

Japan and England in the  
Sixteenth Century.

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In undertaking an historical task such as this, we always start with the study of facts. It is true that this can easily be done, provided that we have an appropriate book at hand. But when we are unfortunately in lack of any book suited to our purpose, the task may prove awfully difficult, especially for a man of little patience. For we must then sit, for hours together, among <sup>U.V.</sup> ~~lump~~ and lumber, poring over them, often without any good result. We must, then collect our informations from some scattered fragments, arrange our materials out of orderless manuscripts. Even when we have fairly acquitted ourselves of this, our task is only half finished. Another thing still awaits to claim our endeavours. We are required then to digest our materials, to draw <sup>interpret our</sup> a right <sup>facts</sup> conclusion from our facts and to form <sup>same</sup> a <sup>view</sup> correct judgment of them. This can scarcely be done, however, by one without the endowment of a fair perception.

Those are the qualities then absolutely necessary for a critic. Where he fails in obtaining sufficient information, his criticism becomes scarcely more than a termoil of false reasonings, and where his judgment falls short of justness, all his knowledge turns only a heap of rubbish. Therefore they can only have the honour of being a good critic, who wield those two weapons freely and with good effect. But although one may find himself endowed with both patience and good sense, he may still fail in doing his task only through the

lack of time. For those two acquirements — extensive knowledge on one hand and the firmness of perception on the other, — are only attained by years' labour, by close application to culture which according to Matthew Arnold, insensibly forms the judgment in a fair mind, along with fresh knowledge. Indeed to read with a purpose, to select essence from dregs in search of scattered manuscripts is not the work to be executed in a fortnight or two. Thus one may naturally deplore the scarcity of leisure and the shortness of time, whenever a task of this sort is laid before him to be performed within a fixed period: for though the German poet says that time is infinitely long, it is also infinitely short viewed in another light. ~~Now considering~~  
Now, considering the scantiness of my information, the want of my judgment power and the shortness of time allotted me, I am too conscious of the blunders and defects of the present essay which has been written, by fits and starts, amidst the press of business. Considering them also, you will not be, I hope, too strict in your criticism of an essay which poor and sterile as it is, has been wrought out with <sup>the</sup> utmost diligence as far as time and means would allow. I am, ~~my~~ <sup>my</sup> ~~no~~ means persuaded to flatter myself by entertaining such an opinion that

"It is with our judgments as our watches, none

Go just alike, yet each believes his own"

Far from such a self-conceit, I humbly lay before you this little manuscript, being

very anxious to know my faults and oversights.

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June 15<sup>th</sup>, 1890. 2<sup>nd</sup> yr. Lit.

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Hermann Lotze an eminent German philosopher says that there are five phases of human progress and therefore five points of view from which the course of history is to be surveyed. These are the political, the intellectual, the industrial, the religious and the aesthetic (including art, <sup>in</sup> all its higher ramifications.) I think I can give you no better sketch of comparison than by following this plan of historical surveying and by taking up one by one those five phases of the two countries during the given epoch as my topic.

### I.

#### The Political and Social conditions.

The War of Onin  
& of Roses

The reader of history may be struck with the striking analogies between the War of Onin & of the Roses. Both was more a turning point in history, both took place about the same time, both extended over a long period. In England the two aristocratic families headed by two branches of the royal house, engaged in their long struggle for supremacy; in Japan also the two great feudatories raised their arms against each other merely from the <sup>lust</sup> thirst of power, involving on either side all the nobles of the Empire. Remarkable as their analogies are, their differences are still more striking. Brutal as was the civil strife of the Roses, "there are no buildings destroyed or demolished by war, and where the mischief of it falls on those who make the war." The ruin and bloodshed were limited in fact, to the great lords and their feudal retainers. The trading and industrial classes stood wholly apart from and unaffected

by it. Commerce went on unchecked and indeed developed itself through the closer friendship with Flanders and the House of Burgundy, more rapidly than at any former period. But the ruin and disaster which fell on Japan through that long anarchy had no parallel in the annals of this country. About three hundred thousand soldiers encamped in and without Kyoto for several years, engaging in nothing but in butchering and massacring one another. All the manuscripts which had been preserved in the palace, numberless paintings and other fine articles collected by the care of the successive Shoguns of the Ashikoga, were <sup>like</sup> cruelly <sup>U.!</sup> put to fire by those barbarous warriors. Rustic villains went in and out <sup>with im-</sup> <sup>unity</sup> the imperial palace with <sup>complete</sup> ~~great~~ <sup>impunity</sup> to play in the court-yard. The imbecile Shogun had no power to arrest those roving bands of half <sup>clue-</sup> soldiers & half robbers. Business and administration of justice were totally suspended. Commerce and trade were checked. Industry sunk to the lowest ebb. In short the country was thrown into ~~the~~ chaos of darkness.

