**kuichigau**, to be contrary; to be thwarted in hopes.  
**kūkutsu**, irksome.  
**kumo**, spider; cloud.  
**kumu**, to draw or dip up (as water); to plait or twist together.  
**kurashi**, means or manner of living, livelihood.  
**kurasu**, to pass or spend the time; to live.  
**kurushiku**, painful; causing anxiety.  
**kuwashiku**, minutely, particularly.  
**kuzusu**, to break down; to violate (as laws).  
**kwaigi**, assembly, council.  
**kyōiku**, instruction, education.  
**kyukutsu**, restrained, hampered.

## M

**mabuta**, eyelid.  
**madashimo**, still, rather, better or preferable.  
**majime**, grave, serious; with a straight face.  
**makitsukeru**, to twist, to wind round.  
**makkuro**, deep black.  
**mama**, state, condition; just in that state, just as; at times; food; ari no mama, just as it is.  
**marukiri**, wholly; completely.  
**masaka**, just when; as.  
**masaru**, to excel; to outdo.  
**meiwaku**, trouble, annoyance.  
**mibun**, social position.  
**michinori**, length of a road; distance in miles.  
**michiru**, to be full, to be complete.  
**mitoto**, beautiful, splendid.  
**mikomu**, to think much of.  
**mizudamari**, a puddle.



**miyage**, a present brought by one returning home.  
**modoru**, to come back.  
**modosu**, to send back.  
**moguru**, to dive; to come under.  
**mohaya**, already; no longer.  
**mōkaru**, to be earned (money).  
**mokuteki**, object aim.  
**moshiya**, if, lest, for fear that.  
**motoyori**, of course.  
**mudazukai**, useless expense, waste.  
**mueki**, useless, of no advantage.  
**mukau**, to turn towards.  
**mukōmizu**, rash: boldness.  
**muron**, of course.  
**muzukara**, self, (myself, yourself, &c. according to context).

## N

**nado**, and so on; such as.  
**namaiki**, vain, conceited.  
**namida**, tears (from eyes).  
**nanibun**, anyway; by all means.  
**nanitozo**, I pray you; please.  
**nennen**, yearly.  
**nibuki**, dull; blunt; stupid.  
**nichigen**, fixed or set day; limited time.  
**ninjo**, feelings or affections common to men; humanity.  
**noben**, eloquence.  
**noberu**, to narrate.  
**norikomu**, to go aboard.  
**notakuru**, to wriggle.  
**notaru**, to creep, to crawl.  
**nozoku**, to take away; to except; to look into.  
**nozomashiku**, -ki, desirable, hopeful.  
**nozomi**, hope, desire, wish.  
**nyūgaku**, entering school.

## O

**odayaka**, calm, peaceful, quiet.  
**ōgon**, gold; an old coin.  
**oishii, oishiki, oishiku**, delicious.  
**okubyō**, cowardice; timidity; timid; coward.

**okuri**, sending; accompanying.  
**okuridasu**, to send away; to go a short distance with a guest.  
**omomuki**, subject, purport; taste; manner.  
**oroka**, silly, simple.  
**osamaru**, to be regulated, governed; to be tranquilized.  
**oshie**, instruction; precept.  
**otōto**, younger brother.  
**oyobosu**, to extend; to cause to reach.  
**oyoso**, generally, mostly.

## R

**raku**, comfort; freedom from toil.  
**rambō-nin**, a turbulent fellow.  
**rei**, custom, usage; usual; command; politeness; thanks; salutation.  
**rinshoku**, miserly.  
**rippuku**, anger.  
**risshin**, rising in rank or wealth.  
**rusui**, one having the care of the family in the master's absence; officer in the Shogun's government.  
**ryōte**, two hands; both hands.

## S

**sadamete**, probably, perhaps.  
**sae**, even; so much; only.  
**sakan**, prosperous; prosperity; grandeur.  
**sakkon**, yesterday and today; lately.  
**sakunen**, last year.  
**sanran**, bright, brilliant.  
**sara**, plate; saucer; dish; new; freshness.  
**sarinagara**, yet; nevertheless.  
**saru**, being so; to leave; to forsake.  
**sashi-taru**, important.  
**sassuru**, to perceive; to feel; to consider; to observe; to guess.  
**sawagi**, commotion, uproar.

