

of Buddhism in Japan, and, be it understood, of Buddhism of a degraded and debased form. The effort to combine Buddhism and Shintoism, the native religion, probably robbed the latter of any power it might otherwise have had to withstand superstition. Although men of the greatest ability went into the Buddhist monasteries, including many Imperial princes, their eminence did not make them better leaders and guides of the people, but rather aided them in misleading and befooling the laity. An interesting parallel might be drawn between Japanese and European superstition, as each was consequent on the low standards of the clergy of the times.

Prayers for rain, for prolonged life, for victory over an enemy, were implicitly believed to be efficient, and priests received large sums of money to make these prayers. With the widespread belief in the power of priestly prayer, there was prevalent fear of spirits and demons. The Emperor Daigo exiled Sugawara-Michizane, the celebrated scholar and statesman, to Kyushu, where the exile died in two years. Soon afterwards the Emperor fell sick; and this, the disaster of 930 when a thunderstorm killed many nobles in the Imperial palace, and the sudden death of Michizane's accusers and of the Crown Prince were explained as due to the ill-will of the injured man's spirit. His titles were restored and everything was done to placate the ghost.

It is interesting to note that some works of history began to appear at the close of the Heian era. It was inevitable that the Japanese language, which had now reached its highest degree of perfection as an instrument for the expression of thought, should, sooner or later, be applied to some more serious purpose than the writing of poetry, stories, diaries and other light literature. The "Yeiga Monogatari" is notable as the first instance of its being used for history. The "Okagami," another historical work, followed it.

There is, however, another reason for the appearance of historical works. The Heian people had been so content with the present that they had neither the past nor the future. They lived only in the present, of which they sang. In the glorious days of this era, therefore, there appeared no histories. But when the star of the Fujiwara family was on the wane, they began, for the first time, to reflect on the past—the glorious past. The two historical works above mentioned are the annals of the Fujiwara family, and put a stress on the days of Michinaga, who was proud of his prosperity. With the appearance of historical works, the Heian era ceased to be "glorious," and the most brilliant age of Japanese literature, it may be said, came virtually to an end.

THE END

THE ELIZABETHAN AGE AND THE HEIAN ERA

To appreciate the literature of the Heian era, we must necessarily study the age in which it was produced. It was the glory of the Elizabethans to live in pursuit of adventures—voyage, exploitation, duel and fighting. The Heian era, however, was an age in which no fighting spirit was to be found. Throughout the long story of the “Genji,” which is consisted of more than 5,000 pages, you will find not a single word that shows the Heian people paid any attention to military affairs. The author, of course, doesn’t mention of wars; she only refers, somewhere in the “Genji,” to the great Chinese emperor Genso, who doted on his favorite concubine Yoki-hi so much that aroused a serious national disturbance which led to his ruin.

In the “Genji,” no one draws his sword except Genji, the hero of this story. He timidly unsheathes his sword when he sees an apparition in vision while he is meeting secretly with one of his mistresses. They have no quarrels in the “Genji” except very petty and trivial ones. For instance, a lady, driven by jealousy, interrupts the procession of her lover, Genji, by stopping her carriage in the middle of the street, and an altercation ensues between the followers of the prince and the lady in question. The wife of General “Black Beard” throws a brazier at her husband driven by jealousy, too. No more quarrels, no more fighting spirit in the story.

The Heian people, indeed, knew nothing of military arts to defend themselves. In case of emergency, they used to ask some brave priests or their attendants for help. They were effeminate, but they were exceedingly sensitive to beauty. It was, indeed, a grand thing for the Heian people to lead an aesthetical life. Beauty was a virtue they set value above everything. Beauty, in their eyes, was their morality. They were, consequently, the people who lived merely on emotions. Therefore, they were extremely “sympathetic.” Those who did not respond to an ardent appeal of love, for instance, were considered to be quite “heartless.” They were not “sympathetic.”

“He who has no taste for love,” says Kenko, the celebrated recluse in the “Tsuré-Zuré-Gusa” which reflects the thought of the Heian people, “is like a cup of jewel without a bottom.” They seem to have lived on love and beauty. Sings Fukayabu, a famous Heian poet:

O Love! who gave thee thy superfluous name?

Loving and Dying—is it not the same?

They were great lovers of Nature, because they were also “sympathetic” to her. They would listen to the whisper of the wind; they would talk with the moon. They would share joy with the larks of the spring; sorrow and loneliness, with the chirping insects of the autumn. Indeed, they were so effeminate and their sense of beauty was so keen that they would shed floods of tears in the presence of verdant spring and solemn autumn; and would sob in unison with the cricket’s chirp and the stag’s cry.