clue

Nor is this the sole difference. When many aspiring nobles perished from history, in the field of battle, when illustrious houses disappeared from history forever, when the Church clung to the crown for its protection and all its wealth went to swell the royal treasury, England saw a new and striking phenomenon as yet unknown to her, namely the establishment of ~~the~~ absolute monarchy, erected upon the vast ruin of feudalism. But in Japan, the war did not find its issue in this direction. The Emperor had long before retired from personal contact with his subject; the Shogun could not

enjoy even his personal <sup>safety</sup> security. The realm was ready  
 to fall an easy prey to the hand of <sup>the</sup> strongest noble  
 who would but give peace and order to the country.  
 Yet the time was not ripe, as in England, for the  
 complete dissolution of the feudal system. He could  
 do so only by renewing the old feudalism, giving it  
 a fair appearance, moulded out of the chaotic mass.  
 This was partially effected by Ota Nobunaga, half  
 finished by Toyotomi Hideyoshi and at length  
 was brought to completion by Tokugawa Iyeyasu.  
 Having pointed out the analogies between the War of  
 Onin and Roses and having also considered the differences  
 of the effects they had on the land in which they took  
 place, it seems now important to solve the question  
 what power did the English monarch and the Japanese  
 nobles exercise and if they had not power, who was  
 possessed of it. It was the necessary consequence of  
 the feudal system in Japan, as in any other country  
 that each suzerain locked up in his gloomy castle  
 exercised almost unlimited power over his vassals.  
 He was considered by his people as a sacred person  
 destined to demand their blind submission and the  
 unreasonable obedience, even if it were to gratify his  
 capricious passions. What <sup>the</sup> nobles were to <sup>their</sup> retainers,  
 was what <sup>the</sup> retainers were to the common people. Thus  
 all the political power was <sup>in the hands of</sup> possessed by that small  
 class called the 'samurai' at whose head stood  
 the great feudatory or the 'Daimio'. If the power of  
 the daimio was thus boundless, there were some  
 fifty of them <sup>then</sup> who had no influence beyond  
 their own dominions. But this was not the case  
 in England which was under one monarch, now  
 free from any check either of the nobility or of  
 the Church or of the Commons. The old English

Connection  
 between these  
 sentences is

The Distribution  
 of power

Rather a  
 contradiction  
 in terms

liberties were prostrate at the feet of the King. The lords were powerless, the House of Commons filled with creatures of the Court and degraded into ~~the~~ <sup>a</sup> mere engine of tyranny. Royal proclamations were taking the place of parliamentary legislation, benevolences were <sup>not</sup> encroaching more and more on the right of parliamentary taxation. The Justice was prostrated <sup>by</sup> in the ordinary courts to the royal will while the boundless and arbitrary powers of the royal council were gradually superseding the slower process of the Common Law.

The peculiarities  
of the two people

It is strange that so stubborn a people like the English <sup>as</sup> cowered in such an ignoble manner before the tyrannical rule of the Tudor princes. They had been, as they are now, a nation possessed of an indomitable will and the strong love for <sup>of</sup> freedom. The personal liberty was dearer to them than life. Through the long course of English history, this spirit was constantly brought to display <sup>ed</sup> in several ways. At last they carried this spirit so far <sup>that</sup> they obtained the three great things: — that the King can make no law without the consent of parliament; that he can lay no tax without their consent, that he must govern according to the laws and that if he fail to do so his ministers are to be held responsible. These privileges were the chief boast of the English people, — the <sup>not</sup> boast which was suddenly withdrawn from them and was replaced <sup>with</sup> by the abject punishment at the time I am speaking of. Even in the feudal age when ~~the~~ loyalty was deemed the highest virtue among the people, they could not endure anything at the expense of their freedom. Nor sooner did they feel the slightest irregularities on the part of their ruler, than they rose in arms against their



lawful sovereign. They thought it, as Macaulay says, 'as an ordinary remedy for political distemper - a remedy which was always at hand, because every man had a slight tincture of soldiery and scarcely any man more than a slight tincture.' The downfall of the feudalism made in fact the sword of the prince more and more formidable to the nation, but at the same time, the progress of industry made the purse of the nation more & more necessary to the prince. Thus the policy which parliamentary assemblies adopted in later times was to take this stand firmly on their constitutional right to give or <sup>to</sup> withhold money and resolutely to refuse funds for the support of armies till ample securities had been provided against despotism. Such was and still is the characteristic of the English people, though it was totally crushed under the Tudor princes. But you can never expect anything of this sort from the Japanese, especially when the feudalism was in its height. They were taught by Koshi to look upon loyalty as the noblest and purest virtue that mankind could possess. All the riches, estates and all that ~~he~~ <sup>the Japanese subject</sup> had, <sup>may</sup> even his life were placed at the disposal of his lord. If his chief did not heed his personal freedom, he did not also value it himself. It is true that in those times of anarchy, some rascals murdered their chiefs, some retainers rebelled against their superiors; yet they always hesitated at the moment of their acts or if they carried them with a high hand, they always did them <sup>cruelly</sup> with some pretext, just or unjust. The sense of duty which predominated over all others in the Japanese mind led the samurai to sacrifice their wives and ladies for the sake of their lord. And where this sense was carried too far, it ~~could~~ <sup>to be noble</sup> but became simply ridiculous, even

Very good

A bad sentence

so ridiculous as the undue respect <sup>said to</sup> toward the women by the adulterous <sup>English</sup> knights of the middle ages. I am told that a samurai ~~in~~ in the time of Nobunaga divorced his wife, because her father sided with the enemy of his suzerain. Compare this samurai with the some young knights of England in the first campaign of Edward's war, who <sup>were</sup> were a covering over one eye, vowing for the sake of his ladies never to see with ~~the~~ both till they should have signalized their prowess in the field. The contrast will perhaps make one smile.

'The age had none of that invidious character of a caste,' says Macaulay speaking of the English peers of the middle ages. 'It (aristocracy) was constantly receiving members from the people and constantly sending members to mingle with the people. Any gentleman might become a peer. The younger son of a peer was but a gentleman. Grandsons of peers yielded precedence to newly-made knights. The dignity of knight-hood was not beyond the reach of any man who could by diligence and thrift realize a good estate or who could attract notice by his valour in a battle or a siege. It was regarded as no disparagement for the daughter of a duke, nay, of a royal duke to espouse a distinguished commoner. Thus Sir John Howard married the daughter of Thomas Mowbray, Duke of Norfolk, Sir Richard Pole married the Countess of Salisbury, daughter of George, Duke of Clarence. Good blood was indeed held in high respect, but between good blood and the privileges of peerage there was most fortunately for our country, no necessary connection.' But with the complete demolition of

in Toyama  
New, same thing  
happened a few  
hundred ago.

