

NIPPON HOSO KYOKAI

(The Broadcasting Corporation of Japan)

2-CHOME, UCHISAIWAICHO, KOJIMACHI-KU, TOKYO

OVERSEAS BROADCAST

for

North America, Hawaii,

China, the South Seas

and

Southwestern Asia

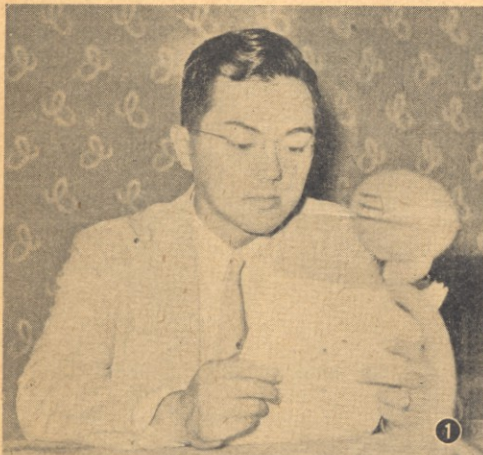
CABLE ADDRESS:
BROADCORP TOKYO

OCTOBER 1940

No. 51



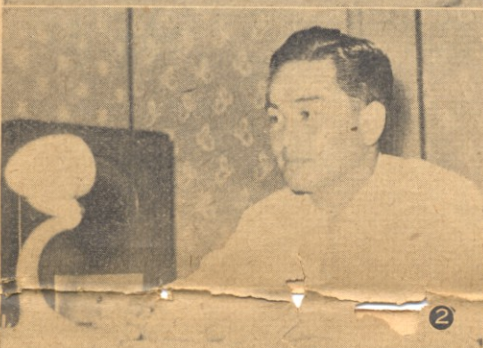
YOUR ANNOUNCERS OF RADIO TOKYO



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1. Toru Kakimoto, member of the English announcing staff for current broadcasts to Europe and Central and Southwestern Asia. Born and educated in Santa Barbara, California U.S.A. and of Waseda Univ. in Tokyo.

2. Francis M. Higuchi, a native son of California and a '35 graduate of the University of California, greets his friends of the airplanes via the printers' ink and hopes they continue to have clear reception on all future broadcasts of our programs.

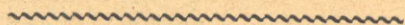
3. Miss Yoshie Suyama, your lady announcer in English, who hails from Vancouver, B.C., Canada, wishes to take this opportunity to extend her sincere greetings to her radio friends in America, Canada and Hawaii.

4. Shinjiro Kishioka, overseas news announcer the J. B. C. He reads in his 'bravokahst' English the news bulletin in three of the seven overseas transmissions of the J. B. C.: the Central and South Western Asia Transmission, the European Transmission and the China and the South Seas Transmission. He is born, bred and educated in Japan.

5. Shin Kobayashi, a recent addition to the English announcing staff, takes this opportunity to send his greetings to radio fans and listeners overseas. He is a University of Washington graduate.

SHORT-WAVE TRANSMISSIONS OF THE BROADCASTING CORPORATION OF JAPAN

are carried out to the following directions with the following frequencies.



For SOUTHWESTERN ASIA

Call Sign: JZK 15,160 kc/s (19.79 m.)
 Time: 0:00—1:00 a.m., Tokyo Time
 8:30—9:30 p.m., India Standard Time (previous day)
 5:00—6:00 p.m., Turkey, Syria, Egypt and Arabia
 (previous day)
 15:00—16:00 p.m., GMT (previous day)

For EUROPE

Call Sign: JZJ 11,800 kc/s (25.42 m.)
 JZI 9,535 kc/s (31.46 m.)
 Time: 4:00—6:00 a.m., Tokyo Time
 (19:00—21:00 GMT)

For SOUTH AMERICAN COUNTRIES

Call Sign: JZK 15,160 kc/s (19.79 m.)
 JZJ 11,800 kc/s (25.42 m.)
 Time: 6:30—7:30 a.m., Tokyo Time
 (21:30—22:30 GMT)

For the EASTERN DISTRICTS of NORTH AMERICA

Call Sign: JZK 15,160 kc/s (19.79 m.)
 Time: 8:00—9:00 p.m., Previous day (EST)
 10:00—11:00 a.m., Tokyo Time
 (1:00—2:00 GMT)

For the PACIFIC COAST of NORTH AMERICA

Call Sign: JZJ 11,800 kc/s (25.42 m.)
 Time: 9:00—10:30 p.m., Previous day (PST)
 2:00—3:30 p.m., Tokyo Time
 (5:00—6:30 GMT)

For HAWAII

Call Sign: JZK 15,160 kc/s (19.79 m.)
 Time: 4:00—5:00 p.m., Tokyo Time
 8:30—9:30 p.m., Hawaii Time (previous day)
 7:00—8:00 GMT

For CHINA and the SOUTH SEAS

Call Sign: JZJ 11,800 kc/s (25.42 m.)
 JZI 9,535 kc/s (31.46 m.)
 Time: 9:00—11:30 p.m., Tokyo Time
 (12:00—14:30 GMT)



A group of correspondents on the spot.

War Correspondent in China

By Ken Murayama, Domei News Agency

TO all newspapermen, and doubtless to many others, the term "War Correspondent" carries a sort of glamor which is entirely out of keeping with the actual job. It is a tiring and nerve-wrecking job at best and it requires a strong constitution, lots of ingenuity and a considerable amount of that thing which is called courage.

Despite all the adverse conditions, being a war correspondent certainly is thrilling, and I'm sure that there isn't a newspaperman on the job who wouldn't jump at the chance of serving his paper on his agency at the front.

Today, the word "WAR" is splashed on the front pages of all newspapers in every corner of the world. Europe is up

in arms and the correspondents are assembling in the war areas from every country. Stories of smashing victories, crushing defeats, heroism, joy, sorrow, will be brought to you by that man in the trenches who carries no gun but a pencil and grimy pad of paper.

So it has been in China for the past two years where thousands of correspondents representing not only Japanese newspapers and agencies, but foreign as well, have sent reams of copy of the fall of Shanghai, the Chinese Lost Battalion, the capture of Hankow, and of thousands of incidents which have "made news".

When the correspondent is assigned for duty, he usually is accompanied by a cameraman and a wireless operator. The three for a team to gather news and

news pictures which are sent to the waiting world. If he is lucky, the correspondent will have the use of a car. If he doesn't have a car, he must rely on army trucks, mules and his own two feet for transportation.

The correspondent's base usually is at divisional or army headquarters where he sets up his temporary camp. The wireless operator puts up his portable set ready to transmit the news to the newspaper's home office. From his base headquarters, the correspondent and cameraman make their daily visits to regimental or company headquarters well within the range of enemy rifle bullets.

There is no telling when headquarters will be shifted. It is a sheer stroke of luck if the shift comes in the daytime. Usually they are made in the dead of night most likely at two or three o'clock in the morning. When a drive is on, the correspondent may not be able to lie down for two or three days. It is his job to give the first flash that a town or position has been taken. After all, he is not the only correspondent on the job and competition is keen.

There isn't much in the way of equipment that a correspondent carries around with himself. His baggage necessarily must be light including only the barest essentials. He probably will have a toothbrush and may be a cake of soap. But what good is a cake of soap if you don't have the time or place to take a bath. The correspondents usually come back to civilization with handsome beards.

Rain at the front is synonymous with "Old Man Gloom", both for the soldier and the newspaperman. When it rains, life is miserable for the men at the front. The correspondents must keep up with the advance and is forced sometimes to walk for miles in mud and slime six inches deep. After all, war is no pink tea, and the going sometimes is awfully rough. When the march is over, the correspondent, as well as the soldier, is too tired even to take off his soaking clothes.

But considering the tremendous physical strain and handicaps these men endure, the correspondents seldom have to return because of illness. Those who do get sick usually buckle under some stomach ailment due principally to poor water. Most of the men come back hardened, lean and tough. They have lived with nature under extreme conditions. But I've painted a rather gloomy picture of the glamorous war correspondent. Of course there are times when he has his share of fun and laughs.

I recall once that soldiers and corre-

spondents gathered beside a fairly large pond which until recently had been held by enemy forces. Having eaten nothing but military fare for two months, we were discussing the possibility of fish being in the pond. Someone suggested fishing, but fishing tackle certainly is not part of a soldier's equipment. One of the correspondents hit on a brilliant plan.

The Chinese, on withdrawing from the particular area, had left behind a considerable number of hand grenades. The correspondent picked up one of these grenades, yanked the string and threw it into the pond. There was a tremendous explosion and as we came out from behind trees and other protective shields, lo and behold, a half-dozen good sized fish flopping around the banks of the pool. We had "fish a-la-grenade" that night.

As for excitement, the correspondent has plenty. On the front, excitement and danger walk hand in hand. I remember once we were heading out toward the front with a half-dozen soldiers over land only recently occupied. One of the men, who was only ten yards from me, kicked a land mine. It exploded and blew off both his legs. At the front you can only be a realist. It was lucky for me, unlucky for him.

Another time, I was with a party of men and we were working our way toward the front through tall grass. The group was made up entirely of correspondents and as it was summer, most of us wore only a shirt and a pair of shorts. Both my shirt and shorts wore white.

Suddenly, we heard the sound of a plane and looking up we saw the friendly red disks on the wings. But it was boring down on us at tremendous speed. And as we looked up at the plane we saw little blinking flashes and almost simultaneously the sound of whistling bullets. The plane had mistaken us for the enemy, probably because of my white shirt and shorts, and was firing on us.

Fortunately, there was a large mound—a Chinese grave—and we hid behind that. One of the men had thoughtfully brought a Japanese flag. We waved it frantically and the plane, after beginning a second dive at us, veered off. It was only a miracle that none of us were hit in that first burst of bullets. We must have offered a splendid target.

But not all at the front is hair-raising and nerve-wrecking. We would go sometimes to visit the wounded at the base hospitals to cheer the men in any way we could. We would go loaded down with candies and cigarettes and in five minutes they would be gone. We would sit by their cots and talk with them of

home, of things going on elsewhere, anything but the war. And when we left, they always would ask us to return, tomorrow.

There is pathos at the front too. Many times I have gone to bomb an enemy position. Many times I've seen the late Lieutenant Nango, ace of Japanese pilots, take off for a bombing expedition. We stood on the field and waved them away, wishing them luck, and praying for their safe return.

An hour would pass, maybe two, and someone with binoculars would call and point out, "Here they come". How we would strain our eyes and count each ship as it came into view. And how happy we would be, how the base commander and mechanics would sigh with relief, if all came back. But sometimes they wouldn't all return. You could see the commander age as he strained his eyes hoping against hope that his winglets would return. There would be no tears, for they are men, but the hearts of each, I know, were with their comrade who died for his country.

Among the correspondents too, there are some who haven't returned. Five men in my own agency, have died at the front, and to us they have died heroes' deaths. One of the men died while riding in a launch which struck a mine. Another died during an artillery duel. Death has even reached out to take the lives of several foreign correspondents.

Pembroke Stephens, of the London Daily Telegraph, and Sandron Sandri, and Italian correspondent representing the Stampa of Milan, both met their death while covering the current hostilities in China. These men carried no guns but they all were every bit the soldier.

Others who covered the war in China included H.R. Knickerbocker, famed correspondent of the International News Service, the veteran Jim Mills of the Associated Press, John Morris, Shanghai chief of the United Press, and a host from almost every country in the world. We even had a peer in our midst, Lord Killanin, representing Daily Express.

The experiences of the thousands of correspondents who have covered the China war, if written down, would fill volumes. I suppose I could go on talking about the experiences of myself and others for hours, but the time allotted to me is just about over and so I shall stop. But before parting with you, many of whom I think must know, let me tell you never to believe in the fable that a war correspondent's job is a cinch. I know that those who have come back will bear me out on this point.

The Foundation of Tokugawa Feudalism: Social Order in the 17th Century Japan

— History of Japan —

Courtesy KBS (The Society for International Cultural Relations)



ODA Nobunaga served the government centering in the Throne as the Right General of the Imperial Guards, Hideyoshi as Kwampaku. And now Iyeyasu was to carry on the administration of government as the shogun. In 1605, Iyeyasu was permitted by the Throne to appoint his own son, Hidetada, as his successor, but until his death he remained in control of shogunal authority with the aim of establishing a new order of unity, peace and stability. Establishing the seat of his power in Yedo—miles removed from the Imperial Court—he constructed an immense castle more imposing even than Hideyoshi's great fortress in Osaka. Iyeyasu styled his new and imposing headquarters, the bakufu. In order to establish the reason for the bakufu's existence, the Tokugawa claimed descent from the Minamoto stock and further claimed that the regime was preceded on the one found by Minamoto Yoritomo. In pursuance of the new order, it was necessary for Iyeyasu to bring under his direct control those daimyo who previously had been under the sway of Hideyoshi. In carrying this out, he recognized the necessity, first of all, to annihilate Hideyoshi's son, Hideyori, who continued to maintain the old Toyotomi position, although greatly reduced now, from his headquarters at Osaka Castle. As a preliminary move, the crafty Iyeyasu gave favored treatment to all daimyo who had supported him at Sekigahara, the decisive battle which turned out in favor of the Tokugawas. To these feudal lords whom he called "fudai-daimyo", or daimyo in hereditary vassalage to the Tokugawa, and to his own retainers, he leased out most of the important territories throughout the country, assigning lands at points of strategical importance, commanding the

main highways and towns. The other daimyo who were called "tozama-daimyo" or outside daimyo not under hereditary vassalage, were removed to remote places. After completing these fundamental and strategic political moves and after various issues created by crafty intrigues flared into hot dispute, the Tokugawa forces laid a siege to Osaka Castle and finally annihilated the house of Toyotomi. Then the Tokugawa bakufu promulgated the "Buké Hatto", or Samurai Law, which it had already prepared in advance, to control the daimyo and restrict their freedom by stipulating the duties, conduct and manners of the warrior class. The daimyo were permitted only the right to control affairs within their own feudatories. The construction of fortified castles and intermarriage between feudatories were strictly prohibited. In addition to these and many other restrictions and regulations, all the daimyo were ordered to keep a mansion in the shadow of the bakufu and to attend the "sankin-kotai", or alternate attendance. The object of these bakufu measures was to suppress the free growth and development of the daimyo and to force them to submit before the iron rule of the shogun.