Turning again to the inner life of the people in the Heian era, we may say with little fear of exaggeration that the most notable thing was the fact that the people became more superstitious. This was due in part at least to the growth of the power

The "Genji" is a novel. There is nothing remarkable, it may be said, in a woman excelling in this branch of literature. But Murasaki did more than merely write a successful novel. Like Fielding of England, she was the creator in Japan of this kind of fiction—the "prose epic of real life,"—as it has been called. In the quality of her genius, however, she more resembled Fielding's contemporary Richardson. Before her time we have nothing but stories of no great length, and of a romantic character far removed from the realities in the best sense of the word.

Here we see depicted men and women, especially women, as they are, in their everyday lives and surroundings, their sentiments and passions, their faults and weakness. The author does not aim at startling or horrifying her readers, and she has a wholesome abhorrence for all that is sensational, unnatural, monstrous, or improbable. Indeed, there are few dramatic situations in the "Genji," and what little of miraculous and supernatural it contains is of a kind which might well be believed by a contemporary reader. The story flows on easily from one scene of real life to another, giving us a varied and minutely detailed picture of life and society at Kyoto such as we possess for no other country at the same period.

The hero of the "Genji" is the son of a Mikado by a favorite concubine, whose colleagues are all jealous of the preference shown her, and are constantly annoying her in a petty way. She takes this so much to heart that she falls ill and dies. Her death is related with much pathos. Genji grows up to be a handsome and accomplished youth of a very susceptible disposition, and his history is mainly an account of his numerous love affairs, and of his ultimate union with Murasaki, a heroine in all respects worthy of him. It continues the story up to his death at the age of fifty-one.

When the "Genji" appeared, it was as popular as "Euphues" which was published in the Elizabethan age. "No one," says a contemporary writer, "was considered fit to appear in public unless he could quote some happy phrases from the "Genji." The oldest realistic novel in Europe is supposed to have been Boccaccio's "Decameron," which was published in 1353; and, it must be remembered, Richardson's "Pamela," the first English novel, appeared in 1741. China and India are rich in old stories, but no literary work of this kind had appeared before the fair Japanese writer described the gay life and pathos of the Heian court with her graceful and realistic pen. In this sense, the "Genji," I suppose, may have the honor of being not only the first Japanese novel, but also the oldest novel of this kind in the world.

The morality of the "Genji," however, is a subject much dwelt upon by native, as well as foreign, critics. Some denounce it, while others strive to defend it. Truth to say, the laxity of morals which it depicts is deplorable. It is a satisfaction to add that it belongs to the age and country in which the author lived, and that her own private life is admittedly free from any stain of this kind. Of coarseness and prurency, moreover, there is none in the "Genji," or indeed in the literature of this period generally. The language is almost invariably decent and refined, and we hardly ever meet with a phrase calculated to bring blush to the cheek of a young person.

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And, it must be remembered, this new art of writing was first used by women. They used it to the best advantage, and produced a literature of their own.

The poets were, of course, the chief glory of the Heian era. They were, so to speak, all poets, these Heian people. In 905 A.D., the Emperor Daigo instructed a committee of officials of the Department of Japanese Poetry, consisting of Ki-no-Tsurayuki and other famous poets, to make a collection of the best pieces which had been produced during the previous one hundred and fifty years. The Anthology known as the "Kokin-shu" (Poems, Ancient and Modern) was the result of their labors. It was completed about 922, and contains over eleven hundred poems, arranged under the headings of Spring, Summer, Autumn, Winter, Felicitations, Partings, Journeys, Names of Things, Love, Sorrow, and Miscellaneous. Even at the present day the "Kokin-shu" is the best known and most universally studied of all the numerous anthologies of Japanese poetry.

The reign of the Fujiwaras, however, had passed its meridian when two events happened which marked a new epoch in literature. The "Makura Zoshi" of Sei-Shonagon appeared, and the "Genji Monogatari" dropped into being. The author of "Makura Zoshi" was a lady of high rank. Unlike the author of the "Genji," who loses herself in the characters which she describes, the personality of Sei-Shonagon comes out distinctly in every thing which she has written. The clever, somewhat cynical, cultured woman of the world is always present to the reader. She has the honor of being the first essayist of Japan, and she is also famous as a poetess. "Monogatari" means narrative. It is applied chiefly to fiction, but there are some true histories which fall under this denomination. The "Genji Monogatari" is the forerunner of a realistic novel.