Good!

Caste.

feudalism and the comparative peace under the  
 Tudor princes naturally broke this link which  
 served as a smooth passage from a lower rank  
 to a higher. I am fully aware <sup>of the fact</sup> that the reckless prodigality  
 of Henry <sup>VIII</sup> and Elizabeth created a new aristocracy  
 from among the dependents of the Court who rose  
 from obscurity through the enormous grants of Church  
 land made to Henry's courtiers. I am also not blind  
 to the fact that who are now deemed the most con-  
 siderable will be found, with no great number  
 of exceptions to have first become conspicuous  
 under the Tudor line of Kings and if we could  
 trace the <sup>title</sup> little of their estates, to have acquired no  
 small portion of the <sup>wealth</sup> mediate or immediately from  
 the monastic or other ecclesiastical foundations.  
 But a large part of the nobility passed their lives  
 in pacific habits and the character of knight gra-  
 dually moulded itself to that of gentleman, thus  
 the English middle class was distinctly marked off  
 from the passage above and the common people  
 below, while on the other hand, a wide gap was  
 formed between the rich and poor, owing to the  
 progress of industry and commerce. On the contrary  
 the Japanese at that time cast away, for the first  
 time, their conservative character of caste. In the  
 chaotic disorder into which the country fell a prey  
 in the sixteenth century, nothing was more useful  
 for a feudal chief than the prowess and valour  
 of his soldiers, and as the soldiers were the only  
 class high in the esteem of others, every adventurer  
 with a broad chest and a square frame did not  
 hesitate to enlist himself under the banner of  
 a strong Daimio. This was not inconvenient at all  
 for the Daimio who wanted only strong fellows

Since accession  
 of George III

no matter <sup>whether</sup> farmers or tradesmen they might be. So it was even easier for a man of that time to become a petty suzerain than for an Englishman of the Middle Ages to become a peer. In fact, Nobunaga was a small vassal of Shiba in the province of Owari; Hideyoshi was of much humbler origin. Nor was his chance of glory for a low adventurer ~~was~~ made <sup>very</sup> so difficult until the time of the Tokugawa dynasty when the people were strictly divided into classes and the passage from one to the other became quite impossible.

Criminals & penalties.

The Japanese were by nature strict in moral principle and severe in the punishment of ~~the~~ criminals. When they committed an offence they were generally put to death in those times of cruelty without any semblance of trial. But that class called the Samurai, <sup>class</sup> had a <sup>peculiar</sup> particular privilege. Whenever they violated the law or offended their prince, they were ordered to commit 'harasiri' instead of being executed before the public which was ~~the~~ <sup>the</sup> lasting disgrace and infamy in their eyes. Even ~~the~~ woman did not hesitate to stab ~~herself~~ <sup>themselves</sup> with her own accord, when the danger of being captured or being dragged to the scaffold threatened her. They were always armed, brought up by the strict discipline, so that they were obliged to kill others or kill <sup>themselves</sup> with their own swords. Being very glad to <sup>be</sup> the executioners of themselves, they extended that to the similar instances in others. They allowed the captives or vassals to kill themselves, if they were the merciful ~~men~~ lords; and the <sup>accept the offer</sup> self-murderers were very grateful to them for not exposing them to the public disgrace. Thus men of lenient temper often permitted their captives to kill themselves; the self-murderers

were also very grateful to accept the grant and to escape the public disgrace. The contemporary English had not indeed the least idea of committing 'harakiri'; <sup>but</sup> they passed them for the most warlike <sup>people</sup> of Europe, the most redoubtable in battle the most impatient of anything like slavery. From the yeoman to the lord, the old military constitution kept them enrolled and ready for action. In such a state, resembling an army, it was necessary that punishments, as in an army, should inspire terror. The joyful renaissance of the court when it entered among the old rovers of the Scandinavian sea, was suddenly stained with blood. Great men, bishops, a chancellor, princes, the King's relatives, queens, a protector, all kneeling in the straw, sprinkled the Tower with their blood. This was not deemed extraordinary, <sup>just</sup> as the harakiri was <sup>considered</sup> common among the Japanese. The condemned went quietly to the block as if the thing were perfectly natural. It is also to be noticed that at the same time, no regard was paid to the proportion between the punishment and the crime. Thomas More was the first who pointed out that law was simply tempting the thief to secure his theft by murder, because the thief and the murderer were doomed to the same penalty. So <sup>many</sup> immense numbers of people <sup>were</sup> <sup>angry</sup> hanging every year. In one year, forty persons were put to death in the county of Somerset alone and in each county there were three or four hundred vagabonds who would sometimes gather together and rob in armed bands of sixty at a time. Follow the whole of this history closely, the fires of Mary, the pillories of Elizabeth and it

I am afraid this  
statement will  
not be of close  
investigation.

is plain that the moral tone of the land, like its physical condition is harsh by comparison with other countries.

## II

### Religion.

Preliminary  
remarks

Having given in the preceding chapter a broad sketch of the political and social state of the two countries, I shall now look at the two nations from their religious side.

