

EPIPHANIUS WILSON

JAPANESE
LITERATURE

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Japanese Literature

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Various Japanese Literature / Including Selections from Genji Monogatari and Classical Poetry and Drama of Japan

GENJI MONOGATARI

INTRODUCTION

BY THE TRANSLATOR

Genji Monogatari,¹ the original of this translation, is one of the standard works of Japanese literature. It has been regarded for centuries as a national treasure. The title of the work is by no means unknown to those Europeans who take an interest in Japanese matters, for it is mentioned or alluded to in almost every European work relating to our country. It was written by a lady, who, from her writings, is considered one of the most talented women that Japan has ever produced.

She was the daughter of Fujiwara Tametoki, a petty Court noble, remotely connected with the great family of Fujiwara, in the tenth century after Christ, and was generally called Murasaki Shikib. About these names a few remarks are necessary. The word "Shikib" means "ceremonies," and is more properly a name adopted, with the addition of certain suffixes, to designate special Court offices. Thus the term "Shikib-Kiô" is synonymous with "master of the ceremonies," and "Shikib-no-Jiô" with "secretary to the master of the ceremonies." Hence it might at first sight appear rather peculiar if such an appellation should happen to be used as the name of a woman. It was, however, a custom of the period for noble ladies and their attendants to be often called after such offices, generally with the suffix "No-Kata," indicating the female sex, and somewhat corresponding to the word "madam." This probably originated in the same way as the practice in America of calling ladies by their husbands' official titles, such as Mrs. Captain, Mrs. Judge, etc., only that in the case of the Japanese custom the official title came in time to be used without any immediate association with the offices themselves, and often even as a maiden name. From this custom our authoress came to be called "Shikib," a name which did not originally apply to a person. To this another name, Murasaki, was added, in order to distinguish her from other ladies who may also have been called Shikib. "Murasaki" means "violet," whether the flower or the color. Concerning the origin of this appellation there exist two different opinions. Those holding one, derive it from her family name, Fujiwara; for "Fujiwara" literally means "the field of Wistaria," and the color of the Wistaria blossom is violet. Those holding the other, trace it to the fact that out of several persons introduced into the story, Violet (Murasaki in the text) is a most modest and gentle woman, whence it is thought that the admirers of the work transferred the name to the authoress herself. In her youth she was maid of honor to a daughter of the then prime minister, who became eventually the wife of the Emperor Ichijiô, better known by her surname, Jiôtô-Monin, and who is especially famous as having been the patroness of our authoress. Murasaki Shikib married a noble, named Nobtaka, to whom she bore a daughter, who, herself, wrote a work of fiction, called "Sagoromo" (narrow sleeves). She survived her husband, Nobtaka, some years, and spent her

¹ Which means, "The Romance of Genji."

latter days in quiet retirement, dying in the year 992 after Christ. The diary which she wrote during her retirement is still in existence, and her tomb may yet be seen in a Buddhist temple in Kiôto, the old capital where the principal scenes of her story are laid.

The exact date when her story was written is not given in the work, but her diary proves that it was evidently composed before she arrived at old age.

The traditional account given of the circumstances which preceded the writing of the story is this: when the above-mentioned Empress was asked by the Saigû (the sacred virgin of the temple of Ise) if her Majesty could not procure an interesting romance for her, because the older fictions had become too familiar, she requested Shikib to write a new one, and the result of this request was this story.

The tradition goes on to say that when this request was made Shikib retired to the Buddhist temple in Ishiyama, situated on hilly ground at the head of the picturesque river Wooji, looking down on Lake Biwa. There she betook herself to undergo the "Tooya" (confinement in a temple throughout the night), a solemn religious observance for the purpose of obtaining divine help and good success in her undertaking. It was the evening of the fifteenth of August. Before her eyes the view extended for miles. In the silver lake below, the pale face of the full moon was reflected in the calm, mirror-like waters, displaying itself in indescribable beauty. Her mind became more and more serene as she gazed on the prospect before her, while her imagination became more and more lively as she grew calmer and calmer. The ideas and incidents of the story, which she was about to write, stole into her mind as if by divine influence. The first topic which struck her most strongly was that given in the chapters on exile. These she wrote down immediately, in order not to allow the inspiration of the moment to be lost, on the back of a roll of Daihannia (the Chinese translation of Mahâprajñâpâramitâ, one of the Buddhist Sûtras), and formed subsequently two chapters in the text, the Suma and Akashi, all the remaining parts of the work having been added one by one. It is said that this idea of exile came naturally to her mind, because a prince who had been known to her from her childhood had been an exile at Kiûsiû, a little before this period.

It is also said that the authoress afterwards copied the roll of Daihannia with her own hand, in expiation of her having profanely used it as a notebook, and that she dedicated it to the Temple, in which there is still a room where she is alleged to have written down the story. A roll of Daihannia is there also, which is asserted to be the very same one copied by her.

How far these traditions are in accordance with fact may be a matter of question, but thus they have come down to us, and are popularly believed.

Many Europeans, I daresay, have noticed on our lacquer work and other art objects, the representation of a lady seated at a writing-desk, with a pen held in her tiny fingers, gazing at the moon reflected in a lake. This lady is no other than our authoress.

The number of chapters in the modern text of the story is fifty-four, one of these having the title only and nothing else. There is some reason to believe that there might have existed a few additional chapters.

Of these fifty-four chapters, the first forty-one relate to the life and adventures of Prince Genji; and those which come after refer principally to one of his sons. The last ten are supposed to have been added by another hand, generally presumed to have been that of her daughter. This is conjectured because the style of these final chapters is somewhat dissimilar to that of those which precede. The period of time covered by the entire story is some sixty years, and this volume of translation comprises the first seventeen chapters.

The aims which the authoress seems always to have kept in view are revealed to us at some length by the mouth of her hero: "ordinary histories," he is made to say, "are the mere records of events, and are generally treated in a one-sided manner. They give no insight into the true state of society. This, however, is the very sphere on which romances principally dwell. Romances," he continues, "are indeed fictions, but they are by no means always pure inventions; their only

peculiarities being these, that in them the writers often trace out, among numerous real characters, the best, when they wish to represent the good, and the oddest, when they wish to amuse."

From these remarks we can plainly see that our authoress fully understood the true vocation of a romance writer, and has successfully realized the conception in her writings.

The period to which her story relates is supposed to be the earlier part of the tenth century after Christ, a time contemporary with her own life. For some centuries before this period, our country had made a signal progress in civilization by its own internal development, and by the external influence of the enlightenment of China, with whom we had had for some time considerable intercourse. No country could have been happier than was ours at this epoch. It enjoyed perfect tranquillity, being alike free from all fears of foreign invasion and domestic commotions. Such a state of things, however, could not continue long without producing some evils; and we can hardly be surprised to find that the Imperial capital became a sort of centre of comparative luxury and idleness. Society lost sight, to a great extent, of true morality, and the effeminacy of the people constituted the chief feature of the age. Men were ever ready to carry on sentimental adventures whenever they found opportunities, and the ladies of the time were not disposed to disencourage them altogether. The Court was the focus of society, and the utmost ambition of ladies of some birth was to be introduced there. As to the state of politics, the Emperor, it is true, reigned; but all the real power was monopolized by members of the Fujiwara families. These, again, vied among themselves for the possession of this power, and their daughters were generally used as political instruments, since almost all the Royal consorts were taken from some of these families. The abdication of an emperor was a common event, and arose chiefly from the intrigues of these same families, although partly from the prevailing influence of Buddhism over the public mind.

Such, then, was the condition of society at the time when the authoress, Murasaki Shikib, lived; and such was the sphere of her labors, a description of which she was destined to hand down to posterity by her writings. In fact, there is no better history than her story, which so vividly illustrates the society of her time. True it is that she openly declares in one passage of her story that politics are not matters which women are supposed to understand; yet, when we carefully study her writings, we can scarcely fail to recognize her work as a partly political one. This fact becomes more vividly interesting when we consider that the unsatisfactory conditions of both the state and society soon brought about a grievous weakening of the Imperial authority, and opened wide the gate for the ascendancy of the military class. This was followed by the systematic formation of feudalism, which, for some seven centuries, totally changed the face of Japan. For from the first ascendancy of this military system down to our own days everything in society—ambitions, honors, the very temperament and daily pursuits of men, and political institutes themselves—became thoroughly unlike those of which our authoress was an eye-witness. I may almost say that for several centuries Japan never recovered the ancient civilization which she had once attained and lost.

Another merit of the work consists in its having been written in pure classical Japanese; and here it may be mentioned that we had once made a remarkable progress in our own language quite independently of any foreign influence, and that when the native literature was at first founded, its language was identical with that spoken. Though the predominance of Chinese studies had arrested the progress of the native literature, it was still extant at the time, and even for some time after the date of our authoress. But with the ascendancy of the military class, the neglect of all literature became for centuries universal. The little that has been preserved is an almost unreadable chaos of mixed Chinese and Japanese. Thus a gulf gradually opened between the spoken and the written language. It has been only during the last two hundred and fifty years that our country has once more enjoyed a long continuance of peace, and has once more renewed its interest in literature. Still Chinese has occupied the front rank, and almost monopolized attention. It is true that within the last sixty or seventy years numerous works of fiction of different schools have been produced, mostly in the native language, and that these, when judged as stories, generally excel in their plots those of the classical

period. The status, however, of these writers has never been recognized by the public, nor have they enjoyed the same degree of honor as scholars of a different description. Their style of composition, moreover, has never reached the same degree of refinement which distinguished the ancient works. This last is a strong reason for our appreciation of true classical works such as that of our authoress.

Again, the concise description of scenery, the elegance of which it is almost impossible to render with due force in another language, and the true and delicate touches of human nature which everywhere abound in the work, especially in the long dialogue in Chapter II, are almost marvellous when we consider the sex of the writer, and the early period when she wrote.

Yet this work affords fair ground for criticism. The thread of her story is often diffuse and somewhat disjointed, a fault probably due to the fact that she had more flights of imagination than power of equal and systematic condensation: she having been often carried away by that imagination from points where she ought to have rested. But, on the other hand, in most parts the dialogue is scanty, which might have been prolonged to considerable advantage, if it had been framed on models of modern composition. The work, also, is too voluminous.

In translating I have cut out several passages which appeared superfluous, though nothing has been added to the original.

The authoress has been by no means exact in following the order of dates, though this appears to have proceeded from her endeavor to complete each distinctive group of ideas in each particular chapter. In fact she had even left the chapters unnumbered, simply contenting herself with a brief heading, after which each is now called, such as "Chapter Kiri-Tsubo," etc., so that the numbering has been undertaken by the translator for the convenience of the reader. It has no extraordinarily intricate plot like those which excite the readers of the sensational romances of the modern western style. It has many heroines, but only one hero, and this comes no doubt from the peculiar purpose of the writer to portray different varieties and shades of female characters at once, as is shadowed in Chapter II, and also to display the intense fickleness and selfishness of man.

I notice these points beforehand in order to prepare the reader for the more salient faults of the work. On the whole my principal object is not so much to amuse my readers as to present them with a study of human nature, and to give them information on the history of the social and political condition of my native country nearly a thousand years ago. They will be able to compare it with the condition of mediæval and modern Europe.

Another peculiarity of the work to which I would draw attention is that, with few exceptions, it does not give proper names to the personages introduced; for the male characters official titles are generally employed, and to the principal female ones some appellation taken from an incident belonging to the history of each; for instance, a girl is named Violet because the hero once compared her to that flower, while another is called Yûgao because she was found in a humble dwelling where the flowers of the Yûgao covered the hedges with a mantle of blossom.

I have now only to add that the translation is, perhaps, not always idiomatic, though in this matter I have availed myself of some valuable assistance, for which I feel most thankful.

Suyematz Kenchio.

Tokyo, Japan.

CHAPTER I

THE CHAMBER OF KIRI ²

In the reign of a certain Emperor, whose name is unknown to us, there was, among the Niogo[76] and Kôyi³ of the Imperial Court, one who, though she was not of high birth, enjoyed the full tide of Royal favor. Hence her superiors, each one of whom had always been thinking—"I shall be the *one*," gazed upon her disdainfully with malignant eyes, and her equals and inferiors were more indignant still.

Such being the state of affairs, the anxiety which she had to endure was great and constant, and this was probably the reason why her health was at last so much affected, that she was often compelled to absent herself from Court, and to retire to the residence of her mother.

Her father, who was a Dainagon,⁴ was dead; but her mother, being a woman of good sense, gave her every possible guidance in the due performance of Court ceremony, so that in this respect she seemed but little different from those whose fathers and mothers were still alive to bring them before public notice, yet, nevertheless, her friendliness made her oftentimes feel very diffident from the want of any patron of influence.

These circumstances, however, only tended to make the favor shown to her by the Emperor wax warmer and warmer, and it was even shown to such an extent as to become a warning to after-generations. There had been instances in China in which favoritism such as this had caused national disturbance and disaster; and thus the matter became a subject of public animadversion, and it seemed not improbable that people would begin to allude even to the example of Yô-ki-hi.⁵

In due course, and in consequence, we may suppose, of the Divine blessing on the sincerity of their affection, a jewel of a little prince was born to her. The first prince who had been born to the Emperor was the child of Koki-den-Niogo,⁶ the daughter of the Udaijin (a great officer of State). Not only was he first in point of age, but his influence on his mother's side was so great that public opinion had almost unanimously fixed upon him as heir-apparent. Of this the Emperor was fully conscious, and he only regarded the new-born child with that affection which one lavishes on a domestic favorite. Nevertheless, the mother of the first prince had, not unnaturally, a foreboding that unless matters were managed adroitly her child might be superseded by the younger one. She, we may observe, had been established at Court before any other lady, and had more children than one. The Emperor, therefore, was obliged to treat her with due respect, and reproaches from her always affected him more keenly than those of any others.

To return to her rival. Her constitution was extremely delicate, as we have seen already, and she was surrounded by those who would fain lay bare, so to say, her hidden scars. Her apartments in the palace were Kiri-Tsubo (the chamber of Kiri); so called from the trees that were planted around. In visiting her there the Emperor had to pass before several other chambers, whose occupants universally chafed when they saw it. And again, when it was her turn to attend upon the Emperor, it often happened that they played off mischievous pranks upon her, at different points in the corridor, which leads to the Imperial quarters. Sometimes they would soil the skirts of her attendants, sometimes they

² The beautiful tree, called Kiri, has been named *Paulownia Imperialis*, by botanists.