The real name of the author of the "Genji" has not come down to us, but she is known to history as Murasaki-Shikibu. Critics are not agreed as to the reason why she was called Murasaki, a word which means "purple." Murasaki belonged to a junior branch of the great Fujiwara family. Her father had a reputation for scholarship, and others of her family were poets of some note, and Murasaki herself displayed a love of learning at an early age. She was well versed both in Japanese and Chinese literature, and her father often wished that such talents and learning had not been wasted on a girl. Married to another Fujiwara, she lost her husband after a short time, and seems to have then attached herself to the Empress Akiko. This would explain her familiarity with the ceremonies and institutions of Kyoto. Her writings bear unmistakable testimony to the fact that she moved in the best of her time and country.

The "Genji" is supposed to have been finished in 1004, but this date has been disputed, and it may have been composed a few years earlier. There is a pleasing legend which associates its composition with the temple of Ishiyama at the southern end of Lake Biwa, the biggest lake in Japan. To this beautiful spot, it is said, Murasaki retired from court life to devote the remainder of her days to literature and religion.

from facts. Taken as a whole, they had hardly moved with the times and until late in the sixteenth century the great mass of womanhood remained densely ignorant.

Feminine chieftains are not infrequently mentioned in old Japanese histories, and several even of the Mikados were women. Empress Jingo invaded Korea and conquered it in the late second century. Indeed, the Chinese seemed to have thought that the "monstrous regiment of women" was the rule in Japan at this time; at least they often styled it the "Queen-Country." Many instances might be quoted of Japanese women exercising an influence and maintaining an independence of conduct. The Heian court was dominated by the queen mothers and the court ladies. It is this which gives their literary work an air of freedom and originality which would be vain to expect in the writings of inmates of a harem.

The fact that the Heian literature was largely the work of women accounts also for its gentle, domestic character. It abounds in descriptions of scenes of home and court life, and of amours and sentimental or romantic incidents. Though the morality which it reveals is anything but strait-laced, the language is uniformly refined and decent, in this respect resembling the best literature of China, upon which the Japanese taste was formed, and contrasting strongly with the pornographic school of popular fiction which disgraced Japan in the eighteenth and nineteenth centuries.

The Heian era witnessed an important advance in the art of writing, the invention of the phonetic script known as "Kana." The ancient Japanese had no writing. When they began to write their own language phonetically they had no alternative but to use Chinese ideographs for the purpose. This system was open to two objections. A Chinese character is a complicated contrivance, consisting of numerous strokes, and as a complete character was required for each syllable of the polysyllabic Japanese words, an intolerable cumbersomeness was the result. The second objection was that a given Japanese syllable might be represented by any one of several Chinese characters. Some hundred were actually in use to write the forty-seven syllables of which the language consists. It was no easy matter to remember so many, either in reading or in writing.

To meet these difficulties the Japanese did two things: they restricted themselves to a limited number of characters for use as phonetic signs, and they wrote these in an abbreviated or cursive form. There are two varieties of the script thus produced, which are known as the "Katakana" and "Hirakana." No exact date can be assigned for their introduction, but for the present purpose it is sufficient to know that both had come into use by the end of the ninth century. They simplified writing enormously. It is hardly too much to say that without them the labor of committing to paper the lengthy composition of this period would have given pause to the most industrious scribes.

The invention of this new style of phonetic writing made it possible to write Japanese without any knowledge of either the spoken or written language of China. Hence, in addition to the continuations of the national chronicles, still written in the Chinese manner, an abundant prose literature in the form of diaries began to appear.

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Superstitions, it may be said, have enriched the literature of every nation. It is difficult for you to imagine the sincere quality of the faith with which the Elizabethan people accepted articles of folklore superstitions that were in vogue. They not only believed in ghosts and witches, but in magic of every sort. Alchemy was a common hobby, and a man of brain wasted his time and ruined his fortune in the vain search for the philosopher's stone long after the practice had been held up to ridicule upon the stage by Ben Jonson. Astrology was so thoroughly a factor of the age that every one desired the casting of his horoscope. Leicester consulted Doctor Dee, the astrologer, to discover a propitious date for the Queen's coronation. The great queen herself consulted him on one occasion, instead of her family physician, in order to charm away the tooth-ache. People, one and all, believed in fairies. The usual critical opinion, that the opening scenes of "A Midsummer Night's Dream" owe their arrangement to a desire to lead gradually from the real to the unreal, would have caused an Elizabethan to laugh, if not outwardly, in his sleeve.

The Heian literature reflects the pleasure-loving and effeminate, but cultured and refined, character of the class of Japanese who produced it. It has no masculine qualities, but it has its charm and beauty of its own. The lower classes of the people had no share in the literary activity of the time. Culture had not as yet penetrated beyond a very narrow circle. Both writers and readers belonged exclusively to the official caste.