The sixteenth century was the age of the Reformation was the age of the religious struggle and persecution. It was also the age when England flung away the yoke of the Roman See, when she established the national church of her own. For Japan it was the age no less remarkable, not only as the age of persecution but also as the age of the first introduction of Catholicism into the land. Thus it would be somewhat interesting to compare first the state of monasteries and the manners of the clergymen, how the persecution was caused, how far it succeeded, what effects it brought on the land.

English  
Church

Imposing as the great ecclesiastical body of England still seemed from the memories of its past, its immense wealth its tradition of statesmanship, it was reduced powerless, by a want of spiritual life, by a moral inertness, by its antagonism to the deeper religious convictions of the people and its blind hostility to the intellectual movement which was beginning to stir the world. Conscious of the want of popular favour and jealous only for the preservation of their vast estates, the Churchmen who had clung for protection to the Barons, clung in its fall for the protection to the Crown.

the Japanese  
priests.

This object submission of the English Churchmen forms a vast contrast with the formidable influence exercised by the sacerdotal class of this country at that time. The Japanese priestly order which had long been the constant annoyance both to the Crown and <sup>the</sup> Shogun, began to establish their military households, like great feudal chiefs. Amongst others, the Jikko sect took its firm root in Osaka, extending its dominion as far as Kaga and Iki. At the slightest provocation, they put on their armour under their black gowns, brandished their halberds over their hairless heads, scattering terror around the neighboring districts. When Nobunaga gave <sup>the</sup> name of Eiroku to a Catholic monastery which he had built for a Spanish missionary, chanced to visit the country, the monks of the Iki, were very much excited at this news. They vehemently protested that the name of 'nen-go' could only be applied to a monastery built by the imperial order, such as theirs: they immediately appealed to Emperor for <sup>to</sup> the redress of the supposed wrong. Nobunaga, though he was piqued not a little by this insolence, was obliged to obey the command of the English Emperor and to change the name of the monastery to Nanban. In addition to this ~~off~~ bearing attitude, they had the vices & enormities in common with the English churchmen. What Cardinal Walsley wrote to the Pope <sup>is</sup> exactly applicable to them. "Both the secular and regular priests" wrote he, "were in habit of committing atrocious crimes for which if not in orders, they would have been promptly executed; and <sup>the</sup> laity were scandalized

to see such persons not only not degraded but escaping with complete impunity." Dire were their offences, however their conduct was not still on the same level of depravity with that of the English churchmen. They did not seduce the wives and daughters of farmers: they did not drink after supper till ten or twelve next morning and come to matins drunk: they did not play cards or dice. Nor were there any brothels for the special use of priests as <sup>there</sup> were in London, nor any convents where all the recluses were found pregnant. But the English nation in whom reason and conscience were awakening, saw all those crimes committed by two-thirds of the priest. No wonder that the cry of "down with them" broke from the Commons and the utter downfall of monastic system became inevitable.

What evidence is there for this statement

Persécution

Some thirty years after Henry VIII had given a fatal blow to the monastic system, Motunaga shook <sup>almost</sup> the gigantic frame of the Japanese priesthood, to ruin for a time. The old and venerable buildings of the Hill were burnt to ashes. <sup>The</sup> Monastic soldiers of Negoro were ruthlessly butchered. The formidable power of ecclesiastical body, if not utterly annihilated, was suppressed better than in any former period. Another powerful aid was rendered unexpectedly in restricting the long maintained ascendancy of the Buddhist religion. While the protestants raised their bitter cry against the Catholics and England was mad in the religious strife which at last resulted in the final establishment of the national Church, Catholicism itself entered Japan, adding a new element to her religious sects. In 1549, two



Jesuit missionaries first arrived at Kagoshima  
 to spread their doctrines among the people of the  
 island. Their efforts <sup>etc</sup> was not in vain. Many nobles  
 and feudatories welcomed the foreign religion  
 with great joy almost bordering on enthusiasm.  
 Missionary after missionary was despatched;  
 church after church was built. During the following  
 twenty years, the worship spread from ~~the~~ Kinshu  
 to the Chugoku thence to the Shikoku. By and  
 by, it found its way as far as to Sendai and  
 Aizu in the North and to Kaga in the East.  
 Thirty thousand people were made proselytes,  
 two hundred and fifty churches were erected and  
 three hundred priests preached the <sup>Christian</sup> doctrines.  
 Hideyoshi who had watched with fear and  
 jealousy this increasing popularity, determined  
 to give an <sup>effectual</sup> ~~actual~~ blow to this newly arisen sect,  
 excited at the growing disobedience on the part  
 of some Franciscan missionaries who had fol-  
 lowed their Jesuit predecessors. A terrible  
 massacre told heavily against them. But  
 like a firm rooted tree whose stem was lopped  
 off by the axe, the vigorous sap of the Catholicism  
 was ready to shoot forth new sprout at the  
 earliest opportunity. It In fact, it was not un-  
 til the rebellion of Shimabara (1637) in which  
 forty thousand Christians were ruthlessly slaugh-  
 tered, that <sup>all</sup> any traces of Christianity was totally  
 wiped off in the empire.