³ Official titles held by Court ladies.

⁴ The name of a Court office.

⁵ A celebrated and beautiful favorite of an Emperor of the Thang dynasty in China, whose administration was disturbed by a rebellion, said to have been caused by the neglect of his duties for her sake.

⁶ A Niogo who resided in a part of the Imperial palace called "Koki-den."

would shut against her the door of the covered portico, where no other passage existed; and thus, in every possible way, they one and all combined to annoy her.

The Emperor at length became aware of this, and gave her, for her special chamber, another apartment, which was in the Kôrô-Den, and which was quite close to those in which he himself resided. It had been originally occupied by another lady who was now removed, and thus fresh resentment was aroused.

When the young Prince was three years old the Hakamagi⁷ took place. It was celebrated with a pomp scarcely inferior to that which adorned the investiture of the first Prince. In fact, all available treasures were exhausted on the occasion. And again the public manifested its disapprobation. In the summer of the same year the Kiri-Tsubo-Kôyi became ill, and wished to retire from the palace. The Emperor, however, who was accustomed to see her indisposed, strove to induce her to remain. But her illness increased day by day; and she had drooped and pined away until she was now but a shadow of her former self. She made scarcely any response to the affectionate words and expressions of tenderness which her Royal lover caressingly bestowed upon her. Her eyes were half-closed: she lay like a fading flower in the last stage of exhaustion, and she became so much enfeebled that her mother appeared before the Emperor and entreated with tears that she might be allowed to leave. Distracted by his vain endeavors to devise means to aid her, the Emperor at length ordered a Teguma⁸ to be in readiness to convey her to her own home, but even then he went to her apartment and cried despairingly: "Did not we vow that we would neither of us be either before or after the other even in travelling the last long journey of life? And can you find it in your heart to leave me now?" Sadly and tenderly looking up, she thus replied, with almost failing breath:—

"Since my departure for this dark journey,
Makes you so sad and lonely,
Fain would I stay though weak and weary,
And live for your sake only!"

"Had I but known this before—"

She appeared to have much more to say, but was too weak to continue. Overpowered with grief, the Emperor at one moment would fain accompany her himself, and at another moment would have her remain to the end where she then was.

At the last, her departure was hurried, because the exorcism for the sick had been appointed to take place on that evening at her home, and she went. The child Prince, however, had been left in the Palace, as his mother wished, even at that time, to make her withdrawal as privately as possible, so as to avoid any invidious observations on the part of her rivals. To the Emperor the night now became black with gloom. He sent messenger after messenger to make inquiries, and could not await their return with patience. Midnight came, and with it the sound of lamentation. The messenger, who could do nothing else, hurried back with the sad tidings of the truth. From that moment the mind of the Emperor was darkened, and he confined himself to his private apartments.

He would still have kept with himself the young Prince now motherless, but there was no precedent for this, and it was arranged that he should be sent to his grandmother for the mourning. The child, who understood nothing, looked with amazement at the sad countenances of the Emperor, and of those around him. All separations have their sting, but sharp indeed was the sting in a case like this.

⁷ The Hakamagi is the investiture of boys with trousers, when they pass from childhood to boyhood. In ordinary cases, this is done when about five years old, but in the Royal Family, it usually takes place earlier.

⁸ A carriage drawn by hands. Its use in the Court-yard of the Palace was only allowed to persons of distinction.

Now the funeral took place. The weeping and wailing mother, who might have longed to mingle in the same flames,⁹ entered a carriage, accompanied by female mourners. The procession arrived at the cemetery of Otagi, and the solemn rites commenced. What were then the thoughts of the desolate mother? The image of her dead daughter was still vividly present to her—still seemed animated with life. She must see her remains become ashes to convince herself that she was really dead. During the ceremony, an Imperial messenger came from the Palace, and invested the dead with the title of Sammi. The letters patent were read, and listened to in solemn silence. The Emperor conferred this title now in regret that during her lifetime he had not even promoted her position from a Kôyi to a Niogo, and wishing at this last moment to raise her title at least one step higher. Once more several tokens of disapprobation were manifested against the proceeding. But, in other respects, the beauty of the departed, and her gracious bearing, which had ever commanded admiration, made people begin to think of her with sympathy. It was the excess of the Emperor's favor which had created so many detractors during her lifetime; but now even rivals felt pity for her; and if any did not, it was in the Koki-den. "When one is no more, the memory becomes so dear," may be an illustration of a case such as this.

Some days passed, and due requiem services were carefully performed. The Emperor was still plunged in thought, and no society had attractions for him. His constant consolation was to send messengers to the grandmother of the child, and to make inquiries after them. It was now autumn, and the evening winds blew chill and cold. The Emperor—who, when he saw the first Prince, could not refrain from thinking of the younger one—became more thoughtful than ever; and, on this evening, he sent Yugei-no Miôbu¹⁰ to repeat his inquiries. She went as the new moon just rose, and the Emperor stood and contemplated from his veranda the prospect spread before him. At such moments he had usually been surrounded by a few chosen friends, one of whom was almost invariably his lost love. Now she was no more. The thrilling notes of her music, the touching strains of her melodies, stole over him in his dark and dreary reverie.

The Miôbu arrived at her destination; and, as she drove in, a sense of sadness seized upon her.

The owner of the house had long been a widow; but the residence, in former times, had been made beautiful for the pleasure of her only daughter. Now, bereaved of this daughter, she dwelt alone; and the grounds were overgrown with weeds, which here and there lay prostrated by the violence of the winds; while over them, fair as elsewhere, gleamed the mild lustre of the impartial moon. The Miôbu entered, and was led into a front room in the southern part of the building. At first the hostess and the messenger were equally at a loss for words. At length the silence was broken by the hostess, who said:—

"Already have I felt that I have lived too long, but doubly do I feel it now that I am visited by such a messenger as you." Here she paused, and seemed unable to contend with her emotion.

"When Naishi-no-Ske returned from you," said the Miôbu, "she reported to the Emperor that when she saw you, face to face, her sympathy for you was irresistible. I, too, see now how true it is!" A moment's hesitation, and she proceeded to deliver the Imperial message:—

"The Emperor commanded me to say that for some time he had wandered in his fancy, and imagined he was but in a dream; and that, though he was now more tranquil, he could not find that it was only a dream. Again, that there is no one who can really sympathize with him; and he hopes that you will come to the Palace, and talk with him. His Majesty said also that the absence of the Prince made him anxious, and that he is desirous that you should speedily make up your mind. In giving me this message, he did not speak with readiness. He seemed to fear to be considered unmanly, and strove to exercise reserve. I could not help experiencing sympathy with him, and hurried away here, almost fearing that, perhaps, I had not quite caught his full meaning."

⁹ Cremation was very common in these days.

¹⁰ A Court lady, whose name was Yugei, holding an office called "Miôbu."

So saying, she presented to her a letter from the Emperor. The lady's sight was dim and indistinct. Taking it, therefore, to the lamp, she said, "Perhaps the light will help me to decipher," and then read as follows, much in unison with the oral message: "I thought that time only would assuage my grief; but time only brings before me more vividly my recollection of the lost one. Yet, it is inevitable. How is my boy? Of him, too, I am always thinking. Time once was when we both hoped to bring him up together. May he still be to you a memento of his mother!"

Such was the brief outline of the letter, and it contained the following:—

"The sound of the wind is dull and drear
Across Miyagi's¹¹ dewy lea,
And makes me mourn for the motherless deer
That sleeps beneath the Hagi tree."

She put gently the letter aside, and said, "Life and the world are irksome to me; and you can see, then, how reluctantly I should present myself at the Palace. I cannot go myself, though it is painful to me to seem to neglect the honored command. As for the little Prince, I know not why he thought of it, but he seems quite willing to go. This is very natural. Please to inform his Majesty that this is our position. Very possibly, when one remembers the birth of the young Prince, it would not be well for him to spend too much of his time as he does now."

Then she wrote quickly a short answer, and handed it to the Miôbu. At this time her grandson was sleeping soundly.

"I should like to see the boy awake, and to tell the Emperor all about him, but he will already be impatiently awaiting my return," said the messenger. And she prepared to depart.

"It would be a relief to me to tell you how a mother laments over her departed child. Visit me, then, sometimes, if you can, as a friend, when you are not engaged or pressed for time. Formerly, when you came here, your visit was ever glad and welcome; now I see in you the messenger of woe. More and more my life seems aimless to me. From the time of my child's birth, her father always looked forward to her being presented at Court, and when dying he repeatedly enjoined me to carry out that wish. You know that my daughter had no patron to watch over her, and I well knew how difficult would be her position among her fellow-maidens. Yet, I did not disobey her father's request, and she went to Court. There the Emperor showed her a kindness beyond our hopes. For the sake of that kindness she uncomplainingly endured all the cruel taunts of envious companions. But their envy ever deepening, and her troubles ever increasing, at last she passed away, worn out, as it were, with care. When I think of the matter in that light, the kindest favors seem to me fraught with misfortune. Ah! that the blind affection of a mother should make me talk in this way!"

"The thoughts of his Majesty may be even as your own," said the Miôbu. "Often when he alluded to his overpowering affection for her, he said that perhaps all this might have been because their love was destined not to last long. And that though he ever strove not to injure any subject, yet for Kiri-Tsubo, and for her alone, he had sometimes caused the ill-will of others; that when all this has been done, she was no more! All this he told me in deep gloom, and added that it made him ponder on their previous existence."

The night was now far advanced, and again the Miôbu rose to take leave. The moon was sailing down westward and the cool breeze was waving the herbage to and fro, in which numerous *mushi* were plaintively singing.¹² The messenger, being still somehow unready to start, hummed—

¹¹ Miyagi is the name of a field which is famous for the Hagi or Lespedeza, a small and pretty shrub, which blooms in the Autumn. In poetry it is associated with deer, and a male and female deer are often compared to a lover and his love, and their young to their children.

¹² In Japan there is a great number of "mushi" or insects, which sing in herbage grass, especially in the evenings of Autumn. They are constantly alluded to in poetry.

"Fain would one weep the whole night long,
As weeps the Sudu-Mushi's song,
Who chants her melancholy lay,
Till night and darkness pass away."

As she still lingered, the lady took up the refrain—

"To the heath where the Sudu-Mushi sings,
From beyond the clouds¹³ one comes from on high
And more dew on the grass around she flings,
And adds her own, to the night wind's sigh."

A Court dress and a set of beautiful ornamental hairpins, which had belonged to Kiri-Tsubo, were presented to the Miôbu by her hostess, who thought that these things, which her daughter had left to be available on such occasions, would be a more suitable gift, under present circumstances, than any other.

On the return of the Miôbu she found that the Emperor had not yet retired to rest. He was really awaiting her return, but was apparently engaged in admiring the Tsubo-Senzai—or stands of flowers—which were placed in front of the palaces, and in which the flowers were in full bloom. With him were four or five ladies, his intimate friends, with whom he was conversing. In these days his favorite topic of conversation was the "Long Regret."¹⁴ Nothing pleased him more than to gaze upon the picture of that poem, which had been painted by Prince Teishi-In, or to talk about the native poems on the same subject, which had been composed, at the Royal command, by Ise, the poetess, and by Tsurayuki, the poet. And it was in this way that he was engaged on this particular evening.

To him the Miôbu now went immediately, and she faithfully reported to him all that she had seen, and she gave to him also the answer to his letter. That letter stated that the mother of Kiri-Tsubo felt honored by his gracious inquiries, and that she was so truly grateful that she scarcely knew how to express herself. She proceeded to say that his condescension made her feel at liberty to offer to him the following:—

"Since now no fostering love is found,
And the Hagi tree is dead and sere,
The motherless deer lies on the ground,
Helpless and weak, no shelter near."

The Emperor strove in vain to repress his own emotion; and old memories, dating from the time when he first saw his favorite, rose up before him fast and thick. "How precious has been each moment to me, but yet what a long time has elapsed since then," thought he, and he said to the Miôbu, "How often have I, too, desired to see the daughter of the Dainagon in such a position as her father would have desired to see her. 'Tis in vain to speak of that now!"

A pause, and he continued, "The child, however, may survive, and fortune may have some boon in store for him; and his grandmother's prayer should rather be for long life."

The presents were then shown to him. "Ah," thought he, "could they be the souvenirs sent by the once lost love," as he murmured—

¹³ In Japanese poetry, persons connected with the Court, are spoken of as "the people above the clouds."

¹⁴ A famous Chinese poem, by Hak-rak-ten. The heroine of the poem was Yô-ki-hi, to whom we have made reference before. The story is, that after death she became a fairy, and the Emperor sent a magician to find her. The works of the poet Peh-lo-tien, as it is pronounced by modern Chinese, were the only poems in vogue at that time. Hence, perhaps, the reason of its being frequently quoted.

"Oh, could I find some wizard sprite,
To bear my words to her I love,
Beyond the shades of envious night,
To where she dwells in realms above!"

Now the picture of beautiful Yô-ki-hi, however skilful the painter may have been, is after all only a picture. It lacks life and animation. Her features may have been worthily compared to the lotus and to the willow of the Imperial gardens, but the style after all was Chinese, and to the Emperor his lost love was all in all, nor, in his eyes, was any other object comparable to her. Who doubts that they, too, had vowed to unite wings, and intertwine branches! But to what end? The murmur of winds, the music of insects, now only served to cause him melancholy.

In the meantime, in the Koki-Den was heard the sound of music. She who dwelt there, and who had not now for a long time been with the Emperor, was heedlessly protracting her strains until this late hour of the evening.

How painfully must these have sounded to the Emperor!

"Moonlight is gone, and darkness reigns
E'en in the realms 'above the clouds,'
Ah! how can light, or tranquil peace,
Shine o'er that lone and lowly home!"

Thus thought the Emperor, and he did not retire until "the lamps were trimmed to the end!" The sound of the night watch of the right guard¹⁵ was now heard. It was five o'clock in the morning. So, to avoid notice, he withdrew to his bedroom, but calm slumber hardly visited his eyes. This now became a common occurrence.