It is remarkable that a very large and important part of the best literature which Japan has produced was written by women in the Heian era. This was no doubt partly due to the absorption of the masculine intellect in Chinese studies. But there was a still more effective cause. The position of women in ancient Japan, it must be remembered, was very different from what it afterwards became when Chinese ideals were in the ascendant. The Japanese of this early period did not share the feeling common to most Eastern countries that women should be kept in subjection and as far as possible in seclusion. It was, possibly, the time when a feminist literature developed most remarkably in the history of the world. It was decidedly an age of women.

It is interesting, in this connection, to note that women were generally considered to be inferior to men in the sixteenth century England. Medieval ideas of women survived there long after the Middle Ages were ended. Any established order when challenged will always find defenders and the first assertions of feminism were denounced by theologians who invoked the contempt of the church fathers to prove woman's inferiority as divinely ordained. Hugh Latimer denounced the sex as designed by Providence to be underlings. Knox's thunderbolts against women are famous though he lived surrounded by women. Even a poet like Lyndsay could write in jingling rhyme:

"So all women in their degree
Should to their men subject be."

The idea then widely entertained of women as an inferior sex was not so remote

of the middle class, the discovery of America, the Reformation, the formation of national literature, and the general clash and conflict of the old with the new,—the old existing in decaying institutions, the new in the ardent hopes and organizing genius by which institutions are created.

At the time Elizabeth ascended the throne in 1558, the religious element of this Renaissance had nearly spent its first force. There was a comparatively small band of intensely earnest Romanists, and perhaps a larger band of even more intensely earnest Puritans; but the great majority of the people, though nominally Roman Catholics, were willing to acquiesce in the form given to the Protestant church by the Protestant state. To Elizabeth belongs the proud distinction of having been the head of the Protestant “interest” in Europe; but the very word “interest” indicates a distinction between Protestantism as a policy and Protestantism as a faith; and she did hesitate to put down with a strong hand those of her subjects whose Protestantism most nearly agreed with the Protestantism she aided in France and Holland.

The Puritan Reformers, though they represented most thoroughly the doctrines and spirit of Luther and Calvin, were thus opposed by the English government, and were a minority of the English people. Had they succeeded in reforming the national Church, the national amusements, and the national taste, according to their ideas of reform, the history and the literature of the age of Elizabeth would have been essentially different; but they would have broken the continuity of the national life. English nature, with its basis of strong sense and strong sensuality, was hostile to their ascetic morality and to their practical belief in the all-excluding importance of religious concerns. Had they triumphed then, their very earnestness might have made them greater, though nobler, tyrants than the Tudors or the Stuarts; for they would have used the arm of power to force evangelical faith and austere morality on a reluctant and resisting people.

The Elizabethan chivalry was a poetic reflection of the feudal age, which departing in its rougher and baser realities, but lingering in its beautiful ideas and ideals, especially in the knightly reverence for women. It gave an air of romance to acts, enterprises, and amusements, which sometimes had their vulgar side. Raleigh tilted in silver armor before the Queen, but the silver from which the armor was made had been stolen from Spanish merchantmen. Sidney was eager to fight in single combat with the defamer of his uncle Leicester, though his uncle deserved the gibbet. Cumberland was a knight-errant of the seas, strangely blending the love of glory with the love of gold, the spirit of wild adventure with the spirit of commercial thrift.

Something imaginative, something which partook of the sentiment of the old time, was mingled with the bustling practicalities of the present. If you look at a man like Francis Drake through modern eyes, you find it difficult to decide whether his enterprises were private or national, whether the patriot form predominated over the pirate, or the pirate over the patriot; but if you look at him from the Elizabethan point of view, it is not difficult to discern an enthusiastic, chivalric, loyal, Protestant spirit as the presiding element of his being and the source of his pecuniary success.

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Seven Wise Masters," the "Gesta Romanorum," the "Amorous Fiammetta," the jest books of Skogin, Tarleton, Hobson, Peele, and others. There were the famous "Euphues," Sidney's "Arcadia," all the pastoral romances, and the "picaresque" novels of Nash and Dekker. Then there were the historians and chroniclers, as Stow, Camden, Speed, Holinshed; the essayists, as Ascham, Francis Bacon; the theologians, of whom there were hundreds; the writers of what we should call light literature—Greene, Nash, Peele, and Dekker. And there were translations, as from the Froissart, Montaigne, Plutarch (Amyot), the "Cent Nouvelles" (in the "Hundred Merry Tales"), and the stories of the "Palace of Pleasure." Never before or since had the country been better supplied with new literature and good books.