After the basic principles and policies of the bakufu regime had been established and the direction for their enforcement had been set, Iyeyasu passed away in 1616. He was interred at Nikko which soon later became the Mecca of the bakufu. For here among the gigantic cryptomeria the third shogun, Iyemitsu, constructed a magnificent mausoleum, the Toshogu, in memory of Iyeyasu and made it serve as the symbol of the absolutism of the Shogunate to whose will all daimyo must submit.

Those who have visited Nikko have no

doubt noticed a rather unusual type of magnificence in the architecture of the Toshogu built, as we have said, to the memory of Iyeyasu. This imposing spectacle of architecture may be considered as a symbol of the enormous wealth which had been accumulated in Japan during the unification campaigns of Nobunaga, Hideyoshi and Iyeyasu as a result of driving foreign trade and remarkable economic progress within the country. It serves as a symbol particularly of the great concentration of wealth that took place around the Tokugawa bakufu. For as foreign trade became a strict monopoly of the bakufu from Iyeyasu's time the amount of wealth which was concentrated in the hands of the Tokugawa must have been beyond ordinary calculations.

The Tokugawa after their victory at Sekigahara, adopted various economic policies to serve as the basis of their political administration. They naturally placed the most strategic territories under their direct control and took possession of one-seventh of all the lands in the country. The excavation of mines and the conduct of foreign trade were made the monopoly of the bakufu. This policy followed, more or less, those of the Ashikaga, Nobunaga and Hideyoshi, but in a much more strengthened form. While strengthening their feudalistic control based on natural economy, they endeavored to exercise monopolistic control over commercial capital based on money economy. Here, then, were the two economic pillars of the bakufu, one based on money economy of which commerce was the source of wealth; the other based on natural economy of which agriculture was the source of wealth. The first, if allowed to develop unrestricted

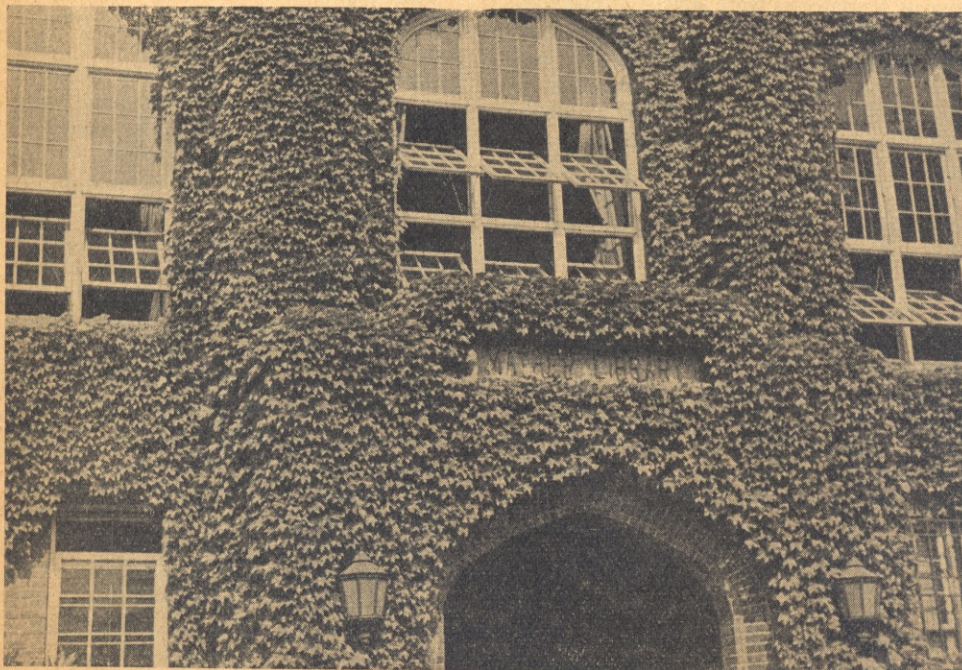
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St. Paul's University

— CHRISTIAN INSTITUTES OF LEARNING — IN JAPAN

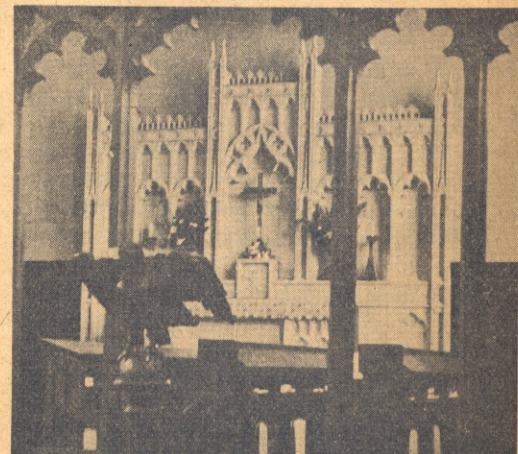
St. Paul's University and Tokyo Women's Christian College



ST. Paul's University boasts of being among the oldest universities in Japan, inaugurated in 1874. It started out as a little private school of learning in the home of Channing Moore Williams of the American episcopal church mission.

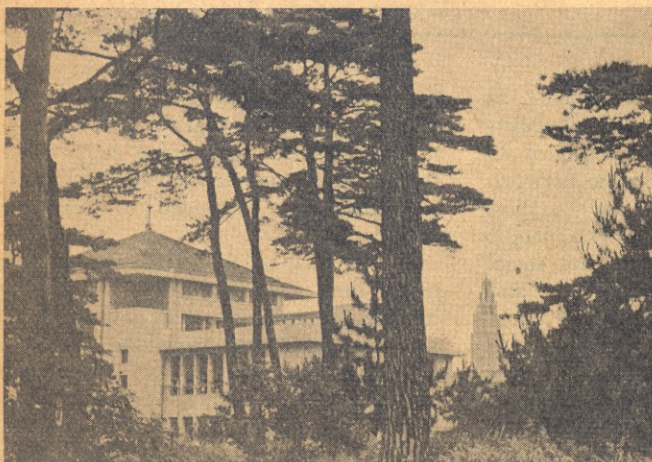
Today the school has evolved into a fairly good sized university with a student body of over 1700, under the presidency of Dr. C.S. Reifsnider and Dr. Ikuzo Toyama.

The library building attached to the main school building is the donation made by the son of Mr. Samuel Livingston Marther.





The Tokyo Women's Christian College was founded in 1918 by the Christian mission of America and Canada to contribute to the higher education of Japanese women based on Christianity. At its initial period the university was headed by the late Dr. Inazo Nitobé, an illustrious worker for the betterment of America Japan relations, and today, by Dr. Tetsu Yasui, a well-known women educator. The student body consists of about 400 girls. The graduates of this college are found active in the fields of education, social work, journalism, factories, meteorological observatory, radio, tourist bureaus, and hospitals.



IN JAPAN

(extract from the broadcast of July 1, 1940)

by Trevor Leggett, outstanding English Student of Judo (or Jujitsu), an art of self-defence indigenous to Japan



JUDO

noon sun pleasantly and give an atmosphere of lightness and airiness to the whole place.

Just in front of us a man is getting to his feet, —yes, that was the bang you heard, his opponent threw him. But he isn't a bit hurt. For one thing, he is an expert at falling, and knows how to turn his body and what to do to ensure that his muscles take all the shock of the fall, and for another, the whole floor is sprung, so that even a slight jump will make it give. Now suppose we take a look at him as he moves up to his opponent who is waiting for him.

They are both wearing a white jacket and trousers of strong but soft material, and a black belt. They take hold very quickly and lightly, seeming just to touch each other, and immediately begin to move rapidly about the floor. They don't tug or push each other, they don't strain violently, —that would endanger their own balance. They're just trying to find an opportunity. Then then it comes . . . an incautious step, and one of them describes a halfcircle through the air and comes down, seemingly hurled to the ground with tremendous force. But he's up on his feet again at once, and off they go once more.

You probably didn't see the technique, —it was rather quick, and anyway we needn't go into that now. But suppose we take the general atmosphere of the place, what impresses one most is the feeling of quiet, almost of solemnity, pervading it. Those who are not playing don't lounge about and chatter; they sit or stand upright, and there is no laughing or joking. The faces of the

players themselves express complete concentration. If you play Judo yourself you will know that is the only way, —it is far too potent a thing to be taken lightly or treated as a toy.

Another thing that will strike you is the politeness and formality surrounding the practice of the art. The two players salute each other with the deep Japanese bow. Over there you can see one of the head teachers with an absolute novice, about to begin a lesson. They start off just the same with the ceremonial bow, —in that way the novice shows his respect for the teacher, and the teacher also respects him as a devotee of the art, no matter how great the disparity of skill.

Everyone in the class goes at it hard during the whole practice, and hardly a word is exchanged from beginning to end, except for a few brief sentences now and then from the teacher, always very much to the point. The teacher himself goes to have his bath a few minutes before the end of the practice. He may then chat to the Captain for a few minutes, and drop a few words of advice, and then takes his leave. The practice is over.

And immediately everyone relaxes. All their natural Japanese cheerfulness comes out. The practice is over, and you can smoke and talk freely, and joke as much as you like. In the next room is a huge bath of steaming hot water where one can soak, and afterwards return to cool off clad in nothing but a towel. Some tea and cakes are brought in, and you can spend a pleasant half hour with some of the jolliest, kindest, and most unaffected friends you could meet anywhere in the world.

The idea of this little talk is to give you some notion of Judo as it is practised in Japan itself, together with one or two side-lights which it gives on things Japanese generally.

Probably most of those listening to me have heard of Judo, or Jujitsu as it is still widely known, and they will, I dare say, have the popular conception (which as it happens is a true one as far as it goes) of an extremely fast, delicate, and effective method of selfdefence. It is all that,—but a great deal besides.

Maybe a good introduction would be to ask you to walk with me into the main practice hall of the Kodo-kwan, the Headquarters of Judo in Japan. As we round the corner you will probably be startled by a tremendous bang, and feel the floor shake slightly, but you needn't mind that.

You see before you a great hall, nearly square, with a very high roof. The floor is covered with smooth tatami, or Japanese straw mats, which reflect the after-

HISTORY OF JAPAN

(Continued from page 5)

would develop into modern capitalism and bring a feudal society to ruin. The second alone was impossible with society already so far advanced economically. In trying to maintain these two contradictory forms of economy on a rational basis can we note in the *Tokugawa bakufu* a glaring inconsistency of motives. Allowed to work according to natural laws, the system would not work; and so to make it work, the *bakufu* built an imposing

mausoleum in memory of *Iyeyasu* at Nikko to serve as a symbol of *Tokugawa* absolutism and the spiritual basis of its regime. It created a nationwide network of laws which regulated the smallest conduct of every Japanese. The people were classified into four distinct social classes the samurai, farmer, artisan, and merchant—and by maintaining this social system with an iron hand, the *Tokugawa* sought to arrest the processes of change and preserve a social order in which they were supreme. The enforcement of this absolute policy was placed in the hands of the warrior class; and in the fact that

this system created a vast, unproductive, semi-idle, consumer class of some two million may we discover a very fundamental social reason for the peculiar culture that was produced in the Yedo period.

It was such an age that continued for more than two centuries of national hermitage, and as we shall observe in our next lecture, it was from the very start foredoomed to failure, for the energies of the people built up through several centuries of maritime expansion were not to remain imprisoned within the narrow confines of these islands.

—“LIFE ON THE MIKE” feature—

July 8th, at the Imperial Hotel

Centre—Kiyoshi Nakahama

Right—Mrs. Thomas W. Whitfield

Left—Mrs. Joseph C. Grew, Wife of the American Ambassador to Tokyo

Nakahama “You see the mike is hidden in there, just inside these flowers.”

Mrs. Grew (left) “Dear me! isn't that a clever idea!”

—a snap taken from the dinner party held in honor of Mr. & Mrs. Whitfield—

Life on the Mike

Remarkable Episodes of the Century



(Below)

Mr. Willard D. Whitfield, a character of this tale, pursuing his brilliant career on the Public Relation Staff of NBC of Radio City, New York.

THE Broadcasting Corporation of Japan is offering a new radio feature using the function of microphone to its utmost degree.

This new feature has been named “Life on the Mike”, meaning to transmit life in Japan in its varied shapes and attitudes as it appears on the microphone, set amidst all sorts of parties and gatherings, many of them cosmopolitan in nature, or amidst all types of public entertainments, sport-events, mountain climbing, beaches, etc.

The following is a story picked up recently by our mike:

Remarkable Episodes of the Century

REEL. I. SUNDAY, JUNE 27, 1841.

From the logbook of the Captain of the Bark John Howland: “South-eastern wind. An isle is visible. At 1 PM sent out 2 sail boats to investigate the existence of sea turtle. Discovered and rescued 5 men in distress on the isle. Unable to understand anything from them beyond their being hungry. The isle is situated in the Latitude 30.31 N.”

Those 5 men mentioned in the captain's logbook were Japanese pioneers who sailed out of the country against the law which was then being enforced by the Tokugawa Government. Those 5 young brave souls dared to cross the Pacific aboard a small sail boat, but became shipwrecked, stranded upon some unknown isle, and were on the verge of starvation, John Manjiro (or Nakahama Manjiro) being one of them. And that was the start of the singular human bondage that brought Captain Whitfield and John Manjiro close together.

REEL II. HOW LIFE WENT WITH THE TWO.

The following is an extract from the radio broadcast recently made by the great-grand-child of Captain Whitfield.





The John Howland—a memorable boat which rescued the lives of John Manjiro and four other Japanese men

MY great-grandfather then remarried and took Manjiro Nakahama into his new home as one of his own, and in February of 1844, Manjiro entered a school to study navigation, surveying and kindred subjects, later graduating with honours. Manjiro shipped on a Bark out of New Bedford at one time and was made second-in-command, and when he returned to New Bedford in 1849 his share of the profits amounted to three hundred and fifty dollars.

The gold rush in California attracted this boy and he was able to increase his savings to about six hundred dollars and he sailed to Honolulu where he found the boys that had been left there. Two of the boys agreed to accompany him to Japan even though they knew the punishment would be death when they arrived, for the ports were not then open to foreign trade and one would suffer for leaving the land and returning. In 1850 Manjiro and his two friends at Honolulu made an agreement, with a whaling captain to take them as far as a group of islands near Japan and Manjiro bought a longboat, naming it the Adventurer. This boat they shipped along with them and put it over the side and rowed ashore. When they landed the following morning they were arrested and were questioned many times by the local authorities. They were then sent to the principal city by these officials and were treated with every courtesy and given the best of food, and of money and clothing and so fourth. The Lord of his division of the country then summoned Manjiro to his residence and privately questioned him about the Government of the United States and so forth. Then Manjiro was taken to Nagasaki and lodged in prison. Finally, after much deliberation he was allowed to go to his home, and he had not been there for more than three or four days when

he was summoned to the Lord's Castle, and given an appointment and the right to wear a sword. On December 1853 Manjiro was made a direct assistant of the Shogun, one reigning authority of Japan at that time, and given the right to wear two swords, and the privilege of having audiences with the Shogun, himself.