When he rose in the morning he would reflect on the time gone by when "they knew not even that the casement was bright." But now, too, he would neglect "Morning Court." His appetite failed him. The delicacies of the so-called "great table" had no temptation for him. Men pitied him much. "There must have been some divine mystery that predetermined the course of their love," said they, "for in matters in which she is concerned he is powerless to reason, and wisdom deserts him. The welfare of the State ceases to interest him." And now people actually began to quote instances that had occurred in a foreign Court.

Weeks and months had elapsed, and the son of Kiri-Tsubo was again at the Palace. In the spring of the following year the first Prince was proclaimed heir-apparent to the throne. Had the Emperor consulted his private feelings, he would have substituted the younger Prince for the elder one. But this was not possible, and, especially for this reason:—There was no influential party to support him, and, moreover, public opinion would also have been strongly opposed to such a measure, which, if effected by arbitrary power, would have become a source of danger. The Emperor, therefore, betrayed no such desire, and repressed all outward appearance of it. And now the public expressed its satisfaction at the self-restraint of the Emperor, and the mother of the first Prince felt at ease.

In this year, the mother of Kiri-Tsubo departed this life. She may not improbably have longed to follow her daughter at an earlier period; and the only regret to which she gave utterance, was that she was forced to leave her grandson, whom she had so tenderly loved.

From this time the young Prince took up his residence in the Imperial palace; and next year, at the age of seven, he began to learn to read and write under the personal superintendence of the Emperor. He now began to take him into the private apartments, among others, of the Koki-den,

¹⁵ There were two divisions of the Imperial guard, right and left.

saying, "The mother is gone! now at least, let the child be received with better feeling." And if even stony-hearted warriors, or bitter enemies, if any such there were, smiled when they saw the boy, the mother of the heir-apparent, too, could not entirely exclude him from her sympathies. This lady had two daughters, and they found in their half-brother a pleasant playmate. Every one was pleased to greet him, and there was already a winning coquetry in his manners, which amused people, and made them like to play with him. We need not allude to his studies in detail, but on musical instruments, such as the flute and the *koto*,¹⁶ he also showed great proficiency.

About this time there arrived an embassy from Corea, and among them was an excellent physiognomist. When the Emperor heard of this, he wished to have the Prince examined by him. It was, however, contrary to the warnings of the Emperor Wuda, to call in foreigners to the Palace. The Prince was, therefore, disguised as the son of one Udaiben, his instructor, with whom he was sent to the Kôro-Kwan, where foreign embassies are entertained.

When the physiognomist saw him, he was amazed, and, turning his own head from side to side, seemed at first to be unable to comprehend the lines of his features, and then said, "His physiognomy argues that he might ascend to the highest position in the State, but, in that case, his reign will be disturbed, and many misfortunes will ensue. If, however, his position should only be that of a great personage in the country, his fortune may be different."

This Udaiben was a clever scholar. He had with the Corean pleasant conversations, and they also interchanged with one another some Chinese poems, in one of which the Corean said what great pleasure it had given him to have seen before his departure, which was now imminent, a youth of such remarkable promise. The Coreans made some valuable presents to the Prince, who had also composed a few lines, and to them, too, many costly gifts were offered from the Imperial treasures.

In spite of all the precautions which were taken to keep all this rigidly secret, it did, somehow or other, become known to others, and among those to the Udaijin, who, not unnaturally, viewed it with suspicion, and began to entertain doubts of the Emperor's intentions. The latter, however, acted with great prudence. It must be remembered that, as yet, he had not even created the boy a Royal Prince. He now sent for a native physiognomist, who approved of his delay in doing so, and whose observations to this effect, the Emperor did not receive unfavorably. He wisely thought to be a Royal Prince, without having any influential support on the mother's side, would be of no real advantage to his son. Moreover, his own tenure of power seemed precarious, and he, therefore, thought it better for his own dynasty, as well as for the Prince, to keep him in a private station, and to constitute him an outside supporter of the Royal cause.

And now he took more and more pains with his education in different branches of learning; and the more the boy studied, the more talent did he evince—talent almost too great for one destined to remain in a private station. Nevertheless, as we have said, suspicions would have been aroused had Royal rank been conferred upon him, and the astrologists, whom also the Emperor consulted, having expressed their disapproval of such a measure, the Emperor finally made up his mind to create a new family. To this family he assigned the name of Gen, and he made the young Prince the founder of it.¹⁷

Some time had now elapsed since the death of the Emperor's favorite, but he was still often haunted by her image. Ladies were introduced into his presence, in order, if possible, to divert his attention, but without success.

There was, however, living at this time a young Princess, the fourth child of a late Emperor. She had great promise of beauty, and was guarded with jealous care by her mother, the Empress-Dowager. The Naishi-no-Ske, who had been at the Court from the time of the said Emperor, was intimately acquainted with the Empress and familiar with the Princess, her daughter, from her very

¹⁶ The general name for a species of musical instrument resembling the zither, but longer.

¹⁷ In these days Imperial Princes were often created founders of new families, and with some given name, the Gen being one most frequently used. These Princes had no longer a claim to the throne.

childhood. This person now recommended the Emperor to see the Princess, because her features closely resembled those of Kiri-Tsubo.

"I have now fulfilled," she said, "the duties of my office under three reigns, and, as yet, I have seen but one person who resembles the departed. The daughter of the Empress-Dowager does resemble her, and she is singularly beautiful."

"There may be some truth in this," thought the Emperor, and he began to regard her with awakening interest.

This was related to the Empress-Dowager. She, however, gave no encouragement whatever to the idea, "How terrible!" she said. "Do we not remember the cruel harshness of the mother of the Heir-apparent, which hastened the fate of Kiri-Tsubo!"

While thus discountenancing any intimacy between her daughter and the Emperor, she too died, and the princess was left parentless. The Emperor acted with great kindness, and intimated his wish to regard her as his own daughter. In consequence of this her guardian, and her brother, Prince Hiôb-Kiô, considering that life at Court would be better for her and more attractive for her than the quiet of her own home, obtained for her an introduction there.

She was styled the Princess Fuji-Tsubo (of the Chamber of Wistaria), from the name of the chamber which was assigned to her.

There was, indeed, both in features and manners a strange resemblance between her and Kiri-Tsubo. The rivals of the latter constantly caused pain both to herself and to the Emperor; but the illustrious birth of the Princess prevented any one from ever daring to humiliate her, and she uniformly maintained the dignity of her position. And to her alas! the Emperor's thoughts were now gradually drawn, though he could not yet be said to have forgotten Kiri-Tsubo.

The young Prince, whom we now style Genji (the Gen), was still with the Emperor, and passed his time pleasantly enough in visiting the various apartments where the inmates of the palace resided. He found the companionship of all of them sufficiently agreeable; but beside the many who were now of maturer years, there was one who was still in the bloom of her youthful beauty, and who more particularly caught his fancy, the Princess Wistaria. He had no recollection of his mother, but he had been told by Naishi-no-Ske that this lady was exceedingly like her; and for this reason he often yearned to see her and to be with her.

The Emperor showed equal affection to both of them, and he sometimes told her that he hoped she would not treat the boy with coldness or think him forward. He said that his affection for the one made him feel the same for the other too, and that the mutual resemblance of her own and of his mother's face easily accounted for Genji's partiality to her. And thus as a result of this generous feeling on the part of the Emperor, a warmer tinge was gradually imparted both to the boyish humor and to the awakening sentiment of the young Prince.

The mother of the Heir-apparent was not unnaturally averse to the Princess, and this revived her old antipathy to Genji also. The beauty of her son, the Heir-apparent, though remarkable, could not be compared to his, and so bright and radiant was his face that Genji was called by the public Hikal-Genji-no-Kimi (the shining Prince Gen).

When he attained the age of twelve the ceremony of Gembuk¹⁸ (or crowning) took place. This was also performed with all possible magnificence. Various *fêtes*, which were to take place in public, were arranged by special order by responsible officers of the Household. The Royal chair was placed in the Eastern wing of the Seiriô-Den, where the Emperor dwells, and in front of it were the seats of the hero of the ceremony and of the Sadaijin, who was to crown him and to regulate the ceremonial.

About ten o'clock in the forenoon Genji appeared on the scene. The boyish style of his hair and dress excellently became his features; and it almost seemed matter for regret that it should be

¹⁸ The ceremony of placing a crown or coronet upon the head of a boy. This was an ancient custom observed by the upper and middle classes both in Japan and China, to mark the transition from boyhood to youth.

altered. The Okura-Kiô-Kurahito, whose office it was to rearrange the hair of Genji, faltered as he did so. As to the Emperor, a sudden thought stole into his mind. "Ah! could his mother but have lived to have seen him now!" This thought, however, he at once suppressed. After he had been crowned the Prince withdrew to a dressing-room, where he attired himself in the full robes of manhood. Then descending to the Court-yard he performed a measured dance in grateful acknowledgment. This he did with so much grace and skill that all present were filled with admiration; and his beauty, which some feared might be lessened, seemed only more remarkable from the change. And the Emperor, who had before tried to resist them, now found old memories irresistible.

Sadaijin had by his wife, who was a Royal Princess, an only daughter. The Heir-apparent had taken some notice of her, but her father did not encourage him. He had, on the other hand, some idea of Genji, and had sounded the Emperor on the subject. He regarded the idea with favor, and especially on the ground that such a union would be of advantage to Genji, who had not yet any influential supporters.

Now all the Court and the distinguished visitors were assembled in the palace, where a great festival was held; Genji occupied a seat next to that of the Royal Princess. During the entertainment Sadaijin whispered something several times into his ear, but he was too young and diffident to make any answer.

Sadaijin was now summoned before the daïs of the Emperor, and, according to custom, an Imperial gift, a white Ô-Uchiki (grand robe), and a suit of silk vestments were presented to him by a lady. Then proffering his own wine-cup, the Emperor addressed him thus:—

"In the first hair-knot¹⁹ of youth,
Let love that lasts for age be bound!"

This evidently implied an idea of matrimony. Sadaijin feigned surprise and responded:—

"Aye! if the purple²⁰ of the cord,
I bound so anxiously, endure!"

He then descended into the Court-yard, and gave expression to his thanks in the same manner in which Genji had previously done. A horse from the Imperial stables and a falcon from the Kurand-Dokoro²¹ were on view in the yard, and were now presented to him. The princes and nobles were all gathered together in front of the grand staircase, and appropriate gifts were also presented to each one of them. Among the crowd baskets and trays of fruits and delicacies were distributed by the Emperor's order, under the direction of Udaiben; and more rice-cakes and other things were given away now than at the Gembuk of the Heir-apparent.

In the evening the young Prince went to the mansion of the Sadaijin, where the espousal with the young daughter of the latter was celebrated with much splendor. The youthfulness of the beautiful boy was well pleasing to Sadaijin; but the bride, who was some years older than he was, and who considered the disparity in their age to be unsuitable, blushed when she thought of it.

Not only was this Sadaijin himself a distinguished personage in the State, but his wife was also the sister of the Emperor by the same mother, the late Empress; and her rank therefore was unequivocal. When to this we add the union of their daughter with Genji, it was easy to understand

¹⁹ Before the crown was placed upon the head at the Gembuk, the hair was gathered up in a conical form from all sides of the head, and then fastened securely in that form with a knot of silken cords of which the color was always purple.

²⁰ The color of purple typifies, and is emblematical of, love.

²¹ A body of men who resembled "Gentlemen-at-arms," and a part of whose duty it was to attend to the falcons.

that the influence of Udaijin, the grandfather of the Heir-apparent, and who therefore seemed likely to attain great power, was not after all of very much moment.

Sadaijin had several children. One of them, who was the issue of his Royal wife, was the Kurand Shiôshiô.

Udaijin was not, for political reasons, on good terms with this family; but nevertheless he did not wish to estrange the youthful Kurand. On the contrary, he endeavored to establish friendly relations with him, as was indeed desirable, and he went so far as to introduce him to his fourth daughter, the younger sister of the Koki-Den.

Genji still resided in the palace, where his society was a source of much pleasure to the Emperor, and he did not take up his abode in a private house. Indeed, his bride, Lady Aoi (Lady Hollyhock), though her position insured her every attention from others, had few charms for him, and the Princess Wistaria much more frequently occupied his thoughts. "How pleasant her society, and how few like her!" he was always thinking; and a hidden bitterness blended with his constant reveries.

The years rolled on, and Genji being now older was no longer allowed to continue his visits to the private rooms of the Princess as before. But the pleasure of overhearing her sweet voice, as its strains flowed occasionally through the curtained casement, and blended with the music of the flute and *koto*, made him still glad to reside in the Palace. Under these circumstances he seldom visited the home of his bride, sometimes only for a day or two after an absence of five or six at Court.

His father-in-law, however, did not attach much importance to this, on account of his youth; and whenever they did receive a visit from him, pleasant companions were invited to meet him, and various games likely to suit his taste were provided for his entertainment.

In the Palace, Shigeisa, his late mother's quarters, was allotted to him, and those who had waited on her waited on him. The private house, where his grandmother had resided, was beautifully repaired for him by the Shuri Takmi—the Imperial Repairing Committee—in obedience to the wishes of the Emperor. In addition to the original loveliness of the landscape and the noble forest ranges, the basin of the lake was now enlarged, and similar improvements were effected throughout with the greatest pains. "Oh, how delightful would it not be to be in a place like that which such an one as one might choose!" thought Genji within himself.

We may here also note that the name Hikal Genji is said to have been originated by the Korean who examined his physiognomy.

CHAPTER II

THE BROOM-LIKE TREE

Hikal Genji—the name is singularly well known, and is the subject of innumerable remarks and censures. Indeed, he had many intrigues in his lifetime, and most of them are vividly preserved in our memories. He had always striven to keep all these intrigues in the utmost secrecy, and had to appear constantly virtuous. This caution was observed to such an extent that he scarcely accomplished anything really romantic, a fact which Katano-no-Shiôshiô²² would have ridiculed.

Even with such jealous watchfulness, secrets easily transpire from one to another; so loquacious is man! Moreover, he had unfortunately from nature a disposition of not appreciating anything within easy reach, but of directing his thought in undesirable quarters, hence sundry improprieties in his career.