### III.

#### Aesthetic Progress.

The Japanese have hitherto been the most poetical  
 people. Their sky is poetical, their land is poetical.  
 They can not help being poetical, cooped up in

Where comes  
 this?

the limits of this poetical island. This peculiarity is discernible in their art, literature, manners, taste, even in their merry, jovial <sup>colours</sup> faces. In short they make poetry of every thing: they can not take a practical hold of their lives, and look at Nature only through her aesthetic side. On the other hand there is no practical people like the English. Under an ash-coloured sky, they are doomed to inhabit a rude, ungenial island which they have turned into a paradise of comfort & plenty by dint of sheer labour. "They are of the earth, earthy and of the sea, <sup>as</sup> the sea-kind, attached to it for what it yields them and not from any sentiment. They are full of coarse strength, rude exercise, butcher's <sup>meat</sup> and sound sleep and suspect any <sup>poetical</sup> <sup>insinuation</sup> insinuation or any hint for the conduct of <sup>life</sup> which reflects on this animal existence, as if somebody were fumbling at their umbilical cord and might stop their supplies." While the Japanese make poetry of prose, the English make prose of poetry. The former admire and kneel before Nature, the latter sternly bids defiance to and attempt to subdue her. The former give vent to their imagination by creating unreality: the latter must stand on a foot, want to give their thought Symbol palpable and resisting. Even in its highest elevations, the imagination of Shakespeare whom Milton called the child of Fancy, is 'only common sense inspired or iron raised to white heat.' Poetical as the Japanese <sup>were</sup> were, they had no poets in the sixteenth century. Not only they were destitute of poets, but they possessed no historians, no animalists, no scribblers, no man whatever to be

Taine

||  
 Doubt so  
 true art is  
 idealistic we  
 Japanese  
 literature  
 reality

④ In fine arts, they carry this trait to excess. Their paintings are fantastic but not graceful; their sculpture rather grotesque than fanciful. The hero in their novels is a god, the heroine an angel, clothed <sup>with</sup> human flesh. They do not know or care to know the effect of the melodious and complimentary colours; nor do they pay the slightest regard to the harmonious proportion of form or the serpentine line of beauty. One bold sweep of pencil makes a mountain, another a tree, and in the next instant, a fine landscape appears on the <sup>canvas</sup> ~~canvas~~. One touch of <sup>the</sup> chisel carves out the head, a second the body, a third the limbs; this is enough to embody a human statue. A giant with the head of a dwarf, a child with limbs as large as an adult's, are no unusual combinations in Japanese painting or sculpture.

/// Murae comes this?

called a writer. The mighty deluge of Onin, swept away every trace of literature and the fields of letters were left quite barren and wasted. The knowledge of letters was confined to a few people of <sup>the</sup> priesthood: the general ignorance became so common that the writing of one's own name was deemed an unusual accomplishment among the people. The old political blood which ran <sup>in</sup> through the veins of Murasaki Shikibu or Sei Shonagon, was even of Yoshida Kenko or Genji, was suddenly chilled and gave way to that rough, brutal spirit which <sup>dominated</sup> reigned the age. But this utter downfall of literary kingdom, was the necessary consequence of the so called 'Sengoku' when every thing sharing <sup>in the</sup> a character of peace, could not escape the fangs of Destruction, when the horrid whirlpool of civil war absorbed every mark of refinement into its bottomless abyss, when man's brutal force predominated over his better nature. The century was the darkest age in our annals and the darkest for our literature.

(The one thing which had a literary tincture was that art called the Renka, i.e. the art of composing a long poetry by a party, line after line, <sup>in</sup> turn. The drama existed in its rudimental state as 'dengaku' the origin of the later tragedy, and as 'Sarugaku' from which the recent comedy sprang up.)

Dengaku  
Sarugaku

English  
Literature,

But if we turn our eyes to England we are struck at once with the universal activity suddenly stir-

N.1

ring the field of letters. The impulse of <sup>the</sup> new learning propagated the impulse of the literature in the pure English language. Brilliance and luxuriance of the Elizabethan poetry and drama found no parallel in English history. As early as 1520, Thomas More produced his Utopia, the first work in which <sup>we find</sup> what we may call modern English prose, written with purity and clearness of style and a freedom either from antiquated forms of expression or classical pedantry. Meanwhile, the old miracle play had gradually changed into the Moralities and the moralities against tragedy and comedy. The first comedy appeared in 1551 by Nicholas Udall while Sackville and Norton gave to the public the earliest English tragedy of Ferrex and Porrex. Other authors, such as Greene and Marlowe, vied with each other in producing their dramatic pieces and paved the way for the immortal Shakespeare and his great contemporary, the learned Jonson. While the old Buchanan was busy in writing his history of Scotland, the unfortunate Raleigh made his imprisonment a memorable era in the annals of English literature, by his composition of his great history of the world (in his cell). There Spenser's genius shined <sup>one</sup> in full lustre in his chivalrous poem, "The Faerie Queene"; here Sidney's gallantry broke out in blaze in his "Arcadia". In addition to these, the lawyer of Ecclesiastical polity, the Anatomist of Melancholy, the author of the great Novum Organum and many others decorated <sup>swelled</sup> the list of literary men of the age.

This is almost  
an identical  
Proposition

Rich and flourishing as was English literature of the time, it was not free from luxuriance and irregularity of the Pagan Renaissance. Luxuriance and irregularity were indeed, as Taine says, the two features common to all the literatures of the Renaissance. "But more marked than elsewhere," the same author adds, "because the German race is not confined, like the Latin, by the taste for harmonious forms and proper strong impression to fine expression." Force and creative faculty were discernible in every line of them. <sup>works.</sup> But they seem to have too much delight in overflowing and ~~overloaded~~ <sup>loaded</sup> style, in a flood of conceits, metaphors & affectations.

Rich and fruitful in literature, however, England was destitute of artists, as Japan was of writers. She had a school of neither of painting nor sculpture even at the time of Charles I who encouraged the fine arts and made collection of their production.