If one reflects a moment, one can not doubt that the nation which welcomed such shifting, such spontaneous work as "Euphues" or the "Arcadia" or the "Faerie Queene" was a nation both passionately eager for novelty and so alert in perception as to notice with unthinking delight even verbal novelties—a nation, too, blest for the while with the rare power of delighting not only in novelty but also in beauty. It is only when this impression of the Elizabethan public grows distinct that one can begin to understand the greatest phase of Elizabethan literature—the drama.

It was the age of the drama. Those were days of action. Tremendous and almost resistless energy was here. The blood ran like lightning along man's veins. Magnificent energies were driving along like a whirlwind. It was an action's age. The drama grew out of the nature of things. That species of poetry grew in Greece when Athens was as sleepless as the ocean. It is the exponent of superlative energy. In such an atmosphere the drama grows to its full height. In Elizabeth's reign the drama "rose like an exhalation." Its literature was the popular literature of the age. It was newspaper, magazine, novel, all in one. In a brief period it grew to such noble proportions that it might well lay claim to have wrested the scepter from the hand of Attica. Elizabeth's age shows at its best; since then it has declined, a setting star.

Elizabethans, like all other men, differed among themselves; but their England was a world where, for a little while, one can feel first the characteristics which men have in common and only afterward those which distinguish them apart from one another. The makers of lyric poems, the workers in their elder prose, and Lyly, and Sidney, and Spenser, and the dramatists, and even Shakespeare himself, were first of all men of that eager, buoyant time, remembered still in tradition as the heroic age of England. And the quality of English character in that vigorous elder integrity has a sort of youthful ardor which suffuses every phase of its expression. In life as in letters, those years were years of exploration, of experiment, of spontaneous, enthusiastic, versatile eagerness to discover the mysteries which lurked, wherever the bodies or the souls of men might stray, beyond the bounds of the horizon.

The impulse given to the English mind in the age of Elizabeth was but one effect of that great movement of the European mind whose steps were marked by the revival of letters, the invention of printing, the study of the ancient classics, the rise

How can I forget thee, O Plum-Blossom!

Waft me your fragrance, when the east wind blows!

Buddhism taught the people the uncertainty of life, and they saw its example in the vicissitudes of fortune in men and women. Joy seldom comes alone, as a wise man says, but usually brings sorrow in its train. Now the Heian people began to feel the sorrow. Sings a celebrated contemporary poet:

See the red maple-leaves that swirl

In Autumn storm-winds; brief their span,

Into the outer dark they whirl!

More fleeting still the life of man.

LITERATURE

An Age of Men of Letters—The Youthful Ardor of the People—The Influence of the Renaissance—The Elizabethan Chivalry—Superstitions—The Characteristic of the Heian Literature—The Invention of a Phonetic Script—The “Kokin-shu”—The Genii Monogatari—The Heian Courtiers—The Influence of Buddhism

In considering the people of London in the time of good Queen Bess, one is forced to put the poets and dramatists first, because they are the chief glory of this wonderful reign. Yet such a harvest could only spring from a fruitful soil. Of such temper as were the poets, so also—so courageous, so hopeful, so confident—were the inarticulate mass for whom they sang and spoke. Behind Kit Marlowe, Greene, and Peel were the turbulent youth, prodigal of life, eager for joy, delighting in feast and song, always ready for a fight, extravagant in speech and thought, jubilant in their freedom from the tyranny of the Church.

Behind Spenser and Sydney were the cultivated class, whose culture has never been surpassed. Behind Shakespeare, Ben Jonson, Massenger, and Beaumont, and the rest were the people of all conditions, from Gloriana herself down to Bardolph and Doll. You can only get at the people through those who write about them.

Of poets, in what other age could the historians enumerate forty of the higher and nearly two hundred of the lower rank? Of the forty, most are well remembered and read even to the present day; for instance, Chapman, Giles and Phineas Fletcher, Robert Greene, Marston, Sackville, Sylvester, Donne, Drayton, Drummond, Gascoigne, Marlowe, Raleigh, Spenser, Winter, may be taken as poets still read and loved, while the list does not include Shakespeare and the dramatists. Nearly two hundred and forty!