Now, it was the season of continuous rain (namely, the month of May), and the Court was keeping a strict Monoimi.²³ Genji, who had now been made a Chiûjiô,²⁴ and who was still continuing his residence in the Imperial Palace, was also confined to his apartments for a considerable length of time. His father-in-law naturally felt for him, and his sons were sent to bear him company. Among these, Kurand Shiôshiô, who was now elevated to the post of Tô-no-Chiûjiô, proved to be the most intimate and interesting companion. He was married to the fourth daughter of the Udaijin, but being a man of lively disposition, he, too, like Genji, did not often resort to the mansion of the bride. When Genji went to the Sadaijin's he was always his favorite associate; they were together in their studies and in their sports, and accompanied each other everywhere. And so all stiffness and formality were dispensed with, and they did not scruple to reveal their secrets to each other.

It was on an evening in the above-mentioned season. Rain was falling drearily. The inhabitants of the Palace had almost all retired, and the apartment of Genji was more than usually still. He was engaged in reading near a lamp, but at length mechanically put his book aside, and began to take out some letters and writings from a bureau which stood on one side of the room. Tô-no-Chiûjiô happened to be present, and Genji soon gathered from his countenance that he was anxious to look over them.

"Yes," said Genji; "some you may see, but there may be others!"

"Those others," retorted Tô-no-Chiûjiô, "are precisely those which I wish to see; ordinary ones, even your humble servant may have received. I only long to look upon those which may have been written by fair hands, when the tender writer had something to complain of, or when in twilight hour she was outpouring all her yearning!"

Being so pressed, Genji allowed his brother-in-law to see them all. It is, however, highly probable that any very sacred letters would not have been loosely deposited in an ordinary bureau; and these would therefore seem, after all, to have been of second-rate importance.

"What a variety," said Tô-no-Chiûjiô, as he turned them over, and he asked several questions guessingly about this or that. About some he guessed correctly, about others he was puzzled and suspicious.²⁵ Genji smiled and spoke little, only making some obscure remark, and continuing as he took the letters: "but *you*, surely, must have collected many. Will not you show me some? And then my bureau also may open more easily."

²² A hero of an older fiction, who is represented as the perfect ideal of a gallant.

²³ A fast observed when some remarkable or supernatural event took place, or on the anniversary of days of domestic misfortune.

²⁴ A general of the Imperial Guards.

²⁵ Love letters generally are not signed or are signed with a fancy name.

"You do not suppose that I have any worth reading, do you?" replied Tô-no-Chiûjiô. "I have only just now discovered," continued he, "how difficult it is to meet with a fair creature, of whom one can say, 'This is, indeed, *the* one; here is, at last, perfection.' There are, indeed, many who fascinate; many who are ready with their pens, and who, when occasion may require, are quick at repartee. But how often such girls as these are conceited about their own accomplishments, and endeavor unduly to disparage those of others! There are again some who are special pets of their parents, and most jealously watched over at home. Often, no doubt, they are pretty, often graceful; and frequently they will apply themselves with effect to music and to poetry, in which they may even attain to special excellence. But then, their friends will keep their drawbacks in the dark, and eulogize their merits to the utmost. If we were to give full credence to this exaggerated praise, we could not but fail in every single instance to be more or less disappointed."

So saying Tô-no-Chiûjiô paused, and appeared as if he were ashamed of having such an experience, when Genji smilingly remarked, "Can any one of them, however, exist without at least one good point?"

"Nay, were there any so little favored as that, no one would ever be misled at all!" replied Tô-no-Chiûjiô, and he continued, "In my opinion, the most and the least favored are in the same proportion. I mean, they are both not many. Their birth, also, divides them into three classes. Those, however, who are especially well born, are often too jealously guarded, and are, for the most part, kept secluded from the outside gaze, which frequently tends to make their deportment shy and timid. It is those of the middle class, who are much more frequently seen by us, who afford us most chance of studying their character. As for the lower class, it would be almost useless to trouble ourselves with them."

Thus Tô-no-Chiûjiô appeared to be thoroughly at home in his description of the merits of the fair sex, which made Genji amused, and he said: "But how do you define the classes you have referred to, and classify them into three? Those who are of high birth sink sometimes in the social scale until the distinction of their rank is forgotten in the abjectness of their present position. Others, again, of low origin, rise to a high position, and, with self-important faces and in ostentatious residences, regard themselves as inferior to none. Into what class will you allot *these*?"

Just at this moment the Sama-no-Kami²⁶ and Tô Shikib-no-Jiô²⁷ joined the party. They came to pay their respects to Genji, and both of them were gay and light-hearted talkers. So Tô-no-Chiûjiô now made over the discussion to them, and it was carried to rather questionable lengths.

"However exalted a lady's position may be," said Sama-no-Kami, "if her origin is an unenviable one, the estimation of the public for her would be widely different from that which it shows to those who are naturally entitled to it. If, again, adverse fortune assails one whose birth is high, so that she becomes friendless and helpless, degradation here will meet our eyes, though her heart may still remain as noble as ever. Examples of both of these are very common. After much reflection, I can only come to the conclusion that both of them should be included in the middle class. In this class, too, must be included many daughters of the Duriô,²⁸ who occupy themselves with local administration. These ladies are often very attractive, and are not seldom introduced at Court and enjoy high favor."

"And successes depend pretty much upon the state of one's fortune, I fancy," interrupted Genji, with a placid smile.

"That is a remark very unlikely to fall from the lips of a champion of romance," chimed in Tô-no-Chiûjiô.

"There may be some," resumed Sama-no-Kami, "who are of high birth, and to whom public respect is duly paid, yet whose domestic education has been much neglected. Of a lady such as this we

²⁶ Left Master of the Horse.

²⁷ Secretary to the Master of Ceremonies.

²⁸ Deputy-governors of provinces. In those days these functionaries were greatly looked down upon by the Court nobles, and this became one of the causes of the feudal system.

may simply remark, 'Why, and how, is it that she is so brought up?' and she would only cause discredit to her class. There are, of course, some who combine in themselves every perfection befitting their position. These best of the best are, however, not within every one's reach. But, listen! Within an old dilapidated gateway, almost unknown to the world, and overgrown with wild vegetation, perchance we might find, shut up, a maiden charming beyond imagination. Her father might be an aged man, corpulent in person, and stern in mien, and her brothers of repulsive countenance; but there, in an uninviting room, she lives, full of delicacy and sentiment, and fairly skilled in the arts of poetry or music, which she may have acquired by her own exertions alone, unaided. If there were such a case, surely she deserves our attention, save that of those of us who themselves are highly exalted in position."

So saying, Sama-no-Kami winked slyly at Shikib-no-Jiô. The latter was silent: perhaps he fancied that Sama-no-Kami was speaking in the above strain, with a hidden reference to his (Shikib's) sisters, who, he imagined, answered the description.

Meantime, Genji may have thought, "If it is so difficult to choose one even from the best class, how can—Ah!" and he began to close his eyes and doze. His dress was of soft white silk, partly covered by the *naoshi*,²⁹ worn carelessly, with its cord left loose and untied. His appearance and bearing formed quite a picture.

Meanwhile, the conversation went on about different persons and characters, and Sama-no-Kami proceeded: "It is unquestionable that though at first glance many women appear to be without defects, yet when we come to the actual selection of any one of them, we should seriously hesitate in our choice.

"Let me illustrate my meaning by reference to the numerous public men who may be aspiring to fulfil the duties of several important posts. You will at once recognize the great difficulty there would be in fixing upon the individual statesman under whose guardianship the empire could best repose. And supposing that, if at last, by good fortune, the most able man were designated, even then we must bear in mind that it is not in the power of one or two individuals, however gifted they may be, to carry on the whole administration of the kingdom alone. Public business can only be tranquilly conducted when the superior receives the assistance of subordinates, and when the subordinate yields a becoming respect and loyalty to his superior, and affairs are thus conducted in a spirit of mutual conciliation. So, too, it is in the narrow range of the domestic circle. To make a good mistress of that circle, one must possess, if our ideal is to be fully realized, many important qualifications. Were we to be constantly indulging in the severity of criticism, always objecting to this or that, a perfect character would be almost unattainable. Men should therefore bear with patience any trifling dissatisfaction which they may feel, and strive constantly to keep alive, to augment, and to cherish, the warmth of their early love. Only such a man as this can be called faithful, and the partner of such a man alone can enjoy the real happiness of affection. How unsatisfactory to us, however, seems the actual world if we look round upon it. Still more difficult must it be to satisfy such as you who seek your companions but from among the best!

"How varied are the characters and the dispositions of women! Some who are youthful and favored by Nature strive almost selfishly to keep themselves with the utmost reserve. If they write, they write harmlessly and innocently; yet, at the same time, they are choice in their expressions, which have delicate touches of bewitching sentiment. This might possibly make us entertain a suddenly conceived fancy for them; yet they would give us but slight encouragement. They may allow us just to hear their voices, but when we approach them they will speak with subdued breath, and almost inaudibly. Beware, however, lest among these you chance to encounter some astute artiste, who, under a surface that is smooth, conceals a current that is deep. This sort of lady, it is true, generally appears

²⁹ The *naoshi* is an outer attire. It formed part of a loose and uncereemonious Court dress.

quite modest; but often proves, when we come closer, to be of a very different temperament from what we anticipated. Here is one drawback to be guarded against.

"Among characters differing from the above, some are too full of sentimental sweetness—whenever occasion offers them romance they become spoilt. Such would be decidedly better if they had less sentiment, and more sense.

"Others, again, are singularly earnest—too earnest, indeed—in the performance of their domestic duty; and such, with their hair pushed back,³⁰ devote themselves like household drudges to household affairs. Man, whose duties generally call him from home all the day, naturally hears and sees the social movements both of public and private life, and notices different things, both good and bad. Of such things he would not like to talk freely with strangers, but only with some one closely allied to him. Indeed, a man may have many things in his mind which cause him to smile or to grieve. Occasionally something of a political nature may irritate him beyond endurance. These matters he would like to talk over with his fair companion, that she might soothe him, and sympathize with him. But a woman as above described is often unable to understand him, or does not endeavor to do so; and this only makes him more miserable. At another time he may brood over his hopes and aspirations; but he has no hope of solace. She is not only incapable of sharing these with him, but might carelessly remark, 'What ails you?' How severely would this try the temper of a man!

"If, then, we clearly see all these, the only suggestion I can make is that the best thing to do is to choose one who is gentle and modest, and strive to guide and educate her according to the best ideal we may think of. This is the best plan; and why should we not do so? Our efforts would not be surely all in vain. But no! A girl whom we thus educate, and who proves to be competent to bear us company, often disappoints us when she is left alone. She may then show her incapability, and her occasional actions may be done in such an unbecoming manner that both good and bad are equally displeasing. Are not all these against us men?—Remember, however, that there are some who may not be very agreeable at ordinary times, yet who flash occasionally upon us with a potent and almost irresistible charm."

Thus Sama-no-Kami, though eloquent, not having come to one point or another, remained thoughtful for some minutes, and again resumed:—

"After all, as I have once observed, I can only make this suggestion: That we should not too much consider either birth or beauty, but select one who is gentle and tranquil, and consider her to be best suited for our last haven of rest. If, in addition, she is of fair position, and is blessed with sweetness of temper, we should be delighted with her, and not trouble ourselves to search or notice any trifling deficiency. And the more so as, if her conscience is clear and pure, calmness and serenity of features can naturally be looked for.

"There are women who are too diffident, and too reserved, and carry their generosity to such an extent as to pretend not to be aware even of such annoyances as afford them just grounds of complaint. A time arrives when their sorrows and anxieties become greater than they can bear. Even then, however, they cannot resort to plain speaking, and complain. But, instead thereof, they will fly away to some remote retreat among the mountain hamlets, or to some secluded spot by the seaside, leaving behind them some painful letter or despairing verses, and making themselves mere sad memories of the past. Often when a boy I heard such stories read by ladies, and the sad pathos of them even caused my tears to flow; but now I can only declare such deeds to be acts of mere folly. For what does it all amount to? Simply to this: That the woman, in spite of the pain which it causes her, and discarding a heart which may be still lingering towards her, takes to flight, regardless of the feelings of others—of the anguish, and of the anxiety, which those who are dearest to her suffer with her. Nay, this act of folly may even be committed simply to test the sincerity of her lover's affection for her. What pitiable subtlety!

³⁰ This alludes to a common habit of women, who push back their hair before commencing any task.

"Worse than this, the woman thus led astray, perhaps by ill advice, may even be beguiled into more serious errors. In the depth of her despairing melancholy she will become a nun. Her conscience, when she takes the fatal vow, may be pure and unsullied, and nothing may seem able to call her back again to the world which she forsook. But, as time rolls on, some household servant or aged nurse brings her tidings of the lover who has been unable to cast her out of his heart, and whose tears drop silently when he hears aught about her. Then, when she hears of his affections still living, and his heart still yearning, and thinks of the uselessness of the sacrifice she has made voluntarily, she touches the hair³¹ on her forehead, and she becomes regretful. She may, indeed, do her best to persevere in her resolve, but if one single tear bedews her cheek, she is no longer strong in the sanctity of her vow. Weakness of this kind would be in the eyes of Buddha more sinful than those offences which are committed by those who never leave the lay circle at all, and she would eventually wander about in the 'wrong passage.'³²

"But there are also women, who are too self-confident and obtrusive. These, if they discover some slight inconsistency in men, fiercely betray their indignation and behave with arrogance. A man may show a little inconsistency occasionally, but yet his affection may remain; then matters will in time become right again, and they will pass their lives happily together. If, therefore, the woman cannot show a tolerable amount of patience, this will but add to her unhappiness. She should, above all things, strive not to give way to excitement; and when she experiences any unpleasantness, she should speak of it frankly but with moderation. And if there should be anything worse than unpleasantness she should even then complain of it in such a way as not to irritate the men. If she guides her conduct on principles such as these, even her very words, her very demeanor, may in all probability increase his sympathy and consideration for her. One's self-denial and the restraint which one imposes upon one's self, often depend on the way in which another behaves to us. The woman who is too indifferent and too forgiving is also inconsiderate. Remember 'the unmoored boat floats about.' Is it not so?"

Tô-no-Chiûjiô quickly nodded assent, as he said, "Quite true! A woman who has no strength of emotion, no passion of sorrow or of joy, can never be holders of us. Nay even jealousy, if not carried to the extent of undue suspicion, is not undesirable. If we ourselves are not in fault, and leave the matter alone, such jealousy may easily be kept within due bounds. But stop"—added he suddenly—"Some women have to bear, and do bear, every grief that they may encounter with uncomplaining and suffering patience."