- sei**, strength; authority; stature; natural disposition; manufacture; make; correct; cause; consequence; pure (in compounds).  
**seishin**, mind, intellect.  
**seishitsu**, nature; natural disposition.  
**seken**, the world; society; the public.  
**sembetsu**, a parting present.  
**senchū**, in a ship or boat.  
**sensei**, teacher; polite title for addressing elderly man; you.  
**sewa**, help; intervention.  
**shain**, member of a company or firm.  
**shijū**, from beginning to end; whole particulars.  
**shikata**, way or method.  
**shiken**, trial, proof.  
**shiken suru**, to examine; to try.  
**shikyo**, death.  
**shikyo suru**, to die.  
**shiku**, to be like; as good as; equal to.  
**shikumu**, to be partners in.  
**shinamono**, thing, article, goods.  
**shinai**, to be bent or curved.  
**shinku**, toil; pain; difficulty.  
**shinchu**, brass; in heart or mind; thought, intention.  
**shinzan**, a newcomer.  
**shinyū**, intimate friend.  
**shindai**, property, estate.  
**shindan**, diagnosis.  
**shippo**, tail (of animal).  
**shiwaza**, work; deed; action.  
**shōdaku**, consent, permission.  
**shōdaku-suru**, to consent.  
**shōgai**, life, duration of life.  
**shoji**, property; possession.  
**shōji**, window with thin paper.  
**shōjiki**, honest; frank.  
**shōko**, name; proof; merchant.  
**shokun**, Gentlemen, Sirs, all of you.  
**shokunin**, artisan, workman.  
**shokushō**, duties.  
**shomen**, a letter, writing, dispatch.  
**shujin**, Lord, master.
- shukkyō-suru** to go to the capital or Tokio.  
**shuppan**, setting sail.  
**shuppan suru**, to leave port.  
**shūya**, the whole night.  
**sōbetsu**, all, all together; generally.  
**sōbetsu suru**, to bid farewell to one on leaving.  
**soburi**, manner, conduct; appearance.  
**sōo**, suitable; tolerably good in one's circumstances.  
**soranjiru**, to recite from memory; to commit to memory.  
**sosō**, coarse, vulgar; careless.  
**sosō-na-hito**, rough or heedless person.  
**sōsō**, quickly, with haste; a funeral.  
**sosokashii**, hasty; heedless.  
**sōzoku**, priest and laymen; succeeding to or inheriting an estate.  
**sukima**, opening; interval; crack; chance; opportunity; leisure.  
**sukunaku**, -ki, little, few.  
**sunawachi**, then, thereupon; that is, namely.  
**susamashiku**, fearfully, dreadfully.  
**susamu**, to be addicted to.

## T

- tabi-bito**; **tabi-no-hito**, a stranger.  
**tabijataku**, preparations for a journey.  
**taitei**, for the most part; generally; nearly; about.  
**takeku**, bravely; fiercely.  
**tame**, sake; no tame ni, for the sake of, because of, in order to; tame ni naru, to be profitable.  
**tanin**, persons who are not related; another; others.  
**taninzu**, large number of persons.  
**tanomu**, to trust to; to request; to apply to.

**tare**, *who?*  
**taru**, *to be sufficient, worthy or qualified.*  
**tattoi**, *noble, honourable, esteemed.*  
**teitaraku**, *condition, manner, circumstance.*  
**temane**, *gesture or motions of the hands.*  
**temonaku**, *very like, just like.*  
**tenden**, *each one, all.*  
**tera**, *Buddhist temple.*  
**terau**, *to sell; to recommend; to boast.*  
**tochū**, *on the road, whilst on the way.*  
**toki**, *time; when; toki ori, occasionally; toki to shite, sometimes; aru toki, on a certain occasion.*  
**tomogara**, *a collective noun denoting the whole class of persons to which it is joined; a plural word, as, waga-tomogara, we.*  
**tomonau**, *to accompany; to attend; to lead; to conduct.*  
**tonjaku-suru**, *to concern one-self.*  
**tora**, *tiger.*  
**toryu**, *sojourning.*  
**toryu-suru**, *to sojourn.*  
**toritsugi**, *officer attending door of nobles house; middleman; agent.*  
**tosei**, *the present time.*  
**tōtō**, *at length, at last; after all.*  
**totonoceru**, *to regulate, adjust or arrange; to win; to get; to buy; to make; to prepare.*  
**totonau**, *to be in good order; to accord; to be in time; to be finished; to be complete; to be regulated.*  
**totsuzen**, *abruptly, suddenly.*  
**totsuben**, *slowness of speech.*  
**tsūjiru**, *to have communication or intercourse; to pass through freely; to be well acquainted with; to inform.*  
**tsukawasu**, *to send; to bestow.*  
**tsuki-ai**, *associating; intercourse.*