In the matter of fiction alone they were already rich. There were knightly books: the “Morte d’Arthur,” the “Seven Champions,” “Amadis of Gaul,” “Godfrey of Bouillon,” “Palmerin of England,” and many more. There were story-books, as the

by the uncertainty of English life. One day, he remarked, one sees a man as a great lord, the next he is in the hands of an executioner. The Jesuit Parsons, enumerated the mighty, executed or degraded under Henry VIII—two queens, Anne Boleyn and Catherine Howard, three Cardinals, Wolsey, Pole and Fisher, the last beheaded, three dukes “put down,” Buckingham, Suffolk and Norfolk, the first two losing lands and lives, the last lands and liberty, a marquess, Devonshire, two earls, Kildare and Surrey, the latter beheaded, two countesses condemned to death, Devonshire and Salisbury, the latter executed, while of peers he mentions Darcy, Montagu, Leonard Grey, Dacres of the South and Cromwell. All this within the space of twenty years and in peace. . . .

“Such sudden changes,” continues Prof. Einstein, “quicken the pulse of feeling and lend a dramatic quality to life. The contemporary Sir Robert Naunton, described Raleigh’s career in words which could be applied to many others, that fortune had used him as a tennis ball; ‘for she tossed him up of nothing and to and fro to greatness and from thence down to little more than that wherein she found him.’ . . . The prevalence of such vicissitudes reacted on character. They freed energy by opening high perspectives and infused a finer temper of courage, by making the men of that age ripen in an atmosphere of danger. But the same atmosphere also produced fatalism and a callousness to the misery of others. When peril menaced all men became indifferent to it. Personality acquired both a greater elasticity and a hardening sheath. It grew richer through nearness to extreme and the rapid passage through many phases. Some played like gamblers with life, for the age was as acquisitive as it was venturesome and many risked all for the wise to gain. . . etc.”

Gay as they were, the Heian people also tasted the bitterness and uncertainty of life. In those days even the Mikado was often compelled to abdicate and lead a monastical life. The prime minister, who had all at his beck, would also give place to his rival, who had long been down in luck. Here, indeed, you also find the vicissitudes of fortune in the gay and peaceful life of the Heian people. When the prime minister or some influential man fell from power, it was the lot of the courtiers who had prospered under him to share the same fate with him. There was, however, no “London Tower” that opened its grim and gloomy gate for its victim. They never killed a man, these flower-loving and poem-making Heian people. The banishment to a distant province or an island was the heaviest punishment that was inflicted upon a “political opponent.” Those who were banished spent their time by composing poems and consoled themselves. Here you find a striking contrast between the virile Elizabethans and the effeminate Heian courtiers. Michizane, for example, was banished from the capital to a far province through a false charge by his rival, Tokihira, the powerful head of the Fujiwaras. Michizane was a celebrated poet, scholar and statesman, and a favorite of the Mikado. He had a favorite plum-tree while he was in Kyoto, the capital. He sang at the place of his exile:

Waft me your fragrance, O Plum-Blossom,
When, in Spring, the east wind blows.

During this period English national music was probably confined to simple instrumental works, played by artists of no great skill, and to ballad-tunes and songs. These formed the foundation of the English music of the late sixteenth and early seventeenth centuries. Many ballad-tunes are quoted by Shakespeare and his contemporaries in a way which shows that they must have been familiar to the audience of the day. The taste for music among the people must have been very widely spread or there would not have existed so many itinerant musicians to satisfy the demand. Relative to this universal knowledge of music is the following paragraph in Chappell's "Old English Popular Music:"—

"During the reign of Elizabeth, music seems to have been in universal cultivation, as well as universal esteem. Not only was it a necessary qualification for ladies and gentlemen, but even the city of London, advertised the musical abilities of boys educated in Bridewell and Christ's Hospital, as a mode of recommending them as servants, apprentices, or husbandmen. . . . Tinkers sang catches; milkmaids sang ballads; carters whistled; each trade, and even the beggars, had their special songs; the base viol hung in the drawing room for the amusement of waiting visitors; the lute, cittern and virginals, the amusement of waiting customers, were the necessary furniture of the barber shop. They had music at dinner; music at supper; music at wedding; music at funerals; music at dawn; music at night. . . ."

The gay life of the Heian people also found its expression in music. Songs and dances of comparatively simple character had been in vogue from ancient times. Now, however, not only were large drafts made upon the repertoires of Korea and China, but extensive modifications and elaborations were devised by the Japanese themselves. Imperial progresses, public feasts, religious ceremonies, private entertainments,—every conspicuous incident of existence was treated as an occasion for playing instruments, or treading measures. From perusing the literature of the era the student rises with a bewildered impression that society's perpetual occupation was to dance among forests of blossom or in the glow of the moonlight, and to float over the water in boats with sculptured dragons or phoenixes at the prow, fair girls exquisitely costumed at the poles, and for passengers noblemen and high officials playing flutes and guitars and beating drums.