So said Tô-no-Chiûjiô, who implied by this allusion that his sister was a woman so circumstanced. But Genji was still dozing, and no remark came from his lips.

Sama-no-Kami had been recently made a doctor of literature, and (like a bird) was inflating his feathers, so Tô-no-Chiûjiô, willing to draw him out as much as possible, gave him every encouragement to proceed with his discourse.

Again, therefore, he took up the conversation, and said, "Call to your mind affairs in general, and judge of them. Is it not always true that reality and sincerity are to be preferred to merely artificial excellence? Artisans, for instance, make different sorts of articles, as their talents serve them. Some of them are keen and expert, and cleverly manufacture objects of temporary fashion, which have no fixed or traditional style, and which are only intended to strike the momentary fancy. These, however, are not the true artisans. The real excellence of the true artisan is tested by those who make, without defects or sensational peculiarities, articles to decorate, we will say, some particular building, in conformity with correct taste and high æsthetic principles. Look for another instance at the eminence which has been attained by several of the artists of the Imperial College of Painting. Take the case

³¹ Some kinds of nuns did not shave their heads, and this remark seems to allude to the common practice of women who often involuntarily smooth their hair before they see people, which practice comes, no doubt, from the idea that the beauty of women often depends on the tidiness of their hair.

³² This means that her soul, which was sinful, would not go at once to its final resting-place, but wander about in unknown paths.

of draughtsmen in black ink. Pictures, indeed, such as those of Mount Horai,³³ which has never been beheld by mortal eye, or of some raging monstrous fish in a rough sea, or of a wild animal of some far-off country, or of the imaginary face of the demon, are often drawn with such striking vividness that people are startled at the sight of them. These pictures, however, are neither real nor true. On the other hand, ordinary scenery, of familiar mountains, of calm streams of water, and of dwellings just before our eyes, may be sketched with an irregularity so charming, and with such excellent skill, as almost to rival Nature. In pictures such as these, the perspective of gentle mountain slopes, and sequestered nooks surrounded by leafy trees, are drawn with such admirable fidelity to Nature that they carry the spectator in imagination to something beyond them. These are the pictures in which is mostly evinced the spirit and effectiveness of the superior hand of a master; and in these an inferior artist would only show dulness and inefficiency.

"Similar observations are applicable to handwriting.³⁴ Some people boldly dash away with great freedom and endless flourishes, and appear at the first glance to be elegant and skilful. But that which is written with scrupulous neatness, in accordance with the true rules of penmanship, constitutes a very different handwriting from the above. If perchance the upstrokes and downstrokes do not, at first sight, appear to be fully formed, yet when we take it up and critically compare it with writing in which dashes and flourishes predominate, we shall at once see how much more of real and sterling merit it possesses.

"Such then is the nature of the case in painting, in penmanship, and in the arts generally. And how much more then are those women undeserving of our admiration, who though they are rich in outward and in fashionable display, attempting to dazzle our eyes, are yet lacking in the solid foundations of reality, fidelity, and truth! Do not, my friends, consider me going too far, but let me proceed to illustrate these observations by my own experience."

So saying, Sama-no-Kami advanced his seat, and Genji awoke. Tô-no-Chiûjiô was quite interested in the conversation, and was keeping his eye upon the speaker, leaning his cheek upon his hand. This long discourse of Sama-no-Kami reminds us of the preacher's sermon, and amuses us. And it seems that, on occasions like these, one may easily be carried away by circumstances, until he is willing to communicate even his own private affairs.

"It was at a time," continued Sama-no-Kami, "when I was in a still more humble position, that there was a girl to whom I had taken a fancy. She was like one of those whom I described in the process of my discourse; not a regular beauty. Although for this reason my youthful vanity did not allow me to pledge myself to her forever, I still considered her a pleasant companion. Nevertheless, from occasional fits of restlessness, I roamed often here and there. This she always resented fiercely, and with so much indignation that I sighed for a sweeter temper and more moderation. Indeed, there were times when her suspicion and spitefulness were more than I could endure. But my irritation was generally calmed down, and I even felt sorry myself, when I reflected how strong and devoted her affection for me was, in spite of the mean state of my circumstances. As to her general character, her only endeavor seemed to be to do everything for my sake, even what was beyond her powers, while she struggled to perfect herself in anything in which she might be deficient, and took the most faithful care of all my interests, striving constantly and earnestly to please me. She appeared at first even too zealous, but in time became more moderate. She seemed as if she felt uneasy lest her plain face should cause me displeasure, and she even denied herself the sight of other people, in order to avoid unbecoming comment.

"As time went by, the more I became accustomed to observe how really simple-hearted she was, the more I sympathized with her. The one thing that I could not bear, however, was that jealousy

³³ A mountain spoken of in Chinese literature. It was said to be in the Eastern Ocean, and people of extraordinary long lives, called Sennin, were supposed to dwell there.

³⁴ In China and Japan handwriting is considered no less an art than painting.

of hers. Sincere and devoted as she is, thought I, is there no means of ridding her of this jealous weakness? Could I but do that, it would not matter even if I were to alarm her a little. And I also thought that since she was devoted to me, if I showed any symptoms of getting tired of her, she would, in all probability, be warned by it. Therefore, I purposely behaved to her with great coolness and heartlessness. This she resented as usual. I then said to her, that though our affection had been of old date, I should not see her again; 'if you wish to sever from me you may suspect me as much as you like. If you prefer to enjoy long happiness with me in future, be modest and patient in trifling matters. If you can only be so, how can I do otherwise than love you? My position also may in time be improved, and then we may enjoy greater happiness!'

"In saying this, I thought I had managed matters very ingeniously. Without meaning it, however, I had in fact spoken a little too harshly. She replied, with a bitter smile, that 'to put up with a life of undistinguished condition, even though with faint hopes of future promotion, was not a thing about which we ought to trouble ourselves, but that it was indeed a hard task to pass long wearisome days in waiting until a man's mind should be restored to a sense of propriety. And that for this reason we had, perhaps, better separate at once.'

"This she said with such sarcastic bitterness that I was irritated and stung to the quick, and overwhelmed her with a fresh torrent of reproaches. At this juncture she gave way to an uncontrollable fit of passion, and snatching up my hand, she thrust my little finger into her mouth and bit off the end of it. Then, notwithstanding my pain, I became quite cool and collected, and calmly said, 'insulted and maimed as I have now been, it is most fitting that I should absent myself for the future from polite society. Office and title would ill become me now. Your spite has now left me without spirit to face the world in which I should be ridiculed, and has left me no alternative but to withdraw my maimed person from the public gaze!' After I had alarmed her by speaking in this exalted strain, I added, 'to-day we meet for the last time,' and bending these fingers (pointing to them as she spoke) I made the farewell remark:—

When on my fingers, I must say
I count the hours I spent with thee,
Is this, and this alone, I pray
The only pang you've caused to me?

You are now quits with me,' At the instant I said so, she burst into tears and without premeditation, poured forth the following:—

'From me, who long bore grievous harms,
From that cold hand and wandering heart,
You now withdraw your sheltering arms,
And coolly tell me, we must part.'

"To speak the truth, I had no real intention of separating from her altogether. For some time, however, I sent her no communication, and was passing rather an unsettled life. Well! I was once returning from the palace late one evening in November, after an experimental practice of music for a special festival in the Temple of Kamo. Sleet was falling heavily. The wind blew cold, and my road was dark and muddy. There was no house near where I could make myself at home. To return and spend a lonely night in the palace was not to be thought of. At this moment a reflection flashed across my mind. 'How cold must she feel whom I have treated so coldly,' thought I, and suddenly became very anxious to know what she felt and what she was about. This made me turn my steps towards her dwelling, and brushing away the snow that had gathered on my shoulders I trudged on: at one moment shyly biting my nails, at another thinking that on such a night at least all her enmity towards

me might be all melted away. I approached the house. The curtains were not drawn, and I saw the dim light of a lamp reflected on the windows. It was even perceivable that a soft quilt was being warmed and thrown over the large couch. The scene was such as to give you the notion that she was really anticipating that I might come at least on such an evening. This gave me encouragement, but alas! she whom I hoped to see was not at home. I was told she had gone to her parents that very evening. Previous to that time, she had sent me no sad verses, no conciliatory letter, and this had already given birth to unpleasant feelings on my part. And at this moment, when I was told that she had gone away, all these things seemed to have been done almost purposely, and I involuntarily began to suspect that her very jealousy had only been assumed by her on purpose to cause me to become tired of her.

"As I reflected what our future might be after such an estrangement as this, I was truly depressed. I did not, however, give up all hope, thinking that she would not be so determined as to abandon me forever. I had even carefully selected some stuff for a dress for her. Some time, however, passed away without anything particularly occurring. She neither accepted nor refused the offers of reconciliation which I made to her. She did not, it is true, hide herself away like any of those of whom I have spoken before. But, nevertheless, she did not evince the slightest symptom of regret for her previous conduct.

"At last, after a considerable interval, she intimated to me that her final resolve was not to forgive me any more if I intended in future to behave as I had done before; but that, on the other hand, she should be glad to see me again if I would thoroughly change my habits, and treat her with the kindness which was her due. From this I became more convinced that she still entertained longings for me. Hence, with the hope of warning her a little more, I made no expressions of any intention to make a change in my habits, and I tried to find out which of us had the most patience.

"While matters were in this state, she, to my great surprise, suddenly died, perhaps broken-hearted.

"I must now frankly confess that she certainly was a woman in whom a man might place his confidence. Often, too, I had talked with her on music and on poetry, as well as on the more important business of life, and I found her to be by no means wanting in intellect and capability. She had too the clever hands of Tatyta-himè³⁵ and Tanabata.³⁶

"When I recall these pleasant memories my heart still clings to her endearingly."

"Clever in weaving, she may have been like Tanabata, that is but a small matter," interposed Tô-no-Chiûjiô, "we should have preferred to have seen your love as enduring as Tanabata's.³⁷ Nothing is so beautiful as the brilliant dyes spread over the face of Nature, yet the red tints of autumn are often not dyed to a color so deep as we desire, because of the early drying of the dew, so we say, 'such is the uncertain fate of this world,'" and so saying, he made a sign to Sama-no-Kami to go on with his story. He went on accordingly.

"About that time I knew another lady. She was on the whole a superior kind of person. A fair poetess, a good musician, and a fluent speaker, with good enunciation, and graceful in her movements. All these admirable qualities I noticed myself, and heard them spoken of by others. As my acquaintance with her commenced at the time when I was not on the best of terms with my former companion, I was glad to enjoy her society. The more I associated with her the more fascinating she became.

"Meanwhile my first friend died, at which I felt truly sorry, still I could not help it, and I therefore paid frequent visits to this one. In the course of my attentions to her, however, I discovered

³⁵ An ideal woman patroness of the art of dyeing.

³⁶ The weaver, or star Vega. In the Chinese legend she is personified as a woman always engaged in weaving.

³⁷ In the same legend, it is said that this weaver, who dwells on one side of the Milky Way in the heavens, meets her lover—another star called Hikoboshi, or the bull-driver—once every year, on the evening of the seventh day of the seventh month. He dwelt on the other side of the Milky Way, and their meeting took place on a bridge, made by birds (jays), by the intertwining of their wings. It was this which gave rise to the popular festival, which takes place on this day, both in China and Japan.

many unpleasant traits. She was not very modest, and did not appear to be one whom a man could trust. On this account, I became somewhat disappointed, and visited her less often. While matters were on this footing I accidentally found out that she had another lover to whom she gave a share of her heart.

"It happened that one inviting moonlight evening in October, I was driving out from home on my way to a certain Dainagon. On the road I met with a young noble who was going in the same direction. We therefore drove together, and as we were journeying on, he told me that 'some one might be waiting for him, and he was anxious to see her'; well! by and by we arrived at the house of my lady-love. The bright reflection of the waters of an ornamental lake was seen through crevices in the walls; and the pale moon, as she shed her full radiance over the shimmering waves, seemed to be charmed with the beauty of the scene. It would have been heartless to pass by with indifference, and we both descended from the carriage, without knowing each other's intention.

"This youth seems to have been 'the other one'; he was rather shy. He sat down on a mat of reeds that was spread beside a corridor near the gateway; and, gazing up at the sky, meditated for some moments in silence. The chrysanthemums in the gardens were in full bloom, whose sweet perfume soothed us with its gentle influence; and round about us the scarlet leaves of the maple were falling, as ever and anon they were shaken by the breeze. The scene was altogether romantic.

"Presently, he took a flute out of his bosom and played. He then whispered, 'Its shade is refreshing.'

"In a few minutes the fair one struck up responsively on a sweet-toned *wagon* (a species of *koto*).

"The melody was soft and exquisite, in charming strains of modern music, and admirably adapted to the lovely evening. No wonder that he was fascinated; he advanced towards the casement from which the sounds proceeded, and glancing at the leaves scattered on the ground, whispered in invidious tones, 'Sure no strange footsteps would ever dare to press these leaves.' He then culled a chrysanthemum, humming, as he did so:—

'Even this spot, so fair to view
With moon, and Koto's gentle strain,
Could make no other lover true,
As me, thy fond, thy only swain.'

"'Wretched!' he exclaimed, alluding to his poetry; and then added, 'One tune more! Stay not your hand when one is near, who so ardently longs to hear you.' Thus he began to flatter the lady, who, having heard his whispers, replied thus, in a tender, hesitating voice:—

'Sorry I am my voice too low
To match thy flute's far sweeter sound;
Which mingles with the winds that blow
The Autumn leaves upon the ground.'

"Ah! she little thought I was a silent and vexed spectator of all this flirtation. She then took up a *soh* (another kind of *koto* with thirteen strings) and tuned it to a Banjiki key (a winter tune), and played on it still more excellently. Though an admirer of music, I cannot say that these bewitching melodies gave me any pleasure under the peculiar circumstances I stood in.

"Now, romantic interludes, such as this, might be pleasant enough in the case of maidens who are kept strictly in Court service, and whom we have very little opportunity of meeting with, but even there we should hesitate to make such a one our life companion. How much less could one ever entertain such an idea in a case like my own? Making, therefore, that evening's experience a ground of dissatisfaction I never saw her more.