In 1854 Commodore Petry came to Japan with the purpose of opening the ports of Japan to foreign trade. The question arose as to whether Manjiro Nakamura should serve as interpreter and it was discussed in high circles. It was finally decided however that Nakahama should not be used, and he therefore acted only as an assistant. However, the government found his services valuable in countless ways. In later years he translated the famous "Bowditch's Navigator" into Japanese, served the government as instructor in naval tactics, whaling, English and accompanied official missions to the United States.

When the first Japanese warship, the Kanrin Maru sailed into the harbor of San Francisco, more than eighty years ago, Californians were astonished to find that there was a Japanese among them who could speak English, and speak it well! Manjiro was on a board and was official interpreter of the crew of their warship. Later he became an important figure in Japanese history, and today this story that I have related to you in part is known by all Japanese school children".

REEL III. JUNE 4, 1918.

The European War was towards its end, but the war-cries and the sound of shells have not yet quite died down. Just that time, America was celebrating her Day of Independence. On that day, a

memorable event was taking place in the town of Fairhaven. 48 years had elapsed by that time after the rescue of John Manjiro by Captain Whitfield. Both of the dramatic figures were dead by then.

Manjiro's eldest son who was always grateful to the native land of the one who saved the life of his father, dedicated a celebrated Japanese sword through the care of Viscount Kikujiro Ishii who was just then heading to Washington as Japan's diplomatic envoy. That memorable event we just referred to as taking place in Fairhaven on July 4th was this dedication ceremony solemnly being performed of this gift of sword from a grateful heart.

REEL IV. JULY 8, 1940. THE IMPERIAL HOTEL, TOKYO.

A dinner in honor of Mrs. Thomas W. Whitfield, (grandchild of Captain Whitfield,) and Mr. Wilfrid D. Whitfield and Mrs. Allie W. Omev, (grandchildren of Captain Whitfield), was being given by Mr. & Mrs. Kiyoshi Nakahama, grandchildren of Manjiro.

Attended by Joseph Clark Grew, American Ambassador to Tokyo and Mrs. Grew, the dinner went on in an happy atmosphere of international friendship. We may remind you that our mike transmitted this lovely scene to you last time.

Incidentally, Mr. Willard D. Whitfield is on Public Relation Staff of the National Broadcasting Corporation and Mr. Kiyoshi Nakahama is with the Tokyo Oji Paper manufacturing Company. Mr. Whitfield came to Japan to attend the summer school.

REEL V. 1940.

The following is a part of the radio address delivered by Kiyoshi Nakahama to the memory of John Manjiro his great-grandfather :

"Such a fine friendly feeling between two families should be an example for both countries to follow. Now that all the world is going through troubled times, America and Japan must become close friends and work together to a mutual understanding. It is my hope that both the United States of America and Japan will continue on friendly relations for a long time and that the future will see an even greater understanding between the people of the East and West".

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西南アジア向放送

コールサイン 周波数 波長
J Z K 一五二六〇キロサイクル 一九米七九

放送時間

日本時間午前〇〇〇 — 一〇〇〇
GMT 一五〇〇 — 一六〇〇
ラングーン、カルカッタ
前日午後九・三〇 — 一〇・三〇
コロンボ、ボンベイ
前日午後八・三〇 — 九・三〇
カブール
前日午後八・〇〇 — 九・〇〇
メツカ、アデン、トルコ
前日午後六・〇〇 — 七・〇〇

六日 日
前〇八 合唱
〇四〇 軽音楽—渡邊良とその樂團
七日 月
前〇八 器樂
〇四〇 音楽(國內放送録音)
八日 火
前〇八 箏曲
〇四〇 通信(ヒンズー語)
九日 水
前〇八 行進曲
〇四〇 管絃樂
十日 木
前〇八 時事問題解説
〇四〇 尺八
十一日 金
前〇八 マンドリン合奏
〇四〇 通信(ビルマ語)
十二日 土
前〇八 時事問題解説
〇四〇 行進曲
十三日 日
前〇八 管絃樂
〇四〇 音楽(國內放送録音)
十四日 月
前〇八 三曲
〇四〇 行進曲
十五日 火
前〇八 ヴァイオリン獨奏
〇四〇 通信(ヒンズー語)
十六日 水
前〇八 合唱
〇四〇 管絃樂
十七日 木 神嘗祭
前〇八 時事問題解説
〇四〇 箏曲
十八日 金

前〇〇 開始
〇〇三 日本語ニュース
〇〇八 演藝・音楽又は講演・時事問題解説(木・土曜)
〇二五 英語ニュース
〇四〇 演藝・音楽
〇四五 ビルマ語ニュース(月・水・金曜)
〇五五 ヒンズー語ニュース(火・木・土曜)
〇五五 終了アナウンス・国歌
一〇〇 終了

一日 火
前〇八 管絃樂
〇四〇 通信(ヒンズー語)
二日 水
前〇八 新日本音楽
〇四〇 行進曲
三日 木
前〇八 時事問題解説
〇四〇 輕音楽
四日 金
前〇八 管絃樂
〇四〇 行進曲
五日 土
前〇八 時事問題解説
〇四〇 三曲

前〇八 佛教音樂
〇四〇 行進曲
十九日 土
前〇八 時事問題解説
〇四〇 管絃樂
二十日 日
前〇八 器樂
〇四〇 輕音楽—佐野鋤とその樂團
二十一日 月
前〇八 三曲
〇四〇 尺八
二十二日 火
前〇八 行進曲
〇四〇 通信(ヒンズー語)
二十三日 水
前〇八 管絃樂
〇四〇 雅樂
二十四日 木
前〇八 時事問題解説
〇四〇 ヴァイオリン獨奏
二十五日 金
前〇八 行進曲
〇四〇 通信(ビルマ語)
二十六日 土
前〇八 時事問題解説
〇四〇 管絃樂
二十七日 日
前〇八 ギター獨奏
〇四〇 新日本音楽
二十八日 月
前〇八 管絃樂
〇四〇 ピアノ獨奏
二十九日 火
前〇八 行進曲
〇四〇 通信(ヒンズー語)
三十日 水
前〇八 器樂
〇四〇 三曲
三十一日 木
前〇八 時事問題解説
〇四〇 管絃樂

十日 木
後〇三 軍歌
十二日 土
後〇三 合唱
十五日 火
後〇三 戦況月報
十七日 木 神嘗祭
後〇三 講演(日本語)「南洋在住同胞諸君へ」—南國産業專務取締役、有村貫一
十九日 土
後〇三 流行歌
二十二日 火
後〇三 軍歌
二十四日 木
後〇三 流行歌
二十六日 土
後〇三 講演(日本語)「南洋の同胞へ」—臺灣銀行横濱支店長、有元剛
二十九日 火
後〇三 軍歌
三十一日 木
後〇三 歌謡曲

懐しい母國の香り
西京正代
布哇向放送は引續き聴取状況頗る良好にて在留民の喜びは非常なるにて毎日樂しみにして居ります。
「カン、カン、カン、こちらは東京でございます。布哇の皆様如何でございます。東京は今朝から雨が降つて居ります。なんとといふアナウンサー氏のなつかしいお言葉でせう。遠い海外にある私共は、此一言だけでも母國の味、香りを深く感じるので御座います。かて、加へて三味線、お琴、尺八等の音色が入つて來ると實にたまらないなつかしさを覺えます。どうぞ時々長唄、清元、小唄、歌澤などもおきかせ下さいませ。」
布哇ホルル、
並木藤太郎

お便りの頁
氣持ちよい日本語のア
ナウンス
歐洲戦争の飛沫を受けたのでございませうか、今年一月一日限りホルルに二ヶ所、ヒロ、加哇島四ヶ所の日本語放送局より一切日本語のニュース放送が許されなくなりました。それで貴所からの放送のみにて日本語のニュースを聴くことが出来るのでございます。少しも雑音が入りませず、明瞭に聴えますので恰度ホルル、からのを聴いてゐる様で愉快でございます。
布哇に生れましてもやはり血はあらそへないものでございます。二世も三世も未だ見ない日本に憧れて居りますものですから、日本からの放送を熱心に聴いて居ります。
不思議なことに、こちらではジャズや布哇音楽を好かない様でございます。最初の晩も布哇音楽が放送されますと、布哇へ向けて布哇音楽は意味ないわなど、近所から聴きに來て居りました娘さん達が口を揃へて云つて居ました。この頃は當地では日本藝道が盛んに流行して居りますので、若い人達がみな日本趣味になつて居ります。
日本語のニュースも殆んど全部の人に解ららうございます。日本のアナウンサーはとてもお上手で言葉が

レコード

布哇向放送

コールサイン 周波数 波長
J Z K 一五二六〇キロサイクル 一九米七九

放送時間

日本時間 午後四・〇〇—五・〇〇
GMT 七・〇〇—八・〇〇
布哇前日 午後八・三〇—九・三〇

後四〇〇 開始
 〓四〇三 日本語ニュース
 〓四二八 演藝・音楽又は講演・時事問題解説(火曜)又は郷土便り(月曜)
 〓四三六 演藝・音楽又は子供の新聞(水・土曜)
 〓四三五 英語ニュース
 〓四四七 演藝・音楽
 〓五〇〇 終了アナウンス・国歌

七日月

後四一八 行進曲
 〓四二八 郷土便り
 〓四四五 端唄

八日火

後四一八 筆曲
 〓四二八 時事問題解説
 〓四四五 マンドリン合奏

九日水

後四一八 義太夫—竹本越駒
 〓四四五 小唄

十日木

後四一八 音楽(国内放送録音)
 〓四四五 行進曲

十一日金

後四一八 ラヂオ・コント「秋まつり」
 〓四四五 行進曲

十二日土

後四一八 童謡
 〓四二八 子供の新聞
 〓四四五 芝居斬子

十三日日

後四一八 俗曲
 〓四四五 行進曲

十四日月

後四一八 俚謡
 〓四二八 郷土便り
 〓四四五 管絃樂

十五日火

後四一八 波止場通信
 〓四二八 時事問題解説
 〓四四五 端唄

十六日水

後四一八 対談(日本語)「二世と東京生活」—牧野勲(布哇報知)
 〓四四五 山下草園(日布時事)
 〓四四五 行進曲

十七日木 神嘗祭

後四一八 音楽(国内放送録音)
 〓四四五 雅樂

十八日金

後四一八 浪花節—藤々木米若
 〓四四五 小唄

十九日土

後四一八 軍歌
 〓四二八 子供の新聞
 〓四四五 管絃樂

二十日日

後四一八 音楽(国内放送録音)
 〓四四五 俚謡

二十一日月

後四一八 行進曲
 〓四二八 郷土便り
 〓四四五 三味線

二十二日火

後四一八 行進曲
 〓四二八 時事問題解説
 〓四四五 尺八

二十三日水

後四一八 波止場通信
 〓四二八 行進曲
 〓四四五 管絃樂

二十四日木

後四一八 漫才—王孫一郎、ワカナ
 〓四四五 小唄

二十五日金

後四一八 講演(日本語)「靖國神社臨時大祭に當りて」—海軍少將 金澤正夫
 〓四四五 郷土便り(北陸地方)

二十六日土

後四一八 新日本音楽
 〓四二八 子供の新聞
 〓四四五 行進曲

二十七日日

後四一八 落語—柳家金語楼
 〓四四五 座談會(英語)「私達の東京生活」—曾見高等女學校在學 ハワイ二世

二十八日月

後四一八 童謡

北米西部向(續き)

二十九日火

後三〇〇 管絃樂—東京放送管絃樂團
 〓三〇五 軍歌
 〓三二五 郷土便り(北海道地方)

三十日水

後三〇〇 傳説オペレッタ「カチカチ山」—古賀政男作曲
 〓三〇〇 講演(英語)—二世の時間

支那・南洋向放送

三十日水

後四一八 歌謡曲—三門順子
 〓四四五 管絃樂

三十一日木

後三〇〇 合唱—日本放送合唱團
 〓三〇〇 日本歴史シリーズ
 〓三〇五 無敵日本陸軍(陸軍士官學校より)

支那・南洋向放送

特別送信 J J Z I J J A K
 コールサイン 周波数 波長
 J J Z I J J 一八〇〇キロサイクル 二五米四二
 J J A K 九五三五キロサイクル 三米四六
 八七五〇キロサイクル 三四五米

放送時間

日本時間午後 九〇〇—一・三〇
 GMT 當日一二・〇〇—一四・三〇
 比 律 賓 當日午後 八・〇〇—一〇・三〇
 シンガポール 當日午後 七・二〇—九・五〇
 印度標準時 當日午後 五・三〇—八・〇〇
 シドニー、メルボルン 當日午後一〇・〇〇—一二・三〇

後九〇〇 開始
 〓九〇五 日本語ニュース
 〓九二〇 時事問題解説(日・水・金)
 〓九三五 郷土便り(月)
 〓九四〇 演藝・講演(火・水・土)
 〓九四五 英語ニュース
 〓九六〇 演藝・音楽
 〓九七〇 演藝・音楽
 〓九八〇 演藝・音楽
 〓九九〇 演藝・音楽
 〓一〇〇〇 演藝・音楽
 〓一〇一〇 演藝・音楽
 〓一〇二〇 演藝・音楽
 〓一〇三〇 演藝・音楽
 〓一〇四〇 演藝・音楽
 〓一〇五〇 演藝・音楽
 〓一〇六〇 演藝・音楽
 〓一〇七〇 演藝・音楽
 〓一〇八〇 演藝・音楽
 〓一〇九〇 演藝・音楽
 〓一一〇〇 演藝・音楽
 〓一一一〇 演藝・音楽
 〓一一二〇 演藝・音楽
 〓一一三〇 演藝・音楽
 〓一一四〇 演藝・音楽
 〓一一五〇 演藝・音楽
 〓一一六〇 演藝・音楽
 〓一一七〇 演藝・音楽
 〓一一八〇 演藝・音楽
 〓一一九〇 演藝・音楽
 〓一二〇〇 終了