There were twenty varieties of musical instruments—several kinds of flageolet, a species of harmonica, an oboe, a horizontal harp, a vertical harp, two kinds of guitar, a cymbal, etc. Many of these became so famous for the beauty of their tone that special appellations were given to them, and although neither sound nor the music produced with them would have delighted Occidental ears, the Japanese were wont to say that if a skilled performer with a perfectly pure heart played on one of these famous instruments, the very dust on the ceiling could not choose but dance.

The uncertainty of life was a characteristic of the sixteenth century England, and, I believe, serves as a foil to the gay life of London at the time. Says Prof. Einstein in "Tudor Ideals:"—

"The French traveller Perlin, during his visit to London in 1558, was impressed

delightful tints, tender and rich but never crude or obtrusive.

Fashion, being governed by the instincts of art rather than the suggestions of fancy, was not capricious. There were few changes of shape or style. All that was necessary was to have robes of appropriate color for each season—robes resembling the bloom of the Japanese plum and the “sakura” in spring; that of the azalea and the wistaria in summer; that of the bush-clover, the yellow or white chrysanthemum, the dying maple leaf and the flower of the “ominaeshi” (“*Patrinia scabiosefolia*”) in autumn, and that of the pine spray and the withered leaf in winter. There were colors that might be worn at all times of the year, but the four seasons had their distinctive tints.

But if the ladies of the Heian era took nature’s guidance in choosing colors and decorative patterns for their costumes, they relied solely on art in making up their faces. The eyebrows were either plucked out by the roots or shaved off, and in their stead two black spots were painted on the forehead; the teeth were stained until they shone like ebony; the face and neck were covered with white powder, and the cheeks were rouged. (The custom of putting red and gold on the lip had not yet been introduced.)

For riding abroad ox-carriages and palanquins were used. The palanquin, certainly a Chinese institution, was originally reserved for the sovereign, the Empress, and the chief ritualist,—an imperial prince,—but that rule ultimately lost its exclusive force. A very much more elaborate and brilliant equipage was the ox-carriage. Its portly wheels and strong shafts were generally black, but the body glowed with richly tinted lacquer, and was set off by ornaments of silver elaborately chased and chiselled. Delicate bamboo blinds, colored and having bands of red brocade and tassels of silk, hung at the four sides, and the ox, generally a jet black beast of fine proportion, was handsomely caparisoned with red harness. One of these carriages, moving along at a stately pace and escorted by a body of officials in flowing robes of silk and brocade and men-at-arms with picturesque costumes and glittering accouterments, presented a spectacle in harmony with the luxurious extravagance of the time.

Music, no doubt, made “Merry England” merrier. At the beginning of the reign of Elizabeth, England was distinctly behind Italy and the Netherlands, but at the end of the sixteenth century it had more than made up for lost time, and produced a school of composers which fully equalled, and in some respects surpassed, any to be found on the Continent. At a first glance this sudden outburst of musical activity in England seems very surprising, but it may be accounted for by the fact that there existed in the country a large amount of musical talent, which only wanted a favorable opportunity to become prominent. There is plenty of evidence that in the fourteenth and fifteenth centuries the English were what is popularly known as “a musical people,” and during the troublesome times of the Wars of the Roses and the Reformation, music—in a rudimentary stage—continued to be cultivated by the people, even if it had not the opportunity of developing into a very highly organized art.

in order of dignity. A fop's ideal was to wear several suits, one above the other, disposing them so that their various colors showed in harmoniously contrasting lines at the folds on the bosom and at the edges of the long sleeves. A successful costume created a sensation on Court circles. Its wearer became the hero of the hour and under pernicious influence of such ambition men began even to powder their faces and rouge their cheeks like women. It is to be noted that men showed greater extravagance than women in the matter of costume and ornaments. The romantic Emperor Kwazan carried a mirror on his hat, and in the reign (987-1011) of his successor, one of the Fujiwara magnates had crystal notches for his arrows. Bows, arrows, and swords became ornaments. The sheath of the sword, the quiver, and even the bow were magnificently lacquered and sometimes studded with gems.

Gold lacquer was used even for ornamenting the sleeves. No self-respecting aristocrats failed to have a looking-glass on his person or to apply perfume to his clothes. A dignified bearing was sought by severity of line, and in the beginning of the twelfth century this foible had been carried so far that a well-dressed man looked as if his garments had been cut out of boards, and his movements were carefully studied to enhance that effect. He expended as much thought on his head-gear as a modern lady of the West does upon her hat, for though the orthodox shapes of head-covering did not present much variety, there were many little points upon which care and taste might be exercised.