"Now, gentlemen, let us take into consideration these two instances which have occurred to myself and see how equally unsatisfactory they are. The one too jealous, the other too forward. Thus, early in life, I found out how little reliance was to be placed on such characters. And now I think so still more; and this opinion applies more especially to the latter of the two. Dewdrops on the 'Hagi flower' of beauty so delicate that they disappear as soon as we touch them—hailstones on the bamboo grass that melt in our hand as soon as we prick them—appear at a distance extremely tempting and attractive. Take my humble advice, however, and go not near them. If you do not appreciate this advice now, the lapse of another seven years will render you well able to understand that such adventures will only bring a tarnished fame."

Thus Sama-no-Kami admonished them, and Tô-no-Chiûjiô nodded as usual. Genji slightly smiled; perhaps he thought it was all very true, and he said, "Your twofold experience was indeed disastrous and irritating!"

"Now," said Tô-no-Chiûjiô, "I will tell you a story concerning myself. It was the evil fortune of Sama-no-Kami to meet with too much jealousy in one of the ladies to whom he might otherwise have given his heart; while he could feel no confidence in another owing to flirtations. It was my hard lot to encounter an instance of excessive diffidence. I once knew a girl whose person was altogether pleasing, and although I, too, had no intention, as Sama-no-Kami said, of forming an everlasting connection with her, I nevertheless took a great fancy to her. As our acquaintance was prolonged, our mutual affection grew warmer. My thoughts were always of her, and she placed entire confidence in me. Now, when complete confidence is placed by one person in another, does not Nature teach us to expect resentment when that confidence is abused? No such resentment, however, seemed under any circumstances to trouble her. When I very seldom visited her, she showed no excitement or indignation, but behaved and looked as if we had never been separated from each other. This patient silence was more trying to me than reproaches. She was parentless and friendless. For this reason responsibility weighed more heavily on me. Abusing her gentle nature, however, I frequently neglected her. About this time, moreover, a certain person who lived near her, discovered our friendship, and frightened her by sending, through some channel, mischief-making messages to her. This I did not become aware of till afterwards, and, it seems, she was quite cast down and helpless. She had a little one for whose sake, it appears, she was additionally sad. One day I unexpectedly received a bunch of Nadeshiko³⁸ flowers. They were from her."

At this point Tô-no-Chiûjiô became gloomy.

"And what," inquired Genji, "were the words of her message?"

"Sir! nothing but the verse,

Forgot may be the lowly bed
From which these darling flowerets spring,
Still let a kindly dew be shed,
Upon their early nurturing.

"No sooner had I read this than I went to her at once. She was gentle and sedate as usual, but evidently absent and preoccupied. Her eyes rested on the dew lying on the grass in the garden, and her ears were intent upon the melancholy singing of the autumn insects. It was as if we were in a real romance. I said to her:—

When with confused gaze we view
The mingled flowers on gay parterre,
Amid their blooms of radiant hue

³⁸ Little darlings—a kind of pink.

The Tokonatz,³⁹ my love, is there.

And avoiding all allusion to the Nadeshiko flowers, I repeatedly endeavored to comfort the mother's heart. She murmured in reply:—

'Ah! Flower already bent with dew,
The winds of autumn cold and chill
Will wither all thy beauteous hue,
And soon, alas, unpitying kill.'

Thus she spoke sadly. But she reproached me no further. The tears came involuntarily into her eyes. She was, however, apparently sorry for this, and tried to conceal them. On the whole she behaved as if she meant to show that she was quite accustomed to such sorrows. I certainly deeply sympathized with her, yet still further abusing her patience. I did not visit her again for some time; but I was punished. When I did so she had flown, leaving no traces behind her. If she is still living she must needs be passing a miserable existence.

"Now, if she had been free from this excessive diffidence, this apathy of calmness, if she had complained when it was necessary, with becoming warmth and spirit, she need never have been a wanderer, and I would never have abused her confidence. But, as I said before, a woman who has no strength of emotion, no passionate bursts of sorrow or of joy, can never retain a dominion over us.

"I loved this woman without understanding her nature; and I am constantly, but in vain, trying to find her and her little darling, who was also very lovely; and often I think with grief and pain that, though I may succeed in forgetting her, she may possibly not be able to forget me, and, surely, there must be many an evening when she is disquieted by sad memories of the past.

"Let us now sum up our experiences, and reflect on the lessons which they teach us. One who bites your finger will easily estrange your affection by her violence. Falseness and forwardness will be the reproach of some other, in spite of her melodious music and the sweetness of her songs. A third, too self-contained and too gentle, is open to the charge of a cold silence, which oppresses one, and cannot be understood.

"Whom, then, are we to choose? All this variety, and this perplexing difficulty of choice, seems to be the common lot of humanity. Where, again, I say, are we to go to find the one who will realize our desires? Shall we fix our aspirations on the beautiful goddess, the heavenly Kichijiô?⁴⁰ Ah! this would be but superstitious and impracticable."

So mournfully finished Tô-no-Chiûjiô; and all his companions, who had been attentively listening, burst simultaneously into laughter at his last allusion.

"And now, Shikib, it is your turn. Tell us your story," exclaimed Tô-no-Chiûjiô, turning to him.

"What worth hearing can your humble servant tell you?"

"Go on; be quick; don't be shy; let us hear!"

Shikib-no-Jiô, after a little meditation, thus began:—

"When I was a student at the University, I met there with a woman of very unusual intelligence. She was in every respect one with whom, as Sama-no-Kami has said, you could discuss affairs, both public and private. Her dashing genius and eloquence were such that all ordinary scholars would find themselves unable to cope with her, and would be at once reduced to silence. Now, my story is as follows:—

³⁹ The Tokonatz (everlasting summer) is another name for the pink, and it is poetically applied to the lady whom we love.

⁴⁰ A female divinity in Indian mythology.

"I was taking lessons from a certain professor, who had several daughters, and she was one of them. It happened by some chance or other I fell much into her society. The professor, who noticed this, once took up a wine-cup in his hand, and said to me, 'Hear what I sing about two choices.'⁴¹

"This was a plain offer put before me, and thenceforward I endeavored, for the sake of his tuition, to make myself as agreeable as possible to his daughter. I tell you frankly, however, that I had no particular affection for her, though she seemed already to regard me as her victim. She seized every opportunity of pointing out to me the way in which we should have to steer, both in public and private life. When she wrote to me she never employed the effeminate style of the Kana,⁴² but wrote, oh! so magnificently! The great interest which she took in me induced me to pay frequent visits to her; and, by making her my tutor, I learned how to compose ordinary Chinese poems. However, though I do not forget all these benefits, and though it is no doubt true that our wife or daughter should not lack intelligence, yet, for the life of me, I cannot bring myself to approve of a woman like this. And still less likely is it that such could be of any use to the wives of high personages like yourselves. Give me a lovable nature in lieu of sharpness! I quite agree with Sama-no-Kami on this point."

"What an interesting woman she must have been," exclaimed Tô-no-Chiûjiô, with the intention of making Shikib go on with his story.

This he fully understood, and, making a grimace, he thus proceeded:—

"Once when I went to her after a long absence—a way we all have, you know—she did not receive me openly as usual, but spoke to me from behind a screen. I surmised that this arose from chagrin at my negligence, and I intended to avail myself of this opportunity to break with her. But the sagacious woman was a woman of the world, and not like those who easily lose their temper or keep silence about their grief. She was quite as open and frank as Sama-no-Kami would approve of. She told me, in a low clear voice, 'I am suffering from heartburn, and I cannot, therefore, see you face to face; yet, if you have anything important to say to me, I will listen to you.' This was, no doubt, a plain truth; but what answer could I give to such a terribly frank avowal? 'Thank you,' said I, simply; and I was just on the point of leaving, when, relenting, perhaps, a little, she said aloud, 'Come again soon, and I shall be all right.' To pass this unnoticed would have been impolite; yet I did not like to remain there any longer, especially under such circumstances: so, looking askance, I said—

Here I am, then why excuse me, is my visit all in vain:
And my consolation is, you tell me, come again?

No sooner had I said this than she dashed out as follows with a brilliancy of repartee which became a woman of her genius:—

'If we fond lovers were, and meeting every night,
I should not be ashamed, were it even in the light!'

"Nonsense, nonsense!" cried Genji and the others, who either were, or pretended to be, quite shocked. "Where can there be such a woman as that? She must have been a devil! Fearful! fearful!" And, snapping their fingers with disapproving glances, they said, "Do tell us something better—do give us a better story than that."

Shikib-no-Jiô, however, quietly remarked: "I have nothing else to relate," and remained silent. Hereupon a conversation took place to the following effect:—

⁴¹ From the Chinese poet Hak-rak-ten, who was mentioned before. He says in one of his poems: "Once upon a time a certain host invited to his abode a clever match-maker. When the guests were assembled he poured forth wine into a beautiful jar, and said to all present, 'drink not for a moment, but hear what I say about the two choices, daughters of the rich get married soon, but snub their husbands, daughters of the poor get married with difficulty but dearly love their mothers-in-law.'"

⁴² A soft style of Japanese writing commonly used by ladies.

"It is a characteristic of thoughtless people—and that, without distinction of sex—that they try to show off their small accomplishments. This is, in the highest degree, unpleasant. As for ladies, it may not, indeed, be necessary to be thorough master of the three great histories, and the five classical texts; yet they ought not to be destitute of some knowledge of both public and private affairs, and this knowledge can be imperceptibly acquired without any regular study of them, which, though superficial, will yet be amply sufficient to enable them to talk pleasantly about them with their friends. But how contemptible they would seem if this made them vain of it! The Manna⁴³ style and pedantic phrases were not meant for them; and, if they use them, the public will only say, 'would that they would remember that they are women and not men,' and they would only incur the reproach of being pedants, as many ladies, especially among the aristocracy, do. Again, while they should not be altogether unversed in poetical compositions, they should never be slaves to them, or allow themselves to be betrayed into using strange quotations, the only consequence of which would be that they would appear to be bold when they ought to be reserved, and abstracted when very likely they have practical duties to attend to. How utterly inappropriate, for instance, it would be on the May festival⁴⁴ if, while the attention of all present was concentrated on the solemnity of the occasion, the thoughts of these ladies were wandering on their own poetical imaginations about 'sweet flags;' or if, again, on the Ninth-day festival,⁴⁵ when all the nobles present were exercising their inventive faculties on the subject of Chinese poems, they were to volunteer to pour forth their grand ideas on the dew-laid flowers of the chrysanthemum, thus endeavoring to rival their opponents of the stronger sex. There is a time for everything; and all people, but more especially women, should be constantly careful to watch circumstances, and not to air their accomplishments at a time when nobody cares for them. They should practise a sparing economy in displaying their learning and eloquence, and should even, if circumstances require, plead ignorance on subjects with which they are familiar."

As to Genji, even these last observations seemed only to encourage his reverie still to run upon a certain one, whom he considered to be the happy medium between the too much and the too little; and, no definite conclusion having been arrived at through the conversation, the evening passed away.

The long-continued rainy weather had now cleared up bright and fine, and the Prince Genji proceeded to the mansion of his father-in-law, where Lady Aoi, his bride, still resided with him. She was in her private suite of apartments, and he soon joined her there. She was dignified and stately, both in manners and demeanor, and everything about her bore traces of scrupulous neatness.

"Such may be one of those described by Sama-no-Kami, in whom we may place confidence," he thought, as he approached her. At the same time, her lofty queenliness caused him to feel a momentary embarrassment, which he at once tried to hide by chatting with the attendant maid. The air was close and heavy, and he was somewhat oppressed by it. His father-in-law happened to pass by the apartment. He stopped and uttered a few words from behind the curtain which overhung the door. "In this hot weather," said Genji, in a low tone, "what makes him come here?" and did not give the slightest encouragement to induce his father-in-law to enter the room; so he passed along. All present smiled significantly, and tittered. "How indiscreet!" exclaimed Genji, glancing at them reprovingly, and throwing himself back on a *kiô-sok* (arm-stool), where he remained calm and silent.

It was, by no means, becoming behavior on the part of the Prince.

⁴³ A stiff and formal style of Japanese writing.

⁴⁴ The fifth of May is one of the five important national festivals. A solemn celebration of this fête used to be performed at Court. It is sometimes called the festival of the "Sweet Flags,"—*calami aromatici*—because it was held at the season when those beautiful water-plants were in the height of perfection.

⁴⁵ Another of the five above-mentioned. It was held on the ninth of September, and it was customary on the occasion for rhymes to be given out to those present, wherewith to compose Chinese poems. It was sometimes called the "Chrysanthemum Festival," for the same reason that the celebration of the fifth of May was termed the "Sweet Flag Festival."

The day was drawing to an end when it was announced that the mansion was closed in the certain celestial direction of the Naka-gami (central God).⁴⁶ His own mansion in Nijiô (the one mentioned as being repaired in a previous chapter) was also in the same line of direction.

"Where shall I go then?" said Genji, and without troubling himself any further, went off into a doze. All present expressed in different words their surprise at his unusual apathy. Thereupon some one reported that the residence of Ki-no-Kami, who was in waiting on the Prince, on the banks of the middle river (the River Kiôgok) had lately been irrigated by bringing the stream into its gardens, making them cool and refreshing.

"That's very good, especially on such a close evening," exclaimed Genji, rousing himself, and he at once intimated to Ki-no-Kami his desire of visiting his house. To which the latter answered simply, "Yes." He did not, however, really like the Prince's visit, and was reluctantly telling his fellow attendants that, owing to a certain circumstance which had taken place at Iyo-no-Kami's⁴⁷ residence, his wife (Ki-no-Kami's stepmother) had taken up her abode with him that very evening, and that the rooms were all in confusion.

Genji heard all this distinctly, but he would not change his mind, and said, "That is all the better! I don't care to stay in a place where no fair statue dwells; it is slow work."

Being thus pressed, no alternative remained for the Ki-no-Kami, and a messenger was despatched to order the preparation of apartments for the Prince. Not long after this messenger had gone, Genji started on his way to the house of Ki-no-Kami, whose mild objections against this quick proceeding were not listened to.

He left the mansion as quietly as possible, even without taking formal leave of its master, and his escort consisted of a few favorite attendants.