一日火

後九〇〇 戦況月報

三日木

後九〇〇 軍歌

五日土

後九〇〇 軍歌

八日火

後九〇〇 國民歌謡

南米向放送

コールサイン 周波数
 J Z J K 一五・一六〇キロサイクル
 J Z J K 一一・八〇〇キロサイクル
 波長 一九米七九
 二五米四二

放送時間

日本時間午前 六・三〇—七・三〇
 GMT 前日二・三〇—三・三〇
 アルゼンチン 前日午後 三・三〇—六・四〇
 ブラジル 前日午後 六・三〇—七・三〇

前六五 開演
 ●六五 ボルトガル語ニュース
 ●六五 (月・水・金)
 ●六五 スペイン語ニュース
 ●六五 (火・木・土)
 ●六五 講演又は演藝・音楽(日
 曜は前六・三五より)
 ●六五 日本語ニュース
 ●六五 郷土便り、又、音楽
 ●六五 終了アナウンス・国歌
 ●七五

一日 火

前六五 日本語講座(西語)―オレス
 テ・ヴァツカリー、エン・ヴ
 アツカリー
 ●七五 俚語

二日 水

前六五 管絃樂―東京放送管絃樂團
 ●七五 講演(日本語)「戦場の體驗
 を語る」―東京陸軍病院療養
 中の勇士

三日 木

前六五 音楽(國內放送録音)
 ●七五 郷土便り(中國地方)

國際部通信

今般當放送協會國際部第一課長佐藤泰一郎氏は、南米、北米に於ける我が海外放送聴取状況其他を實地調査のため去る七月下旬横濱出帆の水川丸で鹿島立ちしました。氏は約半年の豫定で、ヴァンクーヴァー、シヤトル、ニューヨーク、リオデジャネイロ、ブエノスアイレス其他の各都市を訪れます。

四日 金

前六五 合唱―日本放送合唱團
 ●七五 軍歌

五日 土

前六五 音楽(國內放送録音)
 ●七五 郷土便り(東北地方)

六日 日

前六五 輕音樂―渡邊良とその樂團
 ●七五 箏曲

七日 月

前六五 音楽(國內放送録音)
 ●七五 時事問題解説

八日 火

前六五 日本語講座(西語)―オレ
 ステ・ヴァツカリー、エン・
 ヴアツカリー

九日 水

前六五 通信(葡語)
 ●七五 尺八

十日 木

前六五 獨唱―東海林太郎
 ●七五 郷土便り(四國地方)

十一日 金

前六五 音楽(國內放送録音)
 ●七五 講演(日本語)「南米と日本・
 工藝品」―小町和三郎
 (商工省技師)

十二日 土

前六五 講演(西語)「水産日本」―ペ
 ルーリマ、サンマルコ大學
 助教、エンリク・デル・リ
 ラール
 ●七五 郷土便り(關東地方)

十三日 日

前六五 音楽(國內放送録音)
 ●七五 俚語

十四日 月

前六五 流行歌
 ●七五 時事問題解説

十五日 火

前六五 日本語講座(西語)―オレ
 ステ・ヴァツカリー、エン・
 ヴアツカリー

十六日 水

前六五 小唄
 ●七五 俚語

十七日 木

前六五 神嘗祭
 ●七五 歌謡曲―由利あけみ
 ●七五 講座(日本語)「十月の母國
 便り」―吉屋信子

十八日 金

前六五 音楽(國內放送録音)
 ●七五 郷土便り(東海地方)

十九日 土

前六五 全國音韻集
 ●七五 端唄

二十日 日

前六五 輕音樂―佐野鋤とその樂團
 ●七五 講演(日本語)「兵士と母」―
 林美美子

二十一日 月

前六五 管絃樂―日本放送管絃樂團
 ●七五 時事問題解説

二十二日 火

前六五 日本語講座(西語)―オレ
 ステ・ヴァツカリー、エン・
 ヴアツカリー

二十三日 水

前六五 郷土便り(九州地方)
 ●七五 音楽(國內放送録音)

二十四日 木

前六五 雅樂
 ●七五 器樂
 ●七五 日本歴史シリーズ
 ラール

歐羅巴向(續き)

前四二五 雅樂
 ●四四五 器樂
 ●四四五 日本歴史シリーズ
 ●四四五 行進曲

十八日 金

前四二五 音楽(國內放送録音)
 ●四四五 合唱
 ●四四五 行進曲

十九日 土

前四二五 器樂
 ●四四五 講演(伊語)「日本の秋の花」
 ―サルパトリー・メルジエ
 ●四四五 物語(英語)
 ●四四五 管絃樂

二十日 日

前四二五 行進曲
 ●四四五 講演(獨語)「東京の便り」―
 ドクトル・フリードリッヒ・
 セツケル
 ●四四五 輕音樂―佐野鋤とその樂團
 ●四四五 合唱

二十一日 月

前四二五 管絃樂―日本放送交響樂團
 ●四四五 ピアノ獨奏
 ●四四五 日本語講座―松宮彌平
 ●四四五 通信(佛語)

二十二日 火

前四二五 合唱
 ●四四五 管絃樂
 ●四四五 ヴァイオリン獨奏―江藤俊
 哉
 ●四四五 講演(英語)「秋の日本のス
 ポーツ」―東京朝日新聞運動
 部長山田午郎

二十三日 水

前四二五 音楽(國內放送録音)
 ●四四五 講演(獨語)「日本女性風俗
 シリーズ」―マーグリット・
 マーラー
 ●四四五 物語(英語)「アメリカ旅行
 記」―市河晴子
 ●四四五 チェロ獨奏

二十四日 木

前四二五 獨唱―長門美保
 ●四四五 ヴァイオリン獨奏
 ●四四五 行進曲
 ●四四五 器樂

二十五日 金

前四二五 管絃樂
 ●四四五 合唱
 ●四四五 音樂
 ●四四五 講演(佛語) 元巴里駐在武
 官、陸軍少將、土橋勇逸

二十六日 土

前四二五 行進曲
 ●四四五 通信(伊語)
 ●四四五 室内樂―鈴木クワルテット
 ●四四五 マンドリン合奏

二十七日 日

前四二五 國民歌
 ●四四五 シロホン獨奏
 ●四四五 長唄
 ●四四五 文化ニュース(佛語)

二十八日 月

前四二五 音樂(國內放送録音)
 ●四四五 「母國伊太利の皆様へ」(伊
 語)―横濱イタリ人クラブ
 兒童

二十九日 火

前四二五 管絃樂―東京放送管絃樂團
 ●四四五 ピアノ獨奏
 ●四四五 管絃樂―東京放送管絃樂團
 ●四四五 合唱
 ●四四五 音樂(國內放送録音)
 ●四四五 講演(英語)「日本便り」―深
 谷原一

三十日 水

前四二五 管絃樂―東京放送管絃樂團
 ●四四五 「私達の番組」(獨語)―ドイ
 ツ人小學校兒童
 ●四四五 行進曲
 ●四四五 輕音樂

三十一日 木

前四二五 音樂(國內放送録音)
 ●四四五 ピアノ獨奏
 ●四四五 傳説オペレッタ 「カチカチ
 山」
 ●四四五 日本歴史シリーズ

敬告中國聽戶各位

本電台自從昭和十二年八月二十三號開始用中國話播音以來，專以向

惠聽諸位報告靈敏正確的新聞為主旨，迄今業已將屆三年。敝同人等雖然終日孜孜，勉竭棉薄，但是自審仍難免有掛一漏十之嘆。幸承

惠聽諸位，不加捐棄，

惠賜傾聽，時錫針砭，用匡不逮，實在叫做同人等又感戴又抱歉。本電台為仰副

惠聽諸位之盛情和期待起見，從去年七月一號起，特將聽音節目，廣為擴張，將播音時間，也大加延長，

每天夜間從日本時間下午十點起，開始播音，首先把當晚播音節目，逐一報告一遍，然後就繼續播音通信，演講，中外音樂，戲劇，以及當天重要新聞之報

告等，直播音到日本時間下午十一點三十分為止。所用電波，除仍舊沿用五十赫羅周短波以外，並且兼用一百五十赫羅周長波，向東亞全圖，廣為播送，至關於播音內容自當廣泛徵求各方面大家之卓見，以及惠聽諸位之雅意，逐漸加以改善，務期精益求精，善愈加善。尚希

惠聽諸位對於惠聽之情形，時賜指教，俾本電台有所借鏡。或者對於本電台播音內容或時間等有何期望，以及對於日本之文化音樂等類有何冀求，統乞不棄，時賜指針。本電台自當竭力仰承

尊意，力圖改良，不惟使本電台可以成就報道之天職，抑且可以請

惠聽諸位得一座右良友，倘承惠函，即請直寄「日本東京中央放送局國際部」。本電台對於

惠聽諸位，自當按月奉寄本電台播音節目表，即請將尊址詳細示知是荷，茲將本電台之呼號，周率，波長開列如左：

【短波】
呼號 JZJ
周率 一一八〇〇キロサイクル
波長 二五米四二
呼號 JZI
周率 九五三五キロサイクル
波長 三一米四六

【長波】
呼號 JOAK
周率 八七〇
波長 三四五米

播音時間是從日本時間下午十點到十一點三十分
(短波長波同時放送)

十月中主要預定節目

除去星期六以外，每日從下午十點零五分鐘起廣播中國語通信，這種通信都是由本放送協會所編輯，乃以使諸位認清東亞新事態之真象與理想為宗旨。

一號	星期二	下午十一點零五分鐘	管絃樂—東京放送管絃樂團	七號	星期一	下午十一點零五分鐘	鋼琴
二號	星期三	下午十一點零五分鐘	音樂	八號	星期二	下午十一點零五分鐘	獨奏—井上闌子
三號	星期四	下午十一點零五分鐘	合唱—日本放送	九號	星期三	下午十一點零五分鐘	新日本音樂
四號	星期五	下午十一點零五分鐘	合唱團	十號	星期四	下午十點十分鐘	獨唱
五號	星期六	下午十一點零五分鐘	輕音樂	十一號	星期五	下午十一點零五分鐘	演奏
六號	星期日	下午十一點零五分鐘	音樂	十二號	星期六	下午十一點零五分鐘	音樂
				十三號	星期日	下午十一點零五分鐘	流行歌
				十四號	星期一	下午十一點零五分鐘	音樂
				十五號	星期二	下午十一點零五分鐘	管絃樂—中央交響樂團
				十六號	星期三	下午十一點零五分鐘	歌謠曲—由利明美
				十七號	星期四(神嘗祭)	下午十一點零五分鐘	音樂
				十八號	星期五	下午十一點零五分鐘	管絃樂
				十九號	星期六	下午十一點零五分鐘	輕音樂
				二十號	星期日	下午十一點零五分鐘	管絃樂—日本放送交響樂團
				二十一號	星期一	下午十一點零五分鐘	提琴獨奏
				二十二號	星期二	下午十點四十分鐘	演講
							敬告南洋華僑諸君—橫濱中華會館理事長陳洞庭
				二十三號	星期三	下午十一點零五分鐘	獨唱—長門美保
				二十四號	星期四	下午十一點零五分鐘	音樂
				二十五號	星期五	下午十一點零五分鐘	室內樂
				二十六號	星期六	下午十一點零五分鐘	管絃樂
				二十七號	星期日	下午十一點零五分鐘	音樂
				二十八號	星期一	下午十一點零五分鐘	軍歌
				二十九號	星期二	下午十一點零五分鐘	管絃樂—東京放送管絃樂團
				三十號	星期三	下午十一點零五分鐘	音樂
				三十一號	星期四	下午十一點零五分鐘	合唱—日本放送
							合唱團

中華民國二十九年十月 第五十一號

對華廣播節目

日本放送協會

日本的國民精神總動員運動

日本這次適逢中國事變，政府開始國民精神總動員的一大運動，爲要達成目的起見，曾經在昭和十二年組織國民精神總動員中央聯盟作，作爲運動的外廊團體。當昭和十二年十月十二號舉行結成典禮時所發表的聲明，他的宗旨大致說是：政府有鑑於時局，這次開始國民精神總動員運動，就要本於尊嚴的團體，更加一層努力振刷盡忠報國的精神，把這精神實踐於日常生活上以期貫徹運動的目的，這不外就是根據國民的總意舉辦而推行的。吾等這次結成國民精神總動員中央聯盟，奉戴聖旨，本於國體的本義，通國一心，堅忍持久，克服時艱，達成皇國的大使命以期扶翼皇運，云云。這國民精神總動員中央聯盟，分別設置會長，理事長各一名，理事二十二名，和幹事二名，全國主要各團體全體加入聯盟，作會員，在此組織之下開始大規模的國民運動。從來內外情勢刻々變化，要求強化組織的輿論因此也擴大起來，政府鑑於如此情形，直到昭和十四年二月當平沼內閣的時候，決定改組馬上施以強化工作，就是，把原來是一種民間機構的那中央聯盟改組擴充，同時爲要更加一層緊密和政府聯絡，以資官民一途實踐宗旨，達成十分的實踐起見在內閣內部設立官民合同的國民精神總動員委員會，竟把企業和指導兩方面統歸一元，這委員會推戴國務大臣(文相)作委員長，由關係各廳勅任官，中央聯盟首腦者，貴衆兩院議員以及在民間有學識經驗的人士裡頭選任委員四十名乃至五十名。

以上就是日本國民精神總動員運動的概略。

這種運動的演進當然之結果已竟步入國民生活刷新運動。竟至昭和十四年八月八號議決設定「國民生活日」這就是所謂「興亞奉公日」，就是每逢月之一號，全國民一齊向興亞戰士和陣亡興亞戰士，致感謝之熱忱，同時自肅自戒，除去斷酒斷煙以外並且極度節儉日用，免除冗費，思念戰場的勞苦。這雖然只不過是在運動實踐方面的一個簡單的例子，可是也可以見得國民一心一計「興亞」邁進的堅決精神的一斑。



皇紀二千六百年
昭和十五年十月

第五十一號

海外放送番組

日本放送協會

新政治體制樹立の意義



樞密院議長の重職を拜辭して野に下つた近衛文磨公は、國內新政治體制樹立運動に挺身するに當つて「之が單なる既成政黨の離合集散に終るものとしたならば、殆んど何等の意義も認められない、新體制はあく迄全國民を打つて一丸とした眞の國民組織であらねばならぬ」との趣旨を天下に闡明した。