Fine Arts

It is quite unaccountable that while the Renaissance threw such dazzling light on English literature, it gave no impulse to arts. <sup>like the other fine</sup> Yet still more unaccountable to find Japan at that time still possessed of fine arts whose progress went on, though <sup>not</sup> so rapidly as before, with the best check we can expect in the midst of war and bloodshed. Indeed, when the Japanese civilization suffered a terrible shipwreck, the crew as well as <sup>the</sup> goods belonging to this special class, were fortunately drifted ashore, while all the rest was swelled & swallowed up by the deep.

The following sketch which I am obliged to give alone, unaccompanied by that of England, except <sup>some</sup> architecture, will afford you ~~an~~ <sup>some</sup> idea of the state

Japanese  
Painting

of progress as far as the Japanese fine arts are concerned, in the sixteenth century. <sup>in its progress</sup>

(a) Painting reached its climax in the earlier part of the Ashikaga Dynasty (1350-1573). Two great masters of the So school, Minchik and Shubun appeared at that time (about 1400). The former had no peer in religious painting while the latter obtained his immortal fame in his landscape drawings. His disciples, Oguri Sotan, Bokkei, Shikei and many others refounded afterwards ~~the~~ school of his own. Amongst others, Sessiu (1414-1506) a priest of Unkokuji whence the name of the Unkoku school arose, is said to have possessed more genius than his teacher. But by far, the most illustrious master who towered above all his contemporaries, nay his predecessors, was Kanō Motonobu (1486-1553). His father Masanobu was a household painter of the Ashikaga Shoguns. The love of nature and beauty descended from the father to the son. The simple, poor student of the art spared no effort in tempering his wonderful but wild genius by ~~the~~ close application to ~~that~~ study. One great merit which he achieved, is his success in attempting to conciliate the two great different schools of So and Wa. The followers of the former school excelled in sublimity and grandeur. Their subjects were chiefly the representations of the meanings of the old poetry, deities, fabulous dragons. They did not ~~would~~ <sup>care</sup> to attract vulgar eyes by gorgeous, rich coloring, but endeavored to give their painting life and vividness by bold and apparently careless touches of black ink. The latter school aimed at rich profusion of colour, elegance of form, treating chiefly of social subjects.

Motomobu saw in those two schools, the <sup>inherent</sup> merits and defects of their own and, <sup>as</sup> attempted to form a quite a new <sup>one</sup> out of the old, by selecting the merits and rejecting the <sup>shortcomings</sup> defects. Thus in his painting, we find that happy combinations where the dryness of the To is relieved by the elegance of the Wa, while its effeminacy is amply atoned for by the sublimity of the former. The hereditary genius was most remarkably shown by the succeeding artists of note, such as Shōei, Ei toku, Sansō etc, who claimed their descent from that remarkable family.

Sculpture

What about  
Wax Carving?

(b) The Japanese could never think of marble as the most endurable material for sculpture. They had only one means of embodying their ideal images in sculpture, by using wood or ivory as their material. The time produced two famous brothers, Hōin Sōtei and Hōgan Sōin. They were the artists of much merit for their religious sculpture. The gigantic Buddhist <sup>statue</sup> of one hundred sixty feet in height, carved by the order of Hideyoshi and placed in Hokoku-ji, is the <sup>best</sup> proof of their wonderful skill. The carving on ivory, however, reached its perfection in much later ages.

Porcelain &  
lacquered  
wares etc

(c) Porcelain and lacquered wares, ~~etc~~ as the article of taste had made a vast progress under the patronage of the Ashikaga Shogun. The introduction of that amusement called the 'Chanoyu' (the tea-etiquette) also gave no little encouragement to the development of the manufactures of this sort. Though their progress was arrested for a time by a universal disorder since Ōnin, yet purity and elegance were not utterly lost in some articles of the age which



were not much inferior to those of the Tokugawa dynasty. Another art peculiar to the age was the gold and silver inlaid work used much for the decoration of the sword, which was deemed <sup>the</sup> most important implement. The house of Goto was famous for this special branch of art. Yoshimasa's sword decorated by Goto Sujis is still thought <sup>one of</sup> the most wonderful products <sup>known</sup> in the history of arts.

Architecture

(d) The time is remarkable for the erection of castles and ecclesiastical buildings. The castle of Azuchi was built in 1576 by Nobunaga, that of Osaka & Himeji about 1581; the juraku was finished in 1587, Nambanji in 1575, Hokokuzji in 158-

The 'tokonoma' or the recess in which painting is hung, had first been introduced in the latter part of the fifteenth century. But the great mass of people lived in very ill constructed houses hardly better than <sup>the</sup> sheds of today. The tiled roof was first used after Enryaku, by Nobunaga in his castle of Azuchi. The thatched or 'wood-covered' roof was in vogue generally.

A well sentence

Nor did that special and durable buildings called the 'kura' was known at the time. An annalist of the time, tells us that there were ~~not~~ more than ten kura in the neighborhood of Ushigome & Koishikawa <sup>then</sup> in the reign of Hideyoshi Hidetada (1604-1632). Indeed what Thomas More <sup>says</sup> speaks of the common English town of his day is justly applicable <sup>to</sup> the Japanese town of the same age. "The houses in Utopia" says he; "in the beginning were very low and like homely cottages or poor shepherd huts made at all adventures of every rude piece of timber that came first to hand with mud walls and

ridged roofs thatched over with straw." But England under Elizabeth was <sup>not</sup> the England of More's day. Glass was at last employed for windows and the bare walls were covered with hangings on which visitors might see, with delight and astonishment, plants, animals, figures. They began to use stoves and experienced the unwonted pleasure of being warm. Harrison notes three important changes which had taken place in the farm houses of his time. One is, the multitude of chimneys lately erected. The second is the great amendment of lodging. The third thing is the exchange of vessels as of 'treene platters' into pewter and wooden spoons into silver or tin. Nor was this all. While Japanese feudal lords remained in their sombre castles, battlemented fortresses, surrounded by stagnant water, pierced with narrow windows, a sort of stone breast plate of no use but to preserve the life of their master, the English barons flocked into new palaces with vaulted roofs and turrets and vast staircases with gardens, ornaments, statues, such as were the palaces of Henry VIII and Elizabeth, half Gothic, half Italian whose convenience, splendor and symmetry announced already habits of society and the taste for pleasure.