The "eastern front room" in the "dwelling quarters" was wide open, and a temporary arrangement was made for the reception of the Prince, who arrived there very quickly. The scene of the garden struck him before anything else. The surface of the lake sparkled with its glittering waters. The hedges surrounded it in rustic beauty, and luxuriant shrubs grew in pleasing order. Over all the fair scene the breeze of evening swept softly, summer insects sang distinctly here and there, and the fireflies hovered about in mazy dances.

The escort took up its quarters in a position which overlooked the stream of water which ran beneath the corridor, and here began to take cups of *saké*. The host hastened to order also some refreshment to be prepared for Genji.

The latter was meanwhile gazing abstractedly about him, thinking such a place might belong to the class which Sama-no-Kami fairly placed in the middle category. He knew that the lady who was under the same roof was a young beauty of whom he had heard something before, and he was looking forward to a chance of seeing her.

He then noticed the rustling of a silken dress escaping from a small boudoir to the right, and some youthful voices, not without charm, were also heard, mingled with occasional sounds of suppressed laughter. The casement of the boudoir had been, until a short time before, open, but was pulled down by order of Ki-no-Kami, who, perhaps, doubted the propriety of its being as it was, and now only allowed a struggling light to issue through the paper of the "sliding screen!" He proceeded to one side of his room that he might see what could be seen, but there was no chance. He still stood there that he might be able, at least, to catch some part of the conversation. It seems that this boudoir adjoined the general family room of the female inmates, and his ears were greeted by some faint talking. He inclined his head attentively, and heard them whispering probably about himself.

"Is it not a pity that the fate of so fine a prince should be already fixed?" said one voice.

⁴⁶ This is an astrological superstition. It is said that when this God is in any part of the compass, at the time being, it is most unlucky to proceed towards it, and to remain in the same line of its direction.

⁴⁷ The deputy governor of the province Iyo; he is supposed to be in the province at this time, leaving his young wife and family behind.

"Yet he loses no opportunity of availing himself of the favors of fortune," added another.

These remarks may have been made with no serious intention, but as to Genji, he, even in hearing them, could not help thinking of a certain fair image of which he so fondly dreamt. At the same time feeling a thrill on reflecting that, if this kind of secret were to be discovered and discussed in such a manner, what could be done.

He then heard an observation in delicate allusion to his verse which he had presented to the Princess Momo-zono (peach-gardens) with the flowers of Asagao (morning-glory, or convolvulus).

"What *cautious* beauties they are to talk in that way! But I wonder if their forms when seen will answer to the pictures of my fancy," thought Genji, as he retired to his original position, for he could hear nothing more interesting.

Ki-no-Kami presently entered the room, brought in some fruits, trimmed the lamp, and the visitor and host now began to enjoy a pleasant leisure.

"What has become of the ladies? Without some of them no society is cheerful," observed Genji.

"Who can there be to meet such wishes?" said the Ki-no-Kami to himself, but took no notice of Genji's remark.

There were several boys in the house who had followed Ki-no-Kami into the room. They were the sons and brothers of Ki-no-Kami. Among them there was one about twelve or thirteen, who was nicer-looking than the others. Genji, of course, did not know who they all were, and accordingly made inquiries. When he came to the last-mentioned boy, Ki-no-Kami replied:—

"He is the youngest son of the late Lord Yemon, now an orphan, and, from his sister's connections, he is now staying here. He is shrewd and unlike ordinary boys. His desire is to take Court service, but he has as yet no patron."

"What a pity! Is, then, the sister you mentioned your stepmother?"

"Yes, sir, it is so."

"What a good mother you have got. I once overheard the Emperor, to whom, I believe, a private application had been some time made in her behalf, referring to her, said, 'What has become of her?' Is she here now?" said Genji; and lowering his voice, added, "How changeable are the fortunes of the world!"

"It is her present state, sir. But, as you may perceive, it differs from her original expectation. Changeable indeed are the fortunes of this world, especially so the fortunes of women!"

"Does Iyo respect her? Perhaps he idolizes her, as his master."

"That is a question, perhaps, as a *private* master. I am the foremost to disapprove of this infatuation on his part."

"Are you? Nevertheless he trusts her to such a one as you. He is a kind father! But where are they all?"

"All in their private apartments."

Genji by this time apparently desired to be alone, and Ki-no-Kami now retired with the boys. All the escort were already slumbering comfortably, each on his own cool rush mat, under the pleasant persuasion of *saké*.

Genji was now alone. He tried to doze, but could not. It was late in the evening, and all was still around. His sharpened senses made him aware that the room next but one to his own was occupied, which led him to imagine that the lady of whom he had been speaking might be there. He rose softly, and once more proceeded to the other side of the room to listen to what he might overhear. He heard a tender voice, probably that of Kokimi, the boy spoken of before, who appeared to have just entered the room, saying:—

"Are you here?"

To which a female voice replied, "Yes, dear, but has the visitor yet retired?" And the same voice added—

"Ah! so near, and yet so far!"

"Yes, I should think so, he is so nice-looking, as they say."

"Were it daytime I would see him, too," said the lady in a drowsy voice.

"I shall go to bed, too! But what a bad light," said the boy, and Genji conjectured that he had been trimming the lamp.

The lady presently clapped her hands for a servant, and said, "Where is Chiûjiô, I feel lonely, I wish to see her."

"Madam, she is in the bath now, she will be here soon," replied the servant.

"Suppose I pay my visit to her, too? What harm! no harm, perhaps," said Genji to himself. He withdrew the fastening of the intervening door, on the other side there was none, and it opened. The entrance to the room where the lady was sitting was only screened by a curtain, with a glimmering light inside. By the reflection of this light he saw travelling trunks and bags all scattered about; through these he groped his way and approached the curtain. He saw, leaning on a cushion, the small and pretty figure of a lady, who did not seem to notice his approach, probably thinking it was Chiûjiô, for whom she had sent. Genji felt nervous, but struggling against the feeling, startled the lady by saying:—

"Chiûjiô was called for, I thought it might mean myself, and I come to offer you my devoted services."

This was really an unexpected surprise, and the lady was at a loss.

"It is, of course, natural," he said, "you should be astonished at my boldness, but pray excuse me. It is solely from my earnest desire to show at such an opportunity the great respect for you which I have felt for a very long time."

He was clever enough to know how to speak, and what to say, under all circumstances, and made the above speech in such an extremely humble and insinuating manner that the demon himself could not have taken offence, so she forbore to show any sudden resentment. She had, however, grave doubts as to the propriety of his conduct, and felt somewhat uncomfortable, saying shyly, "Perhaps you have made a mistake!"

"No, certainly not," he replied. "What mistake can I have made? On the other hand, I have no wish to offend you. The evening, however, is very irksome, and I should feel obliged if you would permit me to converse with you." Then gently taking her hand he pressed her to return with him to his lonely apartment.

She was still young and weak, and did not know what was most proper to do under these circumstances, so half yielding, half reluctantly was induced to be led there by him.

At this juncture Chiûjiô, for whom she had sent previously, entered the room. Upon which Genji exclaimed "Ha!"

Chiûjiô stared with astonishment at him, whom she at once recognized as the Prince, by the rich perfume which he carried about him.

"What does this mean?" thought Chiûjiô. She could still do nothing. Had he been an ordinary personage she would have immediately seized him. Even in that case, however, there was enough room to doubt whether it would not have been better to avoid any violent steps lest it might have given rise to a disagreeable family scandal, hence Chiûjiô was completely perplexed and mechanically followed them.

Genji was too bold to fear bystanders, a common fault with high personages, and coolly closed the door upon her saying, "She will soon return to you."

The lady being placed in such an awkward position, and not knowing what Chiûjiô might imagine, became, as it were, bewildered. Genji was, however, as artful and insinuating as might be expected in consoling her, though we do not know where he had learnt his eloquence. This was really trying for her, and she said, "Your condescension is beyond my merit. I cannot disregard it. It is, however, absolutely necessary to know 'Who is who.'"

"But such ignorance," he a little abashed, rejoined "as not to know 'Who is who,' is the very proof of my inexperience. Were I supposed to understand too well, I should indeed be sorry. You

have very likely heard how little I mix in the world. This perhaps is the very reason why you distrust me. The excess of the blindness of my mind seems strange even to myself."

He spoke thus insinuatingly. She, on her part, feared that if his fascinating address should assume a warmer tone it would be still more trying for her and more difficult to withstand, so she determined, however hard she might appear, not to give any encouragement to his feelings, and showed therefore a coolness of manner. To her meek character there was thus added a firm resolution, and it seemed like a young bamboo reed with its strength and tenderness combined, difficult to bend! Still she felt the struggle very keenly, and tears moistened her eyes.

Genji could not help feeling touched. Not knowing exactly how to soothe her, he exclaimed, "What makes you treat me so coolly? It is true we are not old acquaintances, but it does not follow that this should prevent us from becoming good friends. Please don't discompose yourself like one who does not know the world at all: it pierces my heart."

This speech touched her, and her firmness began to waver.

"Were my position what it once was," said she, "and I received such attention, I might, however unworthy, have been moved by your affection, but as my position in life is now changed, its unsatisfactory condition often makes me dream of a happiness I cannot hope to enjoy." Hereupon she remained silent for some moments, and looked as if she meant to say that she could no longer help thinking of the line:—

Don't tell anyone you've seen my home.

But these few moments of silence agitated the pure waters of her virtuous mind, and the sudden recollection of her aged husband, whom she did not generally think much about, occurred tenderly to her memory. She shuddered at the idea of his seeing her in such a dilemma as this, even in a dream, and without a word fled back to her apartment, and Genji was once more alone.

Now the chanceller began to proclaim the coming day, and the attendants rose from their couches, some exclaiming "How soundly we have slept," others, "Let us get the carriage ready."

Ki-no-Kami also came out saying, "Why so early, no need of such hurry for the Prince."

Genji also arose, and putting on his *naoshi*, went out on a balcony on the southern side of the house, where he leaned upon the wooden balustrade and meditated as he looked round him.

It appears that people were peeping out of the casement on the western side, probably being anxious to catch a glimpse of the Prince, whose figure was indistinctly to be seen by them from the top of a short screen standing within the trellis. Among these spectators there was one who perhaps might have felt a thrill run through her frame as she beheld him. It was the very moment when the sky was being tinted by the glowing streaks of morn, and the moon's pale light was still lingering in the far distance. The aspect of the passionless heavens becomes radiant or gloomy in response to the heart of him who looks upon it. And to Genji, whose thoughts were secretly occupied with the events of the evening, the scene could only have given rise to sorrowful emotions.

Reflecting how he might on some future occasion convey a message to the lady, and looking back several times, he presently quitted the house and returned to the mansion of his father-in-law.

During some days succeeding the above events, he was staying at the mansion with his bride. His thoughts, however, were now constantly turning to the lady on the bank of the middle river. He therefore summoned Ki-no-Kami before him, and thus addressed him:—

"Cannot you let me have the boy, the son of the late Chiûnagon⁴⁸ whom I saw the other day? He is a nice lad, and I wish to have him near at hand. I will also introduce him to the Emperor."

"I receive your commands. I will talk with his *sister*, and see if she consents to it," replied Ki-no-Kami with a bow.

⁴⁸ The father of Kokimi seems to have been holding the office Yemon-no-Kami as well as Chiûnagon.

These last words alluding to the object which occupied his thoughts caused Genji to start, but he said with apparent calmness—

"Has the lady presented you yet with a brother or a sister?"

"No, sir, not yet; she has been married now these two years, but it seems she is always thinking she is not settled in the way her parents desired, and is not quite contented with her position."

"What a pity! I heard, however, she was a very good lady. Is it so?"

"Yes, I quite believe so; but hitherto we have lived separately, and were not very cordial, which, as all the world knows, is usual in such relationship."

After the lapse of five or six days the boy Kokimi was brought to him. He was not tall or handsome but very intelligent, and in manners perfectly well-bred. Genji treated him with the greatest kindness, at which, in his boyish mind, he was highly delighted. Genji now asked him many questions about his sister, to which he gave such answers as he could, but often with shyness and diffidence. Hence Genji was unable to take him into his confidence, but by skilfully coaxing and pleasing him, he ventured to hand him a letter to be taken to his sister. The boy, though he possibly guessed at its meaning, did not trouble himself much, but taking it, duly delivered it to his sister. She became confused and thoughtful as she took it, and fearing what the boy might think, opened the letter and held it before her face as she read, in order to conceal the expression of her countenance.

It was a long one, and among other things contained the following lines:—

I had a dream, a dream so sweet,
Ah! would that I could dream again;
Alas, no sleep these eyes will greet,
And so I strive to dream in vain!

It was beautifully written, and as her eyes fell upon the passionate words, a mist gathered over them, and a momentary thought of her own life and position once more flashed over her mind, and without a word of comment to the boy, she retired to rest.

A few days afterwards Kokimi was again invited to join the Prince. Thereupon he asked his sister to give him an answer to the Prince's letter.

"Tell the Prince," she said, "there is no one *here* who reads such letters."

"But," said the boy, "he does not expect such an answer as this! How can I tell him so?"

At first, she half-resolved to explain everything to Kokimi, and to make him thoroughly understand why she ought not to receive such letters, but the effort was too painful, so she simply said, "It is all the better for you not to talk in that way. If you think it so serious why should you go to him at all?"

"Yet, how can I disobey his commands to go back?" exclaimed the boy, and so he returned to Genji without any written answer to him.

"I was weary of waiting for you. Perhaps you, too, had forgotten me," said Genji, when he saw the boy, who was, however, silent and blushed. "And what answer have you brought me?" continued Genji, and then the boy replied in the exact words which his sister had used.

"What?" cried Genji: and continued, "Perhaps you may not know, so I will tell you. I knew your sister before she knew Iyo. But she likes to treat me so because she thinks she has got a very good friend in Iyo; but do you be like a brother to me. The days of Iyo will be probably fewer than mine."

He now returned to the Palace taking Komimi with him, and, going to his dressing-room, attired him nicely in the Court style; in a word, he treated him as a parent would do.

By the boy's assistance several more letters were conveyed to his sister. Her resolution, however, remained unshaken.

"If one's heart were once to deviate from the path," she reflected, "the only end we could expect would be a damaged reputation and misery for life: the good and the bad result from one's self!"