**tsukuru**, *to make, form or fashion; to produce, grow or cultivate.*  
**tsumami**, *a pinch of anything; a knob.*  
**tsumamu**, *to take between the fingers; to take a pinch.*  
**tsume**, *nail (of finger or toe); hoof; claw.*  
**tsuno**, *a horn.*  
**tsurezure**, *feeling irksome, as when one has nothing to do; ennui.*  
**tsutome**, *service, office, labour which one owes to a master.*  
**tsutsuganaki**, **-ku**, *free from sickness; safe; free from harm.*

## U

**ukwatsu**, *dull, stupid; heedless.*  
**unubore**, *conceit, self-love.*  
**ureshiki**, *delightful; happy.*  
**urusageru**, *to find troublesome.*  
**urusai**, *troublesome, a bother.*  
**utsusu**, *to transfer from one place to another; to move; to copy.*

## W

**waga**, *I; self; one's own.*  
**wagō**, *peace, friendship.*  
**waki**, *the side of anything; elsewhere; no waki ni, at the side of, beside; waki ye, elsewhere.*  
**waru-kuchi**, *bad language.*  
**wasure-mono**, *something forgotten.*  
**wazuka**, *a trifle; wazuka ni, only, nothing but.*

## Y

**yagate**, *soon, by and by; most; then; directly.*  
**yahari**, *still, yet; also.*  
**yakume**, *office, duty, business.*  
**yami**, *total darkness.*  
**yappari**, (*See yahari.*)  
**yasuki**, *easy; cheap; peaceful.*  
**yasumaru**, *to be at rest.*

**yasumeru**, *to rest; to set at ease; to make tranquil.*

**yawarageru**, *to appease or pacify.*

**yawaragu**, *to be composed or free from care.*

**yawaraka**, *soft, gentle, tender.*

**yohodo**, *plenty, a lot, very.*

**yokubaru**, *to be covetous.*

**yomo**, *all parts, all directions.*

**yo no naka**, *the world.*

**yoppodo**, *emphatic for yohodo, which see.*

**yoru**, *to depend; ni yotte, owing to.*

**yuigen, yuigon**; *verbal will of a dying person.*

**yukusue**, *future time, time to come.*

**yukwai**, *joy, delight.*

**yūmei**, *famous.*

**yuru**, *to rock, to move to and fro; to swing; to be pardoned; to be permitted.*

## Z

**zen**, *a dining-table; food prepared for table; before, in the presence of; previous to; above.*

**zentai**, *the whole body; the entire system of anything composed of parts; generally, on the whole; customarily; from birth.*

**zenya**, *a previous night; the other night; last evening.*

**zenzen**, *former times, past times.*

**zōchō-suru**, *to increase; to grow worse.*

**zommei**, *being in life; still living*

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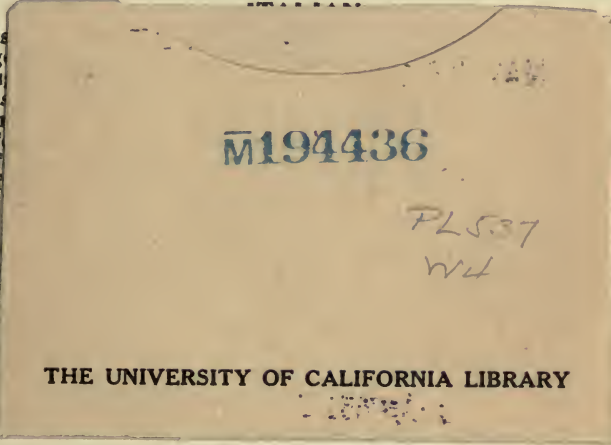
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