凄まじき世界情勢の轉換期に當つて日本が眞にその國家と民族の運命を保全伸展せしめるが爲には、到底從來の如き平和時代の延長に過ぎざる國內體制を以つては何事をもなし得ないと云ふ實感が、心ある人人の胸を強く打ち、而してかゝる國民的要望がますます國內新體制樹立の機運に拍車をかけて、遂に近衛公の躍起を見るに至つたのである。

歐洲情勢の急變に伴ふ帝國外交の面目一新はもとより、國運を堵して既に滿三年間を戦つたある支那事變の優秀なる解決を期する爲にも、先づ日本國內の政治的姿勢が統一的なものに編成せられ、而して國民のこの新らしき全體的意志を基礎として邁進する時に於て、始めてその完き成果を期し得ることが明らかになられた。こゝに根源を發した今回の國內新體制樹立運動の眞の目標があるのであつて、換言すれば、立ち運れたる日本の政治組織と國防機構を急速に世界の一流水準に押し上げると共に、民主主義的善秩序に執着してひたすらに神助と奇蹟を恃んで甲斐なかりし英佛敗戦國の轍を踏まざ

らんが爲の必然的國防國家體制への移行を目指すものである事は言を俟たない。かゝるが故に「新體制樹立」と云ふ事は決して近衛公とその側近有志の一部によつてのみ容易に簡單に成し得られると云ふ程度のものではなく、又古き政黨の離合集散の上に實現さるべき性質のものでないのは勿論である。それはあく迄軍、官、民一體の意志を動員し、それを國家の要請する單一目的に沿つて組織する事に於てのみはじめて成功する運動であり、従つて國民の一人一人が悉く眞に眼覺めて生れ代つた意氣込みの下に再出發するのでなければ到底完全なる新體制の樹立は望み得ないのであると云はなければならぬ。近衛公がこの運動に挺身するに至つた理由の第一としては、もとより公自身の愛國の至情が然らしめたるものと見るべきであらうが、しかも第二の理由として、公が國民の各階層に亘つて有したは、公が人氣にありと斷じても差し支へあるまい。政界、財界、軍部、大衆あらゆる方面に於いて近衛公は比較的によくの人氣を博してゐた。而して公がこの人氣の上に立つて全國民を一方に集中せしめる運動の先頭に率先した事は、公の閱歷、地位から考へて

父眠る靖國神社に詣て、

東京府青山師範學校附屬小學校六年生

倉 永 辰 興

倉永辰興君は吳淞敵前上陸の華と散られた故倉永辰治部隊長の遺児であります。左に掲げますものは七月十三日北米西部向「小學生による日本語朗讀」の時間に同君が讀まれた綴方原稿であります。

支那事變が始つてからももう滿三年となるのです。僕も考へて見ると三

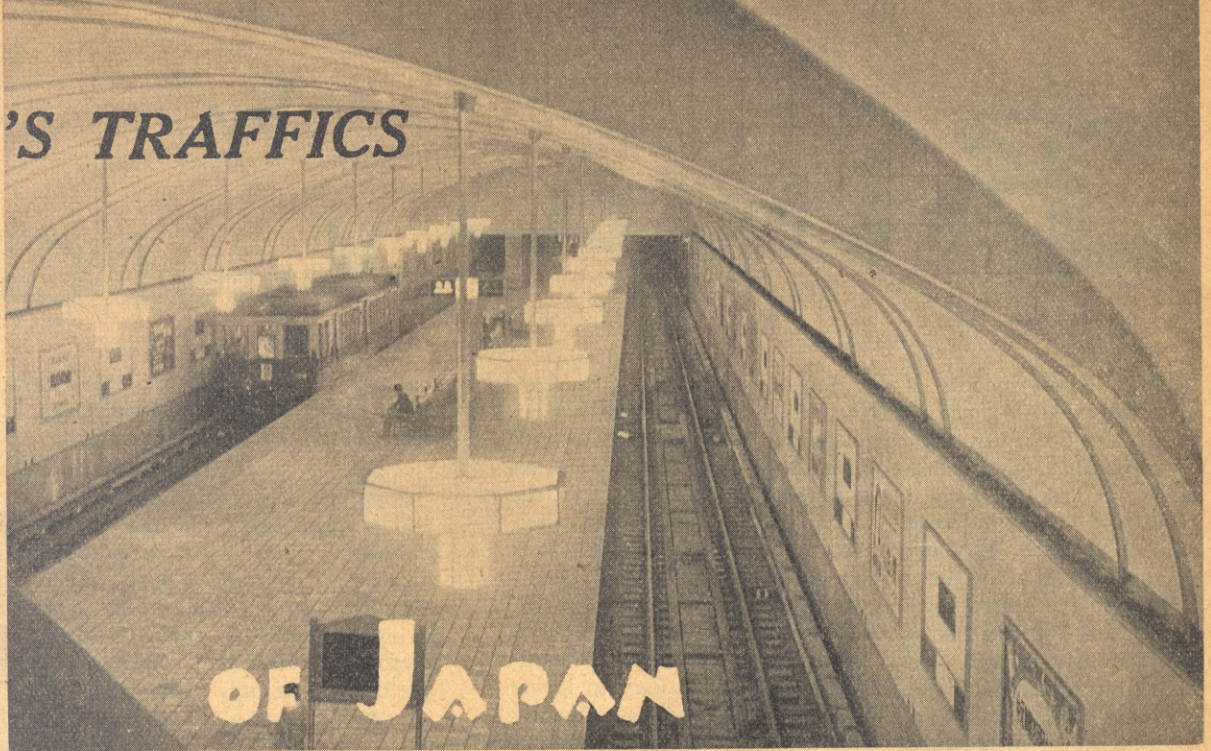
當然の義務を履行したに過ぎないと云へ、吾人はこの際公の決斷を稱讃するに決して吝かではないのである。しかしながら既に前にも述べたるが如く、新體制の完成と云ふ大事業は決して一近衛公の人氣によつて決せらるべき程度の生やさしいものではなく、近衛公は要するに全國民をメンバーとした一大交響樂團の指揮者たる任務を帯びたのに過ぎないのであつて、演奏の効果そのものは實に樂團のメンバーたる國民個々の責任にある事を繰り返して強調せずには居られない。近衛公は新體制樹立に先立つて七月十七日、米内閣の退陣に伴ふ後繼内閣組織の任命を拜したのであるが、この事は又一面から考へればそれ大速やかに國內新體制の樹立を促進せしめる事には大きな力を得たものとも云ひ得るのである。とまれ全國民の要望たる國內新體制の毅然たる樹立が今や新首相近衛文磨公を中心として成就せんとする重大なる秋に當つて、吾人は全世界に散在する日本民族の全部を含め「今ぞ我等が更生の意氣を示す時なり」と聲を大にして叫ばんとするものである。(七月二十日)

(寫眞は新體制樹立に當り、乘り出した近衛首相)

年前でよく覚えて居ますが、非常に暑い時でした。大命降下して父も出征されることになり、僕たちを呼んで、「留守中はよく勉強する様に。からだを丈夫に、よくお母様の言ひ付けを守つて立派な日本人となれ」と訓されて元氣一杯で家を出られたものこの間の様な氣がします。もう三年の月日がたつてしまひました。僕はあの時三年生でしたが、もう六年生となつてしまひました。七月七日は支那事變の記念日とされ

(第二頁に續く)

JAPAN'S TRAFFICS



SOUND

THE development of Japan's transportation facilities have been a very rapid one in proportion to the phenomenal rise of the country's economic system. Not only the traffics by land and water, but air transportation has become a regular transportation system in recent years.

Japan's traffics today boast of the perfection of their equipment and their high standard of speed.

RAILWAYS: The chief trunk lines and their management belong, by law, to the government. Side by side the trunk lines, the civic railway services in districts are no less well developed.

SHIPPING: The spectacular marine industry was made possible by the great economic development since Meiji Restoration (1859). Today Japan stands as the 3rd greatest marine industrial country in the world. She has obtained this unofficial title since the first World War when her ship building industry was firmly established.

AIRCRAFT: Civil air navigation enterprises of Japan started in 1919 with the mail transportation flight between Tokyo and Osaka. Today under the management of the Japan Air Transportation Company, 17 air routes extend all over to constitute a good-sized air network.

AUTOMOBILES: The topographical peculiarity of this country together with the narrowness of roads have considerably retarded the popularization of motor-cars. However, the unusual development of

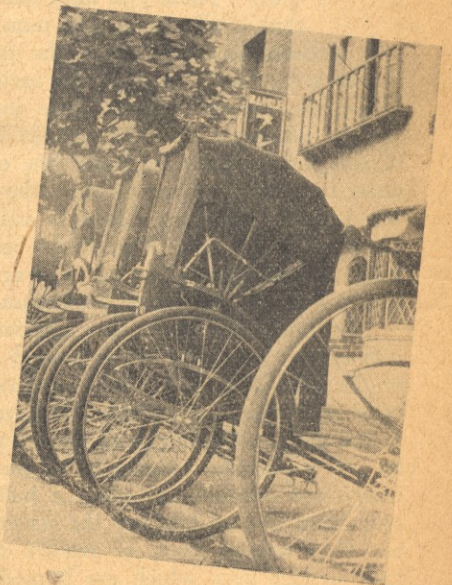
buses and trucks easily play the part of supplementary lines to the railways.

ROADS: are very well regularized in this country. There are 37 national highways in Japan, the principal ones of them being just as good as any Occidental highways.

Automobiles and bicycles are the most important transportation means to make use of highways, to which the one time favorites like rickshaws, waggons and carriages are fast losing their ground.

This month's "Sound of Japan" microphone feature will introduce all types of Japan's traffics by sounds.

Illustrated on this page are types of vehicles now in use in this country, ranging from airplanes, engines to tiny baby carriages and the time-honored rickshaws which exist here today more as sentimental relics of the past rather than as actually practical objects.



Biwa

by
Vincent Canzoneri

THE earliest records of the Japanese lute, the *Biwa*, are shrouded in fanciful myths, which however, are not entirely devoid of historical significance. One of these legends is concerned with the adventures of *Sadatoshi Fujiwara*, an ambassador to the Tang Court in China sometime about the middle of the ninth century. It is said that *Sadatoshi* mastered three styles of playing the *Biwa* from an old master during his stay in China. This point is not clear; it may have been three compositions, or three scales or tunings which he learned, but the fact remains that he did study the *Biwa* while abroad. When he was ready to return he was presented with three famous *Biwa*, but he found it necessary to throw one overboard to appease the god of the angry waves during a severe storm in crossing. This sacrifice must have been acceptable as we find that *Sadatoshi* arrived safely in Kyoto and presented his Emperor with the two remaining instrument.

This Emperor also became versed in the music of the *Biwa*, and one day while strumming carelessly on one of these instruments, an apparition began singing a strange song to the astonished Emperor's accompaniment. This legend explains, was the departed spirit of *Sadatoshi's* Chinese music master. The spirit could not rest because he had neglected to teach *Sadatoshi* a fourth style of playing the instrument and he had come to rectify his mistake. Thus it was that Japan received her knowledge of the *Biwa*.

Although it is most likely that the *Biwa* was known in Japan before the time of *Sadatoshi*, it is a historical fact this member of the then powerful *Fujiwara* clan was the greatest exponent of the *Biwa* in his day. And we also know of the extensive usage of this instrument at court during the Heian period. The following passage gives an idea of the artistic refinements the *Biwa* had attained by the end of the 10th century. It is taken from the novel, *Genji Monogatari* by *Murasaki Shikibu*, translated by Aruthur Waley:

"With the lute [*Biwa*] a great deal of tone is not required. What matters is an accurate use of the frets and a wide range of different strokes with the quill. These you have and particularly in a woman that is all one should require".

Modern research advances the theory that the *Biwa* belongs to the same family tree as the early European lute. Exactly where the earliest type of these instruments appeared is not certain, although it might possibly have been in central Asia, Arabia, or Assyria. In India, one of the earliest traces of it dates two hundred years before the time of Christ when the blind son of the king Asoka is said to have first used it in fostering Buddhism. The *Biwa* became associated with this religion and knowledge of it was carried into China and Japan with the spread of Buddhism.

In Japan the *Biwa* has manifested itself in several sizes and types. Its shape has remained fixed, somewhat like that of the mandolin, but it does not have the depth of that European instrument. The *Biwa* is never more than about three inches deep. The largest of these types measures $3\frac{1}{3}$ " in length by 16" across the widest part of the body, which is made of heavy, red sandalwood about a half inch thick. An extinct type had five strings, but the instruments seen today all have but four strings made of wound silk. These are tuned by long slender pegs which are housed in a peg-box that folds

back at about a 40 degree angle from the neck of the instrument. Specimens of old European lutes have a similar construction for tuning the strings.

The *Biwa* is a fretted instrument, but the principle of "stopping" the strings is different from that on the mandolin and guitar. There are four frets on the *Biwa* which are made of wood. They stand in graduated heights from about an inch to an inch and a half. These high frets and the loose tension on the strings allow the player to raise the pitch of the strings by pressing down on them. Likewise he is able to perform 'acciacatura' and other embellishments by varying the tension on only one of the "stops".

There are two types of plectrum employed on the *Biwa*. They are made of wood and are somewhat triangularly shaped. One measures $7\frac{1}{2}$ " in length by about 3" along its striking edge. The other is more squat, measuring $6\frac{1}{2}$ " in length and $9\frac{1}{2}$ " along its striking edge. The latter comes to a finely tapered edge which is slapped both against the body of the instrument as well as the strings. This manner of playing is heard only on the popular types of *Biwa* which are used without percussive instruments for vocal accompaniment.

The long and narrow plectrum is used on the classical instrument, the *Gaku Biwa*. This *Biwa* is used in the *Gagaku* orchestra which performs the authorized music of the Imperial Court, and is the oldest type *Biwa* remaining in Japan. There was another, the *Heike Biwa* that was used by Buddhist monks from about the 8th century, but none of these is extant today and our information concerning it is mostly conjecture.

The *Gaku Biwa* plays a subordinate part in the stylized orchestration of *Gagaku*. Its role is only to accentuate the important beats of the music with rather stilted chordal sweeps which reinforce the rhythmic patterns played on the *So-no-Koto*, the ancient horizontal harp. Twelve modes are used in *Gagaku* and this *Biwa* has five tunings which permit playing in all these modes.