Thus thinking, she resolved to return no answer. She might, indeed, have admired the person of Genji, and probably did so, yet, whenever such feelings came into her mind, the next thought that suggested itself was, "What is the use of such idle admiration?"

Meanwhile, Genji was often thinking of paying a visit to the house where she was staying, but he did not consider it becoming to do so, without some reasonable pretext, more especially as he would have been sorry, and for her sake more than his own, to draw a suspicion upon her.

It happened, however, after a prolonged residence at the Court, that another occasion of closing the Palace in the certain celestial line of direction arrived. Catching at this opportunity he left the Palace, and suddenly turning out of his road, went straight to Ki-no-Kami's residence, with the excuse that he had just discovered the above fact on his way. Ki-no-Kami surprised at this unexpected visit, had only to bow before him, and acknowledge the honor of his presence. The boy, Kokimi, was already there before him, having been secretly informed of his intention beforehand, and he attended on him as usual in his apartment on his arrival.

The lady, who had been told by her brother that the Prince earnestly desired to see her, knew well how dangerous it was to approach an inviting flower growing on the edge of a precipice. She was not, of course, insensible to his coming in such a manner, with an excuse for the sake of seeing her, but she did not wish to increase her dreamlike inquietude by seeing him. And again, if he ventured to visit her apartment, as he did before, it might be a serious compromise for her.

For these reasons she retired while her brother was with Genji, to a private chamber of Chiûjiô, her companion, in the rear of the main building, under the pretence that her own room was too near that of the Prince, besides she was indisposed and required "Tataki,"⁴⁹ which she desired to have done in a retired part of the house.

Genji sent his attendants very early to their own quarters, and then, through Kokimi, requested an interview with the lady. Kokimi at first was unable to find her, till after searching everywhere, he, at last, came to the apartment of Chiûjiô, and with great earnestness endeavored to persuade her to see Genji, in an anxious and half trembling voice, while she replied in a tone slightly angry, "What makes you so busy? Why do you trouble yourself? Boys carrying such messages are highly blamable."

After thus daunting him, she added, more mildly, "Tell the Prince I am somewhat indisposed, and also that some friends are with me, and I cannot well leave them now." And she again cautioned the boy not to be too officious, and sent him away from her at once.

Yet, at the bottom of her heart, different feelings might have been struggling from those which her words seemed to express, and some such thoughts as these shaped themselves to her mind: "Were I still a maiden in the home of my beloved parents, and occasionally received his visits there, how happy might I not be? How trying to act as if no romantic sentiment belonged to my heart!"

Genji, who was anxiously waiting to know how the boy would succeed in persuading his sister, was soon told that all his efforts were in vain. Upon hearing this he remained for some moments silent, and then relieved his feelings with a long-drawn sigh, and hummed:—

"The Hahaki-gi⁵⁰ distant tree
Spreads broom-like o'er the silent waste;
Approach, how changed its shape we see,
In vain we try its shade to taste."

The lady was unable to sleep, and her thoughts also took the following poetic shape:—

⁴⁹ Tataki, or Amma, a sort of shampooing, a very common medical treatment in Japan.

⁵⁰ Hahaki-gi, the broom-like tree, is said to have been a certain tree growing in the plain of Sonohara, so called from its shape, which, at a distance, looked like a spreading broom, but when one comes near, its appearance was totally changed.

Too like the Hahaki-gi tree,
Lonely and humble, I must dwell,
Nor dare to give a thought to thee,
But only sigh a long farewell.

All the other inmates of the house were now in a sound slumber, but sleep came not to Genji's eyes. He did, indeed, admire her immovable and chaste nature, but this only drew his heart more towards her. He was agitated. At one moment he cried, "Well, then!" at another, "However!" "Still!" At last, turning to the boy, he passionately exclaimed, "Lead me to her at once!"

Kokimi calmly replied, "It is impossible, too many eyes are around us!"

Genji with a sigh then threw himself back on the cushion, saying to Kokimi, "You, at least, will be my friend, and shall share my apartment!"

CHAPTER III

BEAUTIFUL CICADA

Genji was still sleepless! "Never have I been so badly treated. I have now discovered what the disappointment of the world means," he murmured, while the boy Kokimi lay down beside him fast asleep. The smallness of his stature, and the graceful waving of his short hair, could not but recall to Genji the beautiful tresses of his sister, and bring her image vividly before him; and, long before the daylight appeared, he rose up, and returned to his residence with all speed. For some time after this no communication took place between the lady and himself. He could not, however, banish her from his thoughts, and he said to Kokimi that "he felt his former experience too painful, and that he strove to drive away his care; yet in vain; his thoughts would not obey his wish, and he begged him, therefore, to seek some favorable opportunity for him to see her." Kokimi, though he did not quite like the task, felt proud of being made his confidant, and thenceforward looked incessantly, with keen boyish eyes, for a chance of obliging him.

Now, it happened that Ki-no-Kami went down to his official residence in his province, and only the female members of his family were left at home. "This is the time," said Kokimi to himself, and went to Genji, and persuaded him to come with him. "What can the boy do?" thought Genji; "I fear not very much, but I must not expect too much"; and they started at once, in Kokimi's carriage, so as to arrive in good time.

The evening was darkening round them, and they drew up on one side of the house, where few persons were likely to observe them. As it happened to be Kokimi who had come, no fuss was made about his arrival, nor any notice taken of it. He entered the house; and, leaving the Prince in the Eastern Hall, proceeded first into the inner room. The casement was closed.

"How is it the casement is closed?" he demanded of the servants. They told him "That the Lady of the West (Ki-no-Kami's sister, so called by the domestics from her living to the westward of the house) was there on a visit since noon, and was playing Go with his sister." The door by which the boy had entered the room was not entirely closed. Genji softly came up to it, and the whole interior of the apartment was visible. He stood facing the west. On one side of the room was a folding screen, one end of which was pushed back, and there was nothing besides to obstruct his view. His first glance fell on the fair figure of her of whom he had so fondly dreamt, sitting by a lamp near a central pillar. She wore a dress of dark purple, and a kind of scarf thrown over her shoulders; her figure was slight and delicate, and her face was partly turned aside, as if she did not like to expose it even to her companions. Her hands were prettily shaped and tiny, and she used them with a gentle reserve, half covering them. Another lady, younger than herself, sat facing the east—that is, just opposite Genji—and was, therefore, entirely visible to him. She was dressed in a thin white silk, with a Ko-uchiki (outer vestment), worked with red and blue flowers, thrown loosely over it, and a crimson sash round her waist. Her bosom was partly revealed; her complexion very fair; her figure rather stout and tall; the head and neck in good proportions, and the lips and eyelids lovely. The hair was not very long, but reached in wavy lines to her shoulders.

"If a man had such a daughter, he might be satisfied," thought Genji. "But perhaps she may be a little deficient in quietness. No matter how this may be, she has sufficient attractions."

The game was drawing to a close, and they paid very little attention to Kokimi on his entrance. The principal interest in it was over; they were hurrying to finish it. One was looking quietly at the board, and said, "Let me see, that point must be Ji. Let me play the Kôh⁵¹ of this spot." The other

⁵¹ Ji and Kôh are the names of certain positions in the game of "Go."

saying, "I am beaten; let me calculate," began to count on her fingers the number of spaces at each corner, at the same time saying "Ten! twenty! thirty! forty!" When Genji came in this way to see them together, he perceived that his idol, in the matter of personal beauty, was somewhat inferior to her friend. He was not, indeed, able to behold the full face of the former; yet, when he shifted his position, and fixed his gaze steadfastly upon her, the profile became distinct. He observed that her eyelids were a little swollen, and the line of the nose was not very delicate. He still admired her, and said to himself, "But perhaps she is more sweet-tempered than the others"; but when he again turned his eyes to the younger one, strange to say the calm and cheerful smile which occasionally beamed in her face touched the heart of Genji; moreover, his usual interviews with ladies generally took place in full ceremony. He had never seen them in so familiar an attitude before, without restraint or reserve, as on the present occasion, which made him quite enjoy the scene. Kokimi now came out, and Genji retired stealthily to one side of the door along the corridor. The former, who saw him there, and supposed he had remained waiting in the place he had left him all the while, apologized for keeping him so long, and said: "A certain young lady is now staying here; I am sorry, but I did not dare mention your visit."

"Do you mean to send me away again disappointed? How inglorious it is," replied Genji.

"No; why so? The lady may leave shortly. I will then announce you."

Genji said no more. The ladies had by this time concluded their game, and the servants, who were about to retire to their own apartments, cried out, "Where is our young master? we must close this door."

"Now is the time; pray take me there; don't be too late. Go and ask," said Genji.

Kokimi knew very well how hard was his task to persuade his sister to see the Prince, and was meditating taking him into her room, without her permission, when she was alone. So he said, hesitatingly, "Please wait a little longer, till the other lady, Ki-no-Kami's sister, goes away."

"Is Ki-no's sister here? So much the better. Please introduce me to her before she leaves," said Genji.

"But!"

"But what? Do you mean that she is not worth seeing?" retorted Genji; and would fain have told the boy that he had already seen her, but thought it better not to do so, and continued: "Were we to wait for her to retire, it would become too late; we should have no chance."

Hereupon Kokimi determined to risk a little, and went back to his sister's room, rolling up a curtain which hung in his way. "It is too warm—let the air in!" he cried, as he passed through. After a few minutes he returned, and led Genji to the apartment on his own responsibility. The lady with the scarf (his sister), who had been for some time fondly supposing that Genji had given up thinking about her, appeared startled and embarrassed when she saw him; but, as a matter of course, the usual courtesies were paid. The younger lady, however (who was free from all such thoughts), was rather pleased at his appearance. It happened that, when the eyes of the younger were turned in another direction, Genji ventured to touch slightly the shoulder of his favorite, who, startled at the action rose suddenly and left the room, on pretence of seeking something she required, dropping her scarf in her haste, as a cicada casts off its tender wingy shell, and leaving her friend to converse with the Prince. He was chagrined, but did not betray his vexation either by words or looks, and now began to carry on a conversation with the lady who remained, whom he had already admired. Here his usual bold flirtation followed. The young lady, who was at first disturbed at his assurance, betrayed her youthful inexperience in such matters; yet for an innocent maiden, she was rather coquettish, and he went on flirting with her.

"Chance meetings like this," said he, "often arise from deeper causes than those which take place in the usual routine of things, so at least say the ancients. If I say I love you, you might not believe me; and yet, indeed, it is so. Do think of me! True, we are not yet quite free, and perhaps I might not be able to see you so often as I wish; but I hope you will wait with patience, and not forget me."

"Truly, I also fear what people might suspect; and, therefore, I may not be able to communicate with you at all," said she, innocently.

"Perhaps it might not be desirable to employ any other hand," he rejoined. "If you only send your message, say through Kokimi, there would not be any harm."

Genji now rose to depart, and slyly possessed himself of the scarf which had been dropped by the other lady. Kokimi, who had been dozing all the time, started up suddenly when Genji roused him. He then led the latter to the door. At this moment, the tremulous voice of an aged female domestic, who appeared quite unexpectedly, exclaimed—

"Who is there?"

To which Kokimi immediately replied, "It is I!"

"What brings you here so late?" asked the old woman, in a querulous tone.

"How inquisitive! I am now going out. What harm?" retorted the boy, rather scornfully; and, stepping up to the threshold, gave Genji a push over it, when all at once the shadow of his tall figure was projected on the moonlit floor.

"Who's that?" cried the old woman sharply, and in alarm; but the next moment, without waiting for any reply, mumbled on: "Ah, ah! 'tis Miss Mimb, no wonder so tall."

This remark seemed to allude to one of her fellow-servants, who must have been a stalwart maiden, and the subject of remarks among her companions. The old woman, quite satisfied in thinking that it was she who was with Kokimi, added: "You, my young master, will soon be as tall as she is; I will come out this way, too," and approached the door. Genji could do nothing but stand silent and motionless. When she came nearer she said, addressing the supposed Mimb, "Have you been waiting on the young mistress this evening? I have been ill since the day before yesterday, and kept myself to my room, but was sent for this evening because my services were required. I cannot stand it." So saying, and without waiting for any reply, she passed on, muttering as she went, "Oh! my pain! my pain!" Genji and the boy now went forth, and they drove back to the mansion in Nijiô. Talking over the events of the evening, Genji ironically said to his companion, "Ah! you are a nice boy!" and snapped his fingers with chagrin at the escape of his favorite and her indifference. Kokimi said nothing. Genji then murmured, "I was clearly slighted. Oh wretched me! I cannot rival the happy Iyo!" Shortly after, he retired to rest, taking with him, almost unconsciously, the scarf he had carried off, and again making Kokimi share his apartment, for company's sake. He had still some hope that the latter might be useful to him; and, with the intention of stirring up his energies, observed, "You are a nice boy; but I am afraid the coldness shown to me by your sister may at last weaken the friendship between you and me."

Kokimi still made no reply. Genji closed his eyes but could not sleep, so he started up and, taking writing materials, began to write, apparently without any fixed purpose, and indited the following distich:—

"Where the cicada casts her shell
In the shadows of the tree,
There is one whom I love well,
Though her heart is cold to me."

Casting away the piece of paper on which these words were written—purposely or not, who knows?—he again leaned his head on his hand. Kokimi slyly stretching out his hand, picked up the paper from the floor, and hid it quickly in his dress. Genji soon fell into profound slumber, in which he was speedily joined by Kokimi.

Some days passed away and Kokimi returned to his sister, who, on seeing him, chided him severely, saying:—

"Though I managed with some difficulty, we must not forget what people might say of us, *your* officiousness is most unpardonable. Do you know what the Prince himself will think of your childish trick?"

Thus was poor Kokimi, on the one hand, reproached by Genji for not doing enough, and on the other by his sister for being too officious! was he not in a very happy position! Yet, notwithstanding her words, he ventured to draw from his dress the paper he had picked up in Genji's apartment, and offered it to her. The lady hesitated a moment, though somewhat inclined to read it, holding it in her hand for some little time, undecided. At length she ventured to throw her eyes over its contents. At once the loss of her scarf floated upon her mind as she read, and, taking up her pen, wrote on part of the paper where Genji had written his verses, the words of a song:—

"Amidst dark shadows of the tree,
Cicada's wing with dew is wet,
So in mine eyes unknown to thee,

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