It would have been highly interesting if I could <sup>English</sup> but form a comparison between the Ecclesiastic buildings which were perhaps the <sup>best</sup> of the time looked as the special branch of fine arts. But as there is neither room nor ability in me to enter into minute details of such decorations as

✓ Jedem wo immer.

This sentence  
is almost  
incomplete

canopies, pinnacles, befoiled gables, the open-work galleries of the one, with the gigantic timber frame, the painted ceilings, colossal columns, the sublime but fantastic carvings of the other, I must now drop this topic, <sup>contented</sup> with such an incomplete picture and pass to another subject.

## IV

## Intellectual Progress.

The Japanese have ever been marked by ~~the~~ excess of imagination and the lack of originality. The relation of cause and effect, the ~~law~~ of universality of the law of Nature, induction, deduction, all the methods of investigation have totally been neglected. They have seen nature and flung themselves at her feet, struck with awe at the mysteries displayed by her; nothing more. The ~~observed~~ man, <sup>but</sup> it has never entered into their heads, to analyze those ~~intangled~~ phenomena of the mind. They have borrowed their philosophy from the Chinese, their religion & philosophy from the Hindoos. Of science, they <sup>have</sup> had none, because they have not come into contact with any nation from whom they could borrow it.

The flow of <sup>the</sup> intellectual current course which has thus been naturally stagnant and slow, was totally stopped in the sixteenth century. Though the Chinese philosophy had a powerful practical effect on the minds of the people in forming ~~the~~ the conception of chivalry which raised the age from the chaos of barbarism, it ceased to exist as learning at all. The Buddhist monks, <sup>though</sup> ~~though~~ they had much leisure to speculate, their culture

Japanese  
this is  
character

consisted rather of hard mental discipline than of seeking truth. There were but two places of learning throughout the realm, one at Ashikaga, the other in Kanazawa. As for the general mass of people, the monasteries served as the only place affording education. Many could not write their names, most could not read the easiest Chinese manuscripts which school boys of today are daily perusing. A faint gleam of intellectual light was barely transmitted to the later ages through this time of darkness, by the secluded monks of so called 'Gosan.'

Who were  
these?

the

England

While Japan covered before the horror of civil strife and was deep in the intellectual lethargy, England saw herself subject to the momentous changes which were then passing through the whole of Europe, arousing the long slumber of intellectual torpor to sudden activity. Copernicus and Kepler revealed to men the secret of the heavens. Columbus traversed the dark Atlantic to discover the hitherto unknown continent. The fall of Constantinople scattered its Greek scholars to the shores of Italy and then to England. Caxton had introduced the art of printing in 1476 and <sup>almost</sup> every classical writer was within the reach of <sup>not so</sup> every man. The universality of intellectual activity is shown in the reform of <sup>the</sup> educational system commenced by ~~Caxton~~ Colet, the founder of his own grammatical school, beside St. Pauls. "All the educational designs of the reformers were carried out in the new foundation. The old methods of instruction were superseded

by fresh grammars composed by Erasmus and other scholars for its use." The old ~~scholastic~~ scholastic logic, alchemy, magic, the elixir of life or the philosopher's stone were indignantly flung aside. A crowd of students hastened to study Greek and Latin and to understand them instead merely fumbling at words. In a word, the grammar schools of Edward and of Elizabeth, at last changed the very face of England by the close of the century. It can not be denied, however, that this notable epoch of human growth was accompanied by much degenerating effect. The temporary decay of Christianity and the sudden expansion of physical foundations, led man to endure no life but that of paganism. But from this very paganism when it attained its limits, a living and ~~an~~ unexpected shoot sprang up among its fast withering leaves. At the moment when art languished science shot forth. The sentiment of beauty gave way to the need of truth. Anatomy took the place of painting, moral philosophy that of drama and great scientific views were <sup>the</sup> called forth instead of grand poetical divinations. Thus the very paganism produced Galileo in Italy, Copernicus in Germany, it produced, in France the skepticism of Montaigne and in France England, the new Method of Bacon and the theory of absolute Kingly authority of Hobbes, and the law of universal gravitation of Newton in later ages.

## V

### Industry.

Two great causes, one mental the other physical,

proved to be a fatal check to the progress of Japanese industry, in the sixteenth century. I have mentioned somewhere in a preceding chapter that the Japanese were a highly poetical people, that their romantic buoyant disposition could afford them no room for hard patient work, that they caught everything at its aesthetic side while they were blind to all others. Nature in their eyes possessed an almost sacred character that they thought it profane to change her natural course. Never did the idea enter ~~the~~ <sup>their</sup> their heads to subdue their physical surroundings and to turn ~~her~~ <sup>them</sup> into their use. If the land was fertile enough to ~~them~~ give them rice, their common food, that <sup>Rather 'Zokugo'</sup> was all right. If the water afforded them fish which they ate, they asked nothing further. They would rather climb up the rugged precipices, looking with sheer enjoyment at picturesque scenery than construct a tunnel, if it were in their power, for their bodily convenience and destroy the beauty of Nature. Nor was this all. They had <sup>a</sup> characteristic contempt ~~for~~ <sup>for</sup> wealth. Kōshi taught them to boast of the mental wealth but to despise money. Especially that higher class called the 'samurai' deemed it <sup>the</sup> essential virtue of chivalry to have a great disdain ~~for~~ <sup>for</sup> money. If they had not any, that was all right; but if they had, they thought it their duty to scatter it in profusion until they could clearly get rid of it. From such a nation you can expect no industry: but there is another cause which though it was temporary had for greater effect in crushing the industry of the time,