There are two types of popular *Biwa* music heard today, the *Satsuma* and the *Chikuzen*. Both these types of music come from Kyushu in southern Japan which is famous as the birthplace of many of Japan's fighting men. The *Satsuma Biwa* is the older. Its music reflects the masculine spirit of that locality in the long narratives recited to the accompaniment of this instrument. These texts are concerned mostly with stories about the great Heike feud of the 11th century, the adventures of *Yoritomo*, and other colorful heroes of feudal days.

Although the texts employed in *Chikuzen* music are of the same character as those used in the *Satsuma* music, the treatment is more lyric. The playing of the *Chikuzen Biwa* is a feminine accomplishment, fluttery to the touch and full of trills and other ornamentations in the vocal rendition and accompaniment. *Chikuzen* music is the more recent in development and has been influenced by the *Samisen*, a three stringed instrument of greater pliability and lighter character than the *Biwa*. The *Samisen* enjoys greater popularity than the *Biwa* today, but the efforts of the radio in late years have saved the *Biwa* from total neglect and have even brought about a revival of this music.

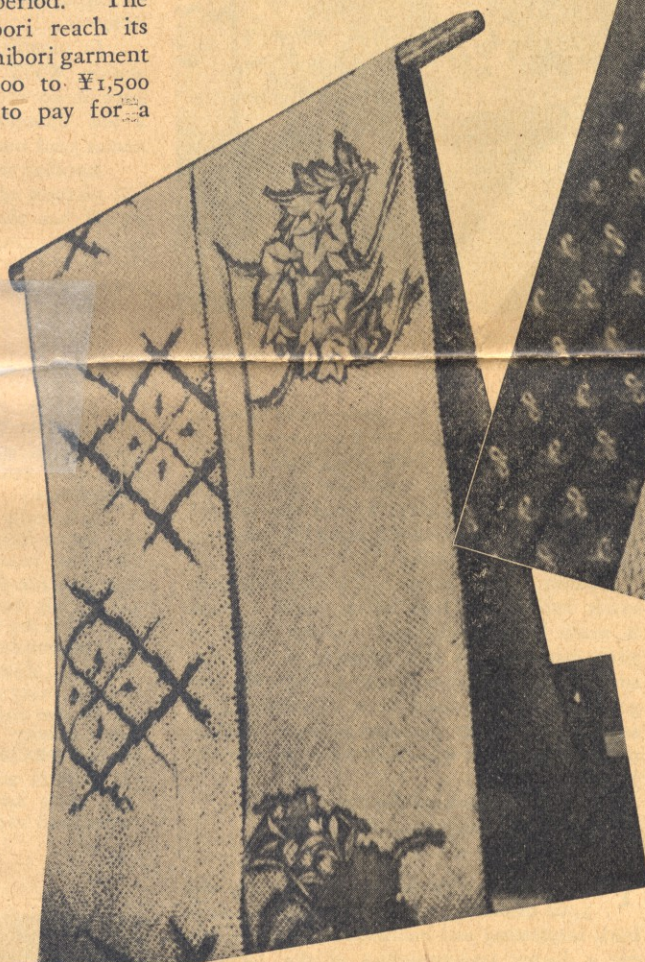
Shiborizome

or Tyed Dyeing

SHIBORI began as an exclusive property of the aristocracy. Garments of Shibori pattern were worn by the court ladies of old Kyoto and by both men and women in the Kamakura era. The common people did not share in its use until after large elaborate designs were developed in the Muromachi period. The merchant class helped shibori reach its climax in Edo times when shibori garment were so elaborate that ¥1,000 to ¥1,500 was not a fabulous sum to pay for a kimono made of material patterned in this way. Finally in 1681, the Tokugawa government passed a law banning expensive articles including kimono of tied dyeing which cost over a certain sum. It was then that imitation in cotton came into its own for it allowed the art to stay within the required price limits.

Tied-dyeing works on the simple principle that dye will not penetrate an area which has been tightly tied or pressed to such an extent that infiltration of the dye is impossible. This use of tying and pressing was known in the Nara era. Treasured in the Shosoin, and old Imperial Repository, are dyed materials of three classes: Rokechi-zome, Kyokechi-zome. Rokechi is the regular batik

method such as is still common in Java and involves the employment of wax to block out portions of the cloth which are not to be dyed. Kokechi is a method of pressing cloth tightly between planks through which designs



have been cut. The dye is applied through the cuts so that the pattern is dyed in and the pressed sections are left without color. When design on many sections of the cloth is desired the cloth is first folded and then pressed between the boards so that all the designs are dyed at the same time. The edges of the patterns on such materials are blurred and uncertain.

Kokechi is an early variety of what was later called Shibori. Today, as then, cloth is tightly bound into clumps with thread and dyed, the tied portions being

only partially colored when the dyeing is completed. This method of dyeing was first applied to silk, but about 300 years ago, it began being applied to cotton also, for the reasons mentioned already.

At first, the basic shibori methods are all used on silk. There is *kanoko-shibori* or that process wherein a pinch of cloth is tied tightly with a string; *nui-shibori* or the shirring process which allows only the top portion of the pleats and wrinkles which are tightly drawn together to absorb the dye and a third method wherein tools as special holders are used.

The modern string tying of *kanoko-shibori* seems to have originated in Kyoto back in the days when Shibori was used on the finest of silk robes. The word means "deer-child", for the pattern made in this case resembles the uneven square blotches to be found on deer. This shape is the basic form of which all larger designs are but a collection.



Letters from Listener

THANK you for the "Overseas Broadcast" leaflets. I have just returned home from the war. I have had no chance to listen on your radio programmes for a long time, but I have much enjoyed to read your program leaflets. I mention "The Warrior's Code", "Japan's Symbol of Beauty" and "Children and Japanese Soldiers".

*P. K. Arramies
Suomi, Finland.*

I WISH to express my sincere appreciation for the monthly programs that I am receiving. They are not only entertaining but very educational. Your articles about the history of Japan are tops.

*Harry S. Kimura
Hawaii*

THE recently inaugurated broadcast for Hawaii is very fine. The broadcast can be heard very distinctly without any interference of any sort and the musical selection is very fine.

I happened to hear a member of our Asahi Baseball Team describing the results of their game with Manchukou and also their trip to your lovely Isles of Japan. I do hope that his fine broadcast will continue with fine results. I would also enjoy more popular songs on this broadcast for we, second generation of Japanese Ancestry, seem to be rather fond of this sort of music.

*Kazui Mito
Hawaii*

I ENJOY reading your program releases and wish to compliment you on improvements which you have made. The letters from readers, news highlights and the interesting stories place your releases far above any others which reach this desk.

*T. L. Wirts, Editor,
Short Wave Shorts
Evening Chronicle
Pennsylvania, U.S.A.*

Evening Chronicle, May 22, 1940

"The finest foreign shortwave program reaching this desk comes from the Broadcasting Corporation of Japan. The program, printed Monthly, contains 16 pages and in addition to interesting articles concerning Japan includes letters from listeners, news highlights, obituaries of prominent Japanese, lessons in Japanese, and daily broadcast schedules of transmissions intended for the Eastern districts of North America, the Pacific Coast of North America and Hawaii, and China and the South Seas".

I WOULD also like to state my preferences to programme material... I would like to hear only typical Japanese music radiating from your station as it tends to make the station really Japanese instead of American recordings and the like. I personally am tired of listening to "canned music" and I

can assure listen to something different for a change, and I would like to hear typical Japanese folk songs and the like....

*Murray Buitekant
New York, U.S.A.*



*Mr. W. A. Dean
Cuba, U.S.A.*

I FIND them very worthwhile and interesting especially the histories and stories of Japan: Momotaro and Hanasakajiji bring back pleasant thoughts of the time when we were in the lower grades of Japanese school and studied them. The English translation of the Japanese grammar is very helpful.

Lately, I have noticed that there are more music broadcasted than news, which I think is much better. Looking over the letters of your many friends who write in, I find that several want swing and jazz music. We can get those anytime we tune on the radio; consequently, I prefer genuine Japanese music—mostly marches, school songs, or popular Japanese music.

*Hanami Sasaki
California, U.S.A.*

THANK you very much for sending me your monthly programme booklet. It is both interesting and instructive, and has given me a deeper understanding of the Japanese people themselves.

I sincerely hope that all peoples of our two countries may teach and maintain a mutual friendship, such as there is now in the hobby of radio "DX".

*Metvin Fisher
California, U.S.A.*

PLEASE do not give us any Western songs and music. I much prefer your own.

*R. Anderton Ross
Canada*

SINCE I contacted you the last time, over a year ago, you have inaugurated expanded

services of your overseas broadcasts. Generally speaking I personally think that all your programs are much better, especially your musical numbers, but I also think (and believe that I am speaking for thousands abroad) that although we are interested in getting the latest news, there are too much details of war news from China etc., and we are already more than cluttered up with all that stuff from all places of the earth, it is sickening.

*A. G. Molborg.
Canada*

YOUR program for the month of June received a few days ago and was very glad to receive it.

I noticed in the "Letters from Listeners" there was a bunch asking for American pieces and I sincerely hope you don't listen to them. Now your programs are always good and if I wanted to hear American pieces I'd tune in on a local station where I can hear all the Swing I want. That's one of the reasons for tuning in distant stations is to get some thing different....

In regards to the request for a mail bag station WPIT tried that a few years ago & gave it up as no one tuned in on it except a few dummies who wanted to hear their names read over the air....

Another writer wants to know if you have any pictures of the performers. I'd enjoy that myself but that would run into big money and be an unnecessary expence to you. Enjoy the pictures scattered through your program only wish they were a little clearer....

*M. C. Fuhrman
California, U.S.A.*

I send my heart-felt and sincerest appreciation to the corporation for its Hindi broadcast for India which is heard here with great attention and interest. How do we all wish you could afford to make it a daily programme!

It is really to the credit of the good sense and active imagination of a Foreign Corporation like yours to have so wisely chosen a language for the broadcast which is so simple and widely understood by the masses in India for which the Corporation deserves our warmest congratulations.

Your Rāstra ūet' of "Madhya Rātra" is specially very charming and soul-captivating.

In the end I wish and believe that this new activity of the FOREIGN DEPARTMENT BROADCASTING CORPORATION OF JAPPN will present opportunities for the two great nations of the Glorious East to understand each other more closely.

*Sureudra Deo Misra
Benares, India*



*Mr. H. Mistr
Wisconsin, U.S.A.*

Tokyo Vogue



a) Large and vivid rust-colored flowers against a white background enhances the beauty of this simple daytime dress of printed Japanese crepe mousseline.



2) The shirred cross-over draped effect which brings out the youthful "V" neckline is very popular among the younger sets as a reminder of the neckline of the Japanese kimono.

3) Bright red tassels taken from the Japanese "hi fu" and a matching brooch adorn this plain yet smart silk frock of light brown. The "hi fu" is a typical Japanese garment, which is worn over the kimono, and corresponds to the redingote. It has a low square neckline set off on either side by brightly-colored tassels.

1) The bustle dress with a rippling backure in contrast to the unbroken simplicity in the front, very much resembles in bustle effect the "heko obi", a sash tied in a bow at the back of the Japanese dress.



b) Dried berries from the Japanese Linden tree make a charming necklace when strung on a thin chain of gold.

Instead of entirely copying the European vogue, the Japanese girl in Tokyo, when choosing her wardrobe, tends to pick out a style which reflects a touch of Japanese, whether that touch is prevalent in material or in the style she chooses.

Programmes for October

For the EASTERN DISTRICTS of NORTH AMERICA

Call Sign: JZK 15,160 kc/s (19.79 m.)

Time: 8:00—9:00 p.m., Previous day (EST)

10:00—11:00 a.m., Tokyo Time

(1:00—2:00 GMT)

10:00 a.m.—Announcement
10:05 a.m.—Music and Entertainment
10:15 a.m.—News in English
10:30 a.m.—Talks, Musical Numbers, Entertainments, etc.
10:40 a.m.—Music and Entertainment
10:55 a.m.—Concluding Announcement—KIMIGAYO
11:00 a.m.—Close Down

OCT. 1, TUESDAY

10:05 a.m.—Light Music†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 2, WEDNESDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Orchestra Selections by the Tokyo Broadcasting Orchestra

OCT. 3, THURSDAY

10:05 a.m.—Marchest
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 4, FRIDAY

10:05 a.m.—Orchestra Selections†
10:30 a.m.—Choral Selections by The

Japan Broadcasting Chorus

OCT. 5, SATURDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 6, SUNDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Light Music by Watanabe and His Band

OCT. 7, MONDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—“Air Travel of Japan”, A Talk in English

OCT. 8, TUESDAY

10:05 a.m.—Marchest
10:30 a.m.—Piano Solo by Miss Sonoko Inouye

OCT. 9, WEDNESDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—New Japanese Music

OCT. 10, THURSDAY

10:05 a.m.—Orchestra Selections†
10:30 a.m.—Vocal Solo by Taro Shoji

OCT. 11, FRIDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 12, SATURDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Military Music by The Naval Band

OCT. 13, SUNDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 14, MONDAY

10:05 a.m.—Orchestra Selections†
10:30 a.m.—“The Japanese College Student: His Personality”, A talk in English by Roland Harker.
10:40 a.m.—Guitar Solo†

OCT. 15, TUESDAY

10:05 a.m.—Jazz Song.
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 16, WEDNESDAY

10:05 a.m.—Choral Selections.†

10:30 a.m.—Orchestra Selections by The Chuo Symphony Orchestra.

OCT. 17, THURSDAY

10:05 a.m.—Japanese Music—Gagaku†
10:30 a.m.—Popular Songs by Miss Akemi Yuri

OCT. 18, FRIDAY

10:05 a.m.—Light Music†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 19, SATURDAY

10:05 a.m.—Review Theme Songs
10:30 a.m.—A Reading in English

OCT. 20, SUNDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Light Music by Sano and His band.

OCT. 21, MONDAY

10:05 a.m.—Piano Solo†
10:30 a.m.—“Explanations of Japanese Music”, A Talk in English by Vincent Canzoneri
10:40 a.m.—Choral Selections†

OCT. 22, TUESDAY

10:05 a.m.—Guitar Solo†
10:30 a.m.—Violin Solo by Shunya Eto

OCT. 23, WEDNESDAY

10:05 a.m.—Light Music†
10:30 a.m.—A Reading from the “Japanese Lady in America”. written by Mrs. Haruko Ichikawa

OCT. 24, THURSDAY

10:05 a.m.—Violin Solo†
10:30 a.m.—Vocal Solo by Miss Miho Nagato.

OCT. 25, FRIDAY

10:05 a.m.—Japanese Music—Koto.
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 26, SATURDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Chamber Music

OCT. 27, SUNDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—Japanese Music—Nagauta

OCT. 28, MONDAY

10:05 a.m.—Light Music†
10:30 a.m.—“Japanese Garden”, A Talk in English by Miss Sumiye Mishima

OCT. 29, TUESDAY

10:05 a.m.—Piano Solo†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 30, WEDNESDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Orchestra Selections by The Tokyo Broadcasting Orchestra

OCT. 31, THURSDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Operetta

OCT. 15, TUESDAY

2:20 p.m.—Orchestra Selections by the Chuo Symphony Orchestra

(Continued on the next page)

For the PACIFIC COAST of NORTH AMERICA

Call Sign: JZJ 11,800 kc/s (25.42 m.)

Time: 9:00—10:30 p.m., Previous day (PST)

2:00—3:30 p.m., Tokyo Time

(5:00—6:30 GMT)

2:00 p.m.—Announcement
2:03 p.m.—News in English
2:20 p.m.—Music and Entertainment
2:40 p.m.—Talks, Musical Numbers, Entertainments, etc.
2:50 p.m.—News in Japanese
3:05 p.m.—Talks, Musical Numbers, Entertainment, etc.
(On Sundays, the entertainment will begin at 3:00 instead of 3:05)
3:15 p.m.—Letters from Home or Musical Selections
3:25 p.m.—Concluding Announcement—KIMIGAYO
3:30 p.m.—Close Down

OCT. 1, TUESDAY

2:20 p.m.—Orchestra Selections by The Tokyo Broadcasting Orchestra

OCT. 2, WEDNESDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)

2:40 p.m.—“Travel Notes on Formosa,” A Talk in English by Tomoyuki Omori (“Let’s Tune in” Hour)

OCT. 3, THURSDAY

2:20 p.m.—Choral Selections by The Japan Broadcasting Chorus
2:40 p.m.—New Japanese Music†

OCT. 4, FRIDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
2:40 p.m.—Light Music†

OCT. 5, SATURDAY

2:20 p.m.—Light Music by Watanabe and His Band
2:40 p.m.—Orchestra Selections†

OCT. 6, SUNDAY

2:20 p.m.—Lessons in Practical Japanese by Yahei Matsumiya.

OCT. 7, MONDAY

2:20 p.m.—Piano Solo by Miss Sonoko Inouye.
2:40 p.m.—Marchest

OCT. 8, TUESDAY

2:20 p.m.—New Japanese Music by Michio Miyagi and others
2:40 p.m.—Light Music†

OCT. 9, WEDNESDAY

2:20 p.m.—Vocal Solo by Taro Shoji.
2:40 p.m.—A Talk in English (“Let’s Tune in” Hour)

OCT. 10, THURSDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
2:40 p.m.—“Japan as She Appears at Latest”, A Talk in English by Mr. Takashi Komatsu, Japan-America Society

OCT. 11, FRIDAY

2:20 p.m.—Military Music by The Naval Band.

OCT. 12, SATURDAY

2:20 a.m.—Life on the Mike
2:40 p.m.—Orchestra Selections

OCT. 13, SUNDAY

2:20 p.m.—Lessons in Practical Japanese by Yahei Matsumiya

OCT. 14, MONDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
2:40 p.m.—Light Music†

For CHINA and the SOUTH SEAS

Call Sign: JZJ 11,800 kc/s (25.42 m.)
 JZI 9,535 kc/s (31.46 m.)

Time: 9:00—11:30 p.m., Tokyo Time
 (12:00—14:30 GMT)

9:00 p.m.—Announcement (Japanese and English)
 9:05 p.m.—News in Japanese
 9:20 p.m.—Points from the Current Situation (Sun's, Wed's, Fri.s.), Letters from Home (Mon's) Entertainments, Talks (Tue's, Thu's, Sat's)
 9:30 p.m.—News in English
 9:40 p.m.—Music and Entertainment
 9:50 p.m.—News in Dutch
 10:00 p.m.—Announcement (Chinese)
 10:05 p.m.—Talks (Chinese)
 10:15 p.m.—Music and Entertainment
 10:25 p.m.—News in Standard Chinese
 10:40 p.m.—Talks (Chinese), Music Numbers
 10:50 p.m.—News in Canton Dialect
 11:05 p.m.—Music and Entertainment
 11:15 p.m.—News in French (daily) on JZJ
 11:15 p.m.—News in Thai Language (Mon's., Wed's., Fri's.) on JZK
 11:25 p.m.—Concluding Announcement (French)—KIMIGAYO
 11:30 p.m.—Close Down

Special transmission
 10:24 p.m.—Opening Announcement (Chinese)
 10:30 p.m.—Talks (Chinese), Musical Number, Entertainments, etc.
 10:35 p.m.—Entertainments
 10:45 p.m.—News in Chinese
 11:00 p.m.—Music and Entertainment
 11:15 p.m.—Close Down

OCT. 1, TUESDAY

9:40 p.m.—Jazz Songs†
 11:05 p.m.—Orchestra Selections

OCT. 2, WEDNESDAY

9:40 p.m.—Popular Songs†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 3, THURSDAY

9:40 p.m.—Light Music†
 11:05 p.m.—Choral Selections by The Japan Broadcasting Chorus

OCT. 4, FRIDAY

9:40 p.m.—Instrumental Music†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 5, SATURDAY

9:40 p.m.—Choral Selections†
 11:05 p.m.—Light Music

OCT. 6, SUNDAY

9:40 p.m.—Light music†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 7, MONDAY

9:40 p.m.—Jazz Songs†
 11:05 p.m.—Piano Solo by Miss Sonoko Inouye

OCT. 8, TUESDAY

9:40 p.m.—“To My Friends of Philip-pin”, A Talk in English by Shingoro Takaishi
 11:05 p.m.—New Japanese Music

OCT. 22, TUESDAY

2:20 p.m.—A Reading from the “Japanese Lady in America” written by Mrs. Haruko Ichikawa
 2:40 p.m.—Japanese Music—Koto†

OCT. 23, WEDNESDAY

2:20 p.m.—Vocal Solo by Miss Miho Nagato
 2:40 p.m.—A Talk in English (“Let's Tune in” Hour)

OCT. 24, THURSDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
 2:40 a.m.—“A Radio Message to The Halloween Night in America” by Students of The American School in Japan

OCT. 25, FRIDAY

2:20 p.m.—Chamber Music.
 2:40 p.m.—A Talk in English by Miss Mary Denton (from Osaka)

OCT. 26, SATURDAY

2:20 p.m.—Japanese Music—Nagauta
 2:40 p.m.—Choral Selections†

OCT. 27, SUNDAY

2:20 p.m.—Lessons in Practical Japanese by Yahei Matsumiya
 3:00 p.m.—Radio Drama

OCT. 9, WEDNESDAY

9:40 p.m.—Vocal Solo†
 11:05 p.m.—Vocal Solo by Shoji Taro

OCT. 10, THURSDAY

9:40 p.m.—Orchestra Selections†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 11, FRIDAY

9:40 p.m.—Choral Selections†
 11:05 p.m.—Military Music

OCT. 12, SATURDAY

9:40 p.m.—Guitar Solo†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 13, SUNDAY

9:40 p.m.—Jazz Songs†
 11:05 p.m.—Popular Songs

OCT. 14, MONDAY

9:40 p.m.—Japanese Music—Shakuhachi†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 15, TUESDAY

9:40 p.m.—Light Music†
 11:05 p.m.—Orchestra Selections by The Chuo Symphony Orchestra

OCT. 16, WEDNESDAY

9:40 p.m.—Vocal Solo†
 11:05 p.m.—Popular Songs by Miss Akemi Yuri

OCT. 17, THURSDAY

9:40 p.m.—Piano Solo†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 18, FRIDAY

9:40 p.m.—Jazz Songs†
 11:05 p.m.—Orchestra Selections

OCT. 28, MONDAY

2:20 p.m.—Sound of Japan—“Japan's Traffics”
 2:40 p.m.—Light Music†

OCT. 29, TUESDAY

2:20 p.m.—Orchestra Selections by The Tokyo Broadcasting Orchestra
 2:40 p.m.—Military Music

OCT. 30, WEDNESDAY

2:20 p.m.—Operetta
 2:40 p.m.—A Talk in English (“Let's Tune in” Hour)

OCT. 31, THURSDAY

2:20 p.m.—Choral Selections by The Japan Broadcasting Chorus
 2:40 p.m.—Japanese History Series

OCT. 19, SATURDAY

9:40 p.m.—“A Page from the School Life in Tokyo”, A Talk in English by Helen Haris, a Graduate of the Dabao Girls' School
 11:05 p.m.—Light Music

OCT. 20, SUNDAY

9:40 p.m.—Guitar Solo†
 11:05 p.m.—Orchestra Selections by The Japan Broadcasting Symphony Orchestra

OCT. 21, MONDAY

9:40 p.m.—Piano Solo†
 11:05 p.m.—Violin Solo by Shunya Yeto

OCT. 22, TUESDAY

9:40 p.m.—Light Music†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 23, WEDNESDAY

9:40 p.m.—Popular Songs†
 11:05 p.m.—Vocal Solo by Miss Miho Nagato

OCT. 24, THURSDAY

9:40 p.m.—Orchestra Selections†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 25, FRIDAY

9:40 p.m.—Violin Solo†
 11:05 p.m.—Chamber Music

OCT. 26, SATURDAY

9:40 p.m.—Light Music†
 11:05 p.m.—Orchestra Selections

OCT. 27, SUNDAY

9:40 p.m.—Jazz Songs†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 28, MONDAY

9:40 p.m.—Violin Solo†
 11:05 p.m.—Military Music

OCT. 29, TUESDAY

9:40 p.m.—Violin Solo†
 11:05 p.m.—Orchestra Selections by The Tokyo Broadcasting Orchestra

OCT. 30, WEDNESDAY

9:40 a.m.—Choral Selections†
 11:05 p.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 31, THURSDAY

9:40 p.m.—Guitar Solo†
 11:05 p.m.—Choral Selections by The Japan Broadcasting Chorus

† mark indicates phonograph record.

OCT. 16, WEDNESDAY

2:20 p.m.—Popular Song by Miss Akemi Yuri
 2:40 p.m.—A Talk in English (“Let's Tune in” Hour)

OCT. 17, THURSDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
 2:40 p.m.—Japanese History Series

OCT. 18, FRIDAY

2:20 p.m.—A Talk in English.
 2:40 p.m.—Japanese Music—Koto†

OCT. 19, SATURDAY

2:20 p.m.—Light Music by Sano and His Band.
 2:40 p.m.—Popular Songs†

OCT. 20, SUNDAY

2:20 p.m.—Lessons in Practical Japanese by Yahei Matsumiya
 3:00 p.m.—Orchestra Selections by The Japan Broadcasting Symphony Orchestra

OCT. 21, MONDAY

2:20 p.m.—Violin Solo by Shunya Eguchi
 2:40 p.m.—Jazz Songs†

—On Radio Investigation Tour—

Mr. Taichiro Satow, the First Section-Chief of the Foreign Department of the Broadcasting Corporation of Japan is on an investigation tour devoted to find out the exact condition of radio reception of our overseas broadcasts. He left towards the end of July and is to make an extensive tour in the cities of North and South Americas and Hawaii.

For SOUTHWESTERN ASIA

Call Sign: JZK 15,160 kc/s (19.79 m.)

Time: 0:00—1:00 a.m. Tokyo Time
8:30—9:30 p.m. India Standard Time (previous day)
5:00—6:00 p.m. Turkey, Syria, Egypt and Arabia (previous day)
15:00—16:00 p.m. GMT (previous day)

0:00 a.m.—Announcement (English)
0:03 a.m.—News in Japanese
0:18 a.m.—Talks (English or Japanese), Musical Numbers, Entertainment
0:25 a.m.—News in English
0:40 a.m.—Music and Entertainment
0:45 a.m.—News in Burmese (Mon., Wed., Fri.) in Hindustani (Tues., Thurs., Sat.)
0:55 a.m.—Concluding Announcement (Burmese, Hindustani or English)—KIMIGAYO
1:00 a.m.—Close Down

OCT. 1, TUESDAY

0:40 a.m.—A Report in Hindustani

OCT. 2, WEDNESDAY

0:40 a.m.—Marches†

OCT. 3, THURSDAY

0:40 a.m.—Light Music†

OCT. 4, FRIDAY

0:40 a.m.—Marches†

OCT. 5, SATURDAY

0:40 a.m.—Japanese Music—Koto†

OCT. 6, SUNDAY

0:40 a.m.—Light Music by Watanabe

and His Band

OCT. 7, MONDAY

0:40 a.m.—Music (Recorded presentation of the domestic broadcast)

OCT. 8, TUESDAY

0:40 a.m.—A Report in Hindustani

OCT. 9, WEDNESDAY

0:40 a.m.—Orchestra selections†

OCT. 10, THURSDAY

0:40 a.m.—Japanese Music—Shakuhachi†

OCT. 11, FRIDAY

0:40 a.m.—A Report in Burmese

OCT. 12, SATURDAY

0:40 a.m.—Marches†

OCT. 13, SUNDAY

0:40 a.m.—Music (Recorded presentation of the domestic Broadcast)

OCT. 14, MONDAY

0:40 a.m.—Marches†

OCT. 15, TUESDAY

0:40 a.m.—A Report in Hindustani

OCT. 16, WEDNESDAY

0:40 a.m.—Orchestra Selections†

OCT. 17, THURSDAY

0:40 a.m.—Japanese Music—Koto†

OCT. 18, FRIDAY

0:40 a.m.—Marches†

OCT. 19, SATURDAY

0:40 a.m.—Orchestra Selections†

OCT. 20, SUNDAY

0:40 a.m.—Light Music by Sano and His Band

OCT. 21, MONDAY

0:40 a.m.—Japanese Music—Shakuhachi†

OCT. 22, TUESDAY

0:40 a.m.—A Report in Hindustani

OCT. 23, WEDNESDAY

0:40 a.m.—Japanese Mus

OCT. 24, THURSDAY

0:40 a.m.—Violin Solo†

OCT. 25, FRIDAY

0:40 a.m.—A Report in Hindustani

OCT. 26, SATURDAY

0:40 a.m.—Orchestra Selections†

OCT. 27, SUNDAY

0:40 a.m.—New Japanese Music†

OCT. 28, MONDAY

0:40 a.m.—Piano Solo†



(Miss Sonoko Inouye)

OCT. 29, TUESDAY

0:40 a.m.—A Report in Hindustani

OCT. 30, WEDNESDAY

0:40 a.m.—Japanese Music—Koto†

OCT. 31, THURSDAY

0:40 a.m.—Orchestra Selections†

For HAWAII

Call Sign: JZK 15,160 kc/s (19.79 m.)