if the time had any industry. One great feature since Onin till the beginning of Keicho, was the constant exchange of blow for blow. Throughout the wild, desolated realm no other ~~voice~~ sound was heard but the clash of armour and the neighing of war-horses, during those one hundred years. No less than fifty sovereigns kept their states collected vast armies, raised heavy taxes that they might massacre the good people. Consider the sufferings, cruelties to which the people were subjected! They groaned under the heavy taxes which consisted of two-thirds of their crops and served only to cut down their fellow countrymen. Tradesmen could not carry <sup>on</sup> their business: home merchants could not send their goods from <sup>one</sup> lord's domain to <sup>another</sup> for fear of robbery or of murder. The farmers cultivated the land and the warriors reaped the crops. All the people richer among the people, went to swell the treasury of their tyrant only to feed those savage beasts clad in bright armour armed with a long lance. Complete the picture <sup>in</sup> with your imagination and have pity on the abject misery <sup>of</sup> those poor people!

English  
Industry.

If those two causes lie under this sad phenomenon, two causes just contrary to them produced the wonderful progress of English industry. The English were by nature a strong, energetic people, fond of adventure, careless of peril. They were marked by a stubborn will, <sup>by</sup> the endurance in labour, constancy and self-equality. They possessed all the qualities necessary to industrial progress.

Physical environment was, in their eyes, merely a servant to be disposed at their will. "Rivers, hills, valleys, the sea, itself," says Emerson, "feel the hand of a master. The long habitation of a powerful and ingenious race has turned every road of land to its best use, has found all the capabilities, the arable soil, the highways, the byways, the fords, the navigable waters: and the new arts of intercourse meet you every where; so that England is a huge phalanstery, where all that man wants is provided within the precincts"

Secondly there are the people who hold money in great esteem: "there is no country" the above quoted author adds, "in which so absolute a homage is paid to wealth." "The Englishman" he goes on, "has pure pride in his wealth and esteems it a final certificate." This national tendency, assisted by a temporary cause, directed all the energy of the people into one great channel, <sup>i.e. toward</sup> ~~the~~ English industry in the sixteenth century. The axe and the sword had beaten down the whole nobility; comparative peace and order were restored to the kingdom. The long war with France, <sup>which</sup> carried by fits and starts, half political, half pillaging had been brought to a close. Meanwhile, the <sup>old</sup> New world was added to the map of the world, the Cape of Good Hope was doubled and ~~the~~ merchant fleets anchored in the harbours of India. The sudden enlargement of physical bounds, the full expansion of nature, gave a powerful impulse to this ~~slow~~ <sup>but</sup> steady nation, while the loss of lucrative war and <sup>the</sup> chance of making



a fortune by the merit of lance, made them to rush with fury into the newly opened field of industry.

As to agriculture, then, the change in the mode of cultivation, whatever social embarrassment it might bring about, undoubtedly favoured production. Not only was a large capital brought to bear upon the land, but the mere change in the system brought about a taste for new and better modes of agriculture: the breed of horses and of cattle was improved and a far <sup>greater</sup> more efficient use made of manure and dressings. But a far more efficient agency in absorbing the unemployed was found in the development of manufactures. The woollen manufacture had been an important element in the national wealth. The farmer's wife began every where to spin their wool from their own sheep's backs into a coarse "home-spun". The growth, however, of English commerce far outstripped that of its manufactures. As far back as the reign of Henry the seventh a commercial treaty was concluded with Florence and the trade with the Mediterranean which had begun under Richard the third constantly took a wider development. The newly found passage to India, opened up a trade with a land as yet unknown. From the time of Henry the eighth the number of English boats engaged on the cod-banks of Newfoundland steadily increased and at the close of Elizabeth's reign the seamen of Biscay found English rivals in the whole-fishery of the Polar seas.

Of the conditions of Japanese industry, I have already given a broad description of the time. A few remarks, may, a few sentences will be sufficient to complete the picture. Agriculture though it received a severe shock from the heavy exaction of lords, was yet in a ~~much~~ <sup>very</sup> advanced condition compared with manufactures. There was however one branch of manufacture, the progress of which has never been excelled. It was the manufacture of armour, sword, and all other implements of war. Commerce was indeed carried on with the Chinese and the Portuguese; once they sailed in their frail ships as far as Siam, but the conservative tyrant soon crushed them all.

Such being the condition of the two peoples at this time on this special line of civilization, I will leave it without any comparison which any <sup>reader</sup> ~~one~~ is capable of forming.

Distribution  
of Wealth

I will bring this little essay to a close with a few remarks on the distribution of wealth in both countries. In all ages, the increase of wealth is always attended more or less by the political power. Where there is power there is wealth, whether one be the cause or effect of the other. In the sixteenth century, all the political power in Japan was in the hands of the nobility, so all the wealth hastened to swell their treasury, while in England, all the political power was exercised by the King, because all the riches were deposited in the King's court. What was the cause in the one, was the effect in the other. Nor was this

not so