Time: 4:00—5:00 p.m. Tokyo Time
8:30—9:30 p.m. Hawaii Time (previous day)
7:00—8:00 p.m. GMT

4:00 p.m.—Announcement (Japanese)
4:03 p.m.—News in Japanese
4:18 p.m.—Talks (English or Japanese), Musical Numbers, Entertainment
4:28 p.m.—Newspaper for Children (Wed., Sat.), Musical Numbers
4:35 p.m.—News in English
4:45 p.m.—Music and Entertainment
4:57 p.m.—Concluding Announcement (English)—KIMIGAYO
5:00 p.m.—Close Down

OCT. 1, TUESDAY

4:45 p.m.—Japanese Folk Songs

OCT. 2, WEDNESDAY

4:45 p.m.—Japanese Music—Samisen†

OCT. 3, THURSDAY

4:45 p.m.—Marches†

OCT. 4, FRIDAY

4:45 p.m.—Jazz Songs†

OCT. 5, SATURDAY

4:45 p.m.—Military Music†

OCT. 6, SUNDAY

4:45 p.m.—Popular Songs†

OCT. 7, MONDAY

4:45 p.m.—Japanese Songs—Hauta†

OCT. 8, TUESDAY

4:45 p.m.—Mandolin Orchestra†

OCT. 9, WEDNESDAY

4:45 p.m.—Japanese Songs—Kouta†

OCT. 10, THURSDAY

4:45 p.m.—Popular Songs†

OCT. 11, FRIDAY

4:45 p.m.—Marches†

OCT. 12, SATURDAY

4:45 p.m.—Japanese Music

OCT. 13, SUNDAY

4:45 p.m.—Popular Songs.

OCT. 14, MONDAY

4:45 p.m.—Orchestra Selections†

OCT. 15, TUESDAY

4:45 p.m.—Japanese Songs—Kouta†

OCT. 16, WEDNESDAY

4:45 p.m.—Marches†

OCT. 17, THURSDAY

4:45 p.m.—Japanese Music—Gagaku†

OCT. 18, FRIDAY

4:45 p.m.—Japanese Songs—Kouta.

OCT. 19, SATURDAY

4:45 p.m.—Orchestra Selections†

OCT. 20, SUNDAY

4:45 p.m.—Japanese Folk Songs†

OCT. 21, MONDAY

4:45 p.m.—Japanese Music—Samisen†

OCT. 22, TUESDAY

4:45 p.m.—Japanese Music—Shakuhachi†

OCT. 23, WEDNESDAY

4:45 p.m.—Orchestra Selections†

OCT. 24, THURSDAY

4:45 p.m.—Japanese Songs—Kouta†

OCT. 25, FRIDAY

4:45 p.m.—Choral Selections†

OCT. 26, SATURDAY

4:45 p.m.—Popular Songs†

OCT. 27, SUNDAY

4:45 p.m.—“Our Lives in Tokyo” by Nisei Girls, Studying in the Tsurumi Girls' School

OCT. 28, MONDAY

4:45 p.m.—Military Music†

OCT. 29, TUESDAY

4:45 p.m.—Marches†

OCT. 30, WEDNESDAY

4:45 p.m.—Orchestra Selections†

OCT. 31, THURSDAY

4:45 p.m.—Children's Songs†

Voor Nederlandsch-Indische Luisteraars

De Radio-zenders JZJ en JZK te Tokio, Japan, zenden elken avond vanaf 9.50 Japansche tijd, of 8.20 Java-tijd, voor den duur van tien minuten de laatste nieuwsberichten omtrent het Verre Oosten in het Nederlandsch. Behalve dit wordt nog gegeven amusementsmuziek, enz., voor Java, Sumatra, Celebes, Borneo, en verdere streken in de zuidelijke zeeën.

- 9 uur nm. Openings-aankondiging in Japansch en Engelsch. (Tokio-tijd)
- 9.05 Nieuws in Japansch.
- 9.20 Amusements-programma, toespraken, enz.
- 9.30 Nieuws in Engelsch.
- 9.40 Muziek, enz.
- 9.50 **Nieuws in Nederlandsch.**
- 10.00 Aankondigingen in Chineesch.
- 10.05 Toespraak in Chineesch.
- 10.15 Muziek, enz.
- 10.25 Toespraken in Chineesch, Muzieknummers, enz.
- 10.35 Amusements-programma.
- 10.45 Nieuws in Chineesch.
- 11.00 Muziek, enz.
- 11.15 Fransch (JZI-daglijksche) Nieuws in Thajaansch (JZJ-Maandag, Woensdag, en Vrijdag).
- 11.25 Sluitings-aankondiging (Fransch). KIMIGAYO (Japansch Volkslied.)
- 11.30 Sluiting

EEN oud Japanesch gedicht, dat den wijn bezingt, zegt: "Indien er geen wijn is, heeft de kersenbloesem voor ons geene betekenis". Wat de mensch wensch, is zijn leven vroolijk en opgewekt door te brengen, in eene mooie omgeving. Het ligt dan ook niet in het Japansche karakter, zelfmoord te plegen uit pessimisme.

Het is waarschijnlijk dat het grondwoord voor "sake", wijn, hetzelfde is als voor "sakura", kersenbloesem, zooals ook "sakura", "saki" (geluk, heil), "saka-etu" (bloei, voorspoed), en "sakari" (de beste tijd), van hetzelfde grondwoord stammen. De schoonheid van den plotselingen weelderigen bloei van de sakura doet ons denken aan welvaart en voorspoed, terwijl ook de vroolijke opwinding, veroorzaakt door het drinken van wijn, ons dezelfde gedachten geeft, wat verklaren moge hoe deze beide namen aan hetzelfde grondwoord ontleend zijn.

De sakura is de nationale bloesem bij uitnemendheid in Japan, er is een spreekwoord, dat zegt: "De (ware) bloem is de sakura, de (ware) mensch is de ridder (bushi)". Eensklaps in vollen bloei te staan (sakura), zich aan allen edel te toonen, en nobel te gronde te gaan, zooals de kersenbloesem, is het ideaal van den Japanschen ridder (bushi), die zich ten volle aan 'het gevecht wijdt, en den dood niet vreest.

Het Japansche karakter is optimistisch. Optimisme betekent hier blijdschap, zonder zorg, als een onbezorgd kind. De Japanner leeft in het heden, laat zich niet ternederdrukken door vrees voor den dood, en tobt niet gaarne over allerlei onbenullige aangelegenheden. Zich altijd opgewekt gedragen is hen

aangeboren. In het bijzonder maken zij zich geen zorg over hunne zaken. Van dezen geest bezield trekken zij, indien noodig, naar het slagveld, en strijden niet alleen moedig, doch sterven ook moedig.

De oude Japansche litteratuur stelt deze opgewektheid, dit altijd willen zien van de lichtzijden, duidelijk in het licht. Ook bezit de Japanner zekere ridderlijkheid. Hij is inderdaad eenigszins verwaand, doch tevens vast van karakter, en een waaghals, wat in het bijzonder gezegd wordt eene eigenschap van den Eddô-ko, de Tokio'sche jongen, te zijn. Doch niet alleen van hem, maar ook van het geheele Japansche volk in het algemeen.

De Japanners hebben een hekel aan zwartgalligheid, op dezelfde wijze als aan een meisje, dat altijd maar over hetzelfde praat. In liefdesaangelegenheden toonen zij zich zeer nuchter. Het wordt hier "mannelijk" gevonden, niet van ganser harte toegenegenheid te schenken, en indien de vrouw iets doet, wat niet geheel in den haak zou zijn, wordt zij zonder meer terzijde geschoven. Luchthartig en driftig beide.

Zich te blijven hechten aan eene vrouw die niet van hem houdt, of door eene ongelukkige liefde een afkeer van andere vrouwen krijgen en daardoor zijn heele verdere leven ongehuwd blijven, is niets voor een Japanner. Maar hij loopt ook gemakkelijk in de val, terwijl hij tevens direct klaar staat zich te wreken op degenen die hem beledigd hebben. Illustraties hiervan vindt men niet alleen in klassieke Japansche tooneelstukken en boeken, doch ook in de dagbladen van dezen tijd.

De Eddô-ko is gewat. Hij heeft bijzonderen aanleg voor anecdotes en woordspelingen, die in de Japansche taal zoo talrijk zijn, tengevolge van de wijze waarop de schrijftaal is samengesteld. Van treuzelen houdt hij niet, maar wat hij doet, doet hij goed. Deze karaktertrekken had hij reeds vanouds, zooals uit gedichten en boeken uit het verleden blijkt.

Als iemand gemakkelijk afstand van zijn geld doet, noemt men hem een goede vrijgevigige kerel, terwijl hij, die aan zijn geld hecht, een nuttelooze en overbodige vent geheeten wordt. Het woord "nutteloos" staat in het Japansch ook voor "gierig" en "beledigend". Een Tokio-man is roekeloos met wat hij heeft, en ziet er niets in zijne bezittingen te verpanden. Erg spaarzaam is de Japanner nu juist niet.

Het "alles sal reg kom" is juist iets voor hem. Hij piekert niet lang over de toekomst, en besteedt niet lang aandacht aan een en dezelfde zaak. Op dit gebied verschillen de Japanners veel van Joden en Chineezers, die tamelijk scherp in zaken zijn.

Niet lang van beraad, en geen of weinig zin voor spaarzaamheid; het zijn deze twee factoren die maken dat de Japanners in handelaangelegenheden het afleggen tegen de Chineezers. De Japanners hebben een spreekwoord dat eenigszins gelijk op het Hollandsche gezegde "Haastige spoed is zelden goed"; zij zeggen namelijk "Overijling is nadeelig", maar zij houden zich er zeer weinig aan.

Waar zij niet gaarne lang over hetzelfde ding nadenken, wisselt hunne gemoedsstemming vlug en herhaaldelijk. Dit echter heft het voordeel dat de noodzakelijkheid van het aanbrengen van wijzigingen snel wordt ingezien, en dat de verbeteringen inderdaad uitgevoerd worden. Elke deugd heeft zijn nadeel,

terwijl elke fout zijn deugden heeft.

Wanneer men in Shanghai of Hongkong aan wal stapt, wordt men van alle zijden lastig gevallen door rickshaw-koelies, die U met alle geweld willen laten instappen. De Europeaan, die hiervan niet gediend is, jaagt hen weg of slaat er op met zijn wandelstok, aangezien deze koelies met u blijven medeloopten, totdat zij inderdaad "weggeranseld" zijn. Het is hun doel geld te verdienen, en daarvoor hebben zij wel een beetje pijn over. De Japansche rickshaw-koelie is van een ander slag. Wanneer hij het vehikel trekt, oefent hij zijn beroep uit. Europeanen zullen misschien denken dat hij het werk van een paard of van een sapi doet, doch voor hem is het voorttrekken van een karettje hetzelfde als het dragen van een zak of van een mand. Sjouwerlieden, grondarbeiders, steensjouters en rickshaw-koelies oefenen denzelfden arbeid uit. Hij laat zich niet minderwaardig behandelen alleen om wat geld te verdienen. Indien een Europeaan, die weinig begrip van Oostersche toestanden en denkwijzen heeft, hem onhebbelijk behandelt, is hij geneigd dezen "op zijn voorman te richten", en behoorlijk de waarheid, hetzij met zijn mond of met zijn handen, aan het verstand te brengen.

Waar onder rickshaw-koelies deze opinie heerscht, kan men goede soldaten uit hen vormen. Hij kan het werk van een karbouw of van een paard doen, doch hij gaat zich niet als zoodanig voelen. Het leger kan niet uit koelien en paarden bestaan; eene dergelijke organisatie zou geen militaire betekenis kunnen hebben.

Het Japansche volk kan groote waardeering voor het leven en-I-voor de wereld als zoodanig hebben, doch kan het niet apprecieeren als iemand alles opoffert voor zijn genoegen. Het wenscht vastheid van karakter, aan te kweken, en niet gehechtheid aan alles en nog wat. Ook wenscht het te leven in overeenstemming met de reputatie die het heeft. Aan hunne beginselen en tradities zullen de Japanners trouw blijven, ook al verkeeren zij in nog zulke groote moeilijkheden.

Een der karaktertrekken van den Japanschen ridder (bushi) was zijne onverschilligheid. Zijne kinderen waten instaat niet te eten, voor geruimen tijd, zonder te willen toegeven dat zij honger radden. Armoede beschouwde hij niet als eene schande, ook al zoude hij in lompen gekleed moeten gaan. Het is eene schande om, als men geen eten heeft, aan eten te denken. Echter die ridders, die zich niet geoeffend hadden in het gebruik van wapenen en wapenrusting, waren zeer zorgzame mannen.

De dolende ridders uit de Japansche geschiedenis leden meestal armoede. Desniettegenstaande voelden zij zich niet als waardeeloos. Wanneer hunne eer niet in het geding raakte, duldden zij tot het uiterste, doch zij accepteerden geen enkele belediging. Een diep religieus gevoel hadden zij niet. Al aanvaardden zij uiterlijk ook het Boeddhisme, het zat niet erg diep. Het Boeddhisme werd ten bate van de nationale zaak aangewend. Het oefende geen pessimistischen invloed uit in den machtigsten Boeddhistischen staat in Azie. Eerlijk gezegd, men geeft er heel erg weinig om, en maakt de verschillende uiterlijkheden, die het Boeddhisme in Japan zich heeft aangewend, gaarne belachelijk, wat men niet ziet met betrekking tot de vereering der voorvaderlijke goden. Over het algemeen heeft datgene wat men in Japan als Boeddhisme heeft geïmporteerd, weinig invloed gehad op den optimistischen Japanschen geest.

Y. K.