The costume of women reached the acme of unpracticality and extravagance in this era. Long flowing hair was essential. Unless her tresses trailed on the ground when she sat down, a lady's toilet was counted contemptible, and if her locks swept two feet below her heels as she walked, her style was perfect. A long skirt also began to be used in this era as a mark of social status. She wore also several clothes. The records say that twenty garments, one above the other, went to the costume of a fine lady "a la mode" of the tenth and eleventh centuries. Of course the object of this extravagance was not to produce an appearance of bulk. On the contrary, the aim of a well-dressed woman was to have her robes cut so deftly and to don them so skilfully that they conveyed the impression, not of a mass of stuffs, but of a ply of harmonious colors.

There was nothing garish or rainbow-like in the combination. The ground color—that is to say, the color of the outer garment—seemed at first to be all-pervading; but closer inspection showed that where these multitudinous robes lay folded across the bosom and where their pendent sleeves telescoped into one another, each ply receded by a fraction of an inch from the ply below it, so that the whole produced the effect of a slightly oblique section made across numerous superimposed layers of differently tinted silks. Much attention was directed also to the art of transmitted color. By using material thin enough to give passage to a breath of the underlying garment's hue, and by carefully studying, not the science of colors, but their practical values in combination and in contrast, the aristocratic lady of the Heian era dressed herself so that she seemed to move in an atmosphere of

Each month brought an opportunity for the city to make holiday. Sometimes people flocked to watch the spring sun rise above the cherry-blossoms at Sagano, sometimes they went to see autumn moonlight bathe the maples by the Oigawa. The pastimes of the upper classes reached their highest point of elaboration in this era. At the head of all stood the game of competitive-couplet making ("Uta-awase"). The composition of love letters was also a favourite competitive amusement. Other literary pastimes were: "incense-comparing," a combination of poetical dilettantism and skill in recognizing the fragrance of different kinds of incense burned separately or in different combinations; supplying famous stanzas of which only a word or so was given; making riddles in verse; writing verse or drawing pictures on fans,—testing literary and artistic skill; and making up lists of related ideographs. They also liked playing foot-ball. But the manner of this pursuit, as practised in Japanese foot-ball—derived originally from China—bore no resemblance to the rough-and-tumble contests of the Occident. It was simply the art of kicking a ball high and keeping it continually off the ground.

Love for flowers, which amounts almost to a passion in Japan, had declared itself long before the time now under view, but, like everything else, it assumed an extravagant character in that era. It was, indeed, the poets of the Heian era who properly introduced "sakura," or the Japanese cherry-blossoms, into the Japanese life. Is there any greater work for the poets than the bringing of a flower into our life?

As the Elizabethans, the Heian people loved animals,—but only small ones. They were especially fond of cats and dogs, which received human names and official titles, too. When their pets died, an elaborate funeral service was held for the animals.

As to costume, comparing the Heian era with the preceding era, the Nara era, there is found, in the former a marked tendency to increased elaboration and fuller dimensions. The head-dress, in the case of princes and principal military officials, became again an imposing structure glittering with jewels; the sleeves grew so large that they hung to the knees when a man's arms were crossed, and the trousers also were made full and baggy, so that they resembled a divided skirt.

Unprecedented importance attached to the patterns of the rich silk and brocades used for garments. The sovereign's robe of State was necessarily ornamented with a design of nine objects,—the sun, the moon, the stars, a mountain, a dragon, etc.,—but no restrictions applied in the case of subjects. The designer was free to conventionalise his motives or to follow nature closely, and the embroiderer's needle came to the assistance of the weaver's shuttle. From this era may be said to have commenced the manufacture of the tasteful and gorgeous textile fabrics for which Japan afterwards became famous. The decorative design on a garment did not serve as a badge of rank.

Color indicated social status. The sovereign wore a yellow robe in the Palace and a red one when he went abroad. Deep purple and crimson followed these colors

of red and white feathers, with a gold handle inlaid with half-moon of mother-pearl and diamonds.

They loved animals in those days. Women were fond of pets, especially birds, to say nothing of cats and dogs. Squirrels were sometimes led about at the end of a chain. We find an allusion in Lyly's "Endymion." It was like Elizabethans that they loved wild animals such as lions or tigers. There was a great menagerie in London at the time.

In general, it may be said that the Elizabethans were not given to extreme self-discipline. They liked noise whether it took the form of loud mirth or angry altercation, and they enjoyed actions whether it were in dancing about the maypole or in a free fight. Naturally, then, on holidays and Sundays no great stimulus was necessary to produce an uproar in the neighborhood of the theaters as the crows were assembling or scattering. The very opposition of the Puritans to the theater on the ground that it encouraged unruliness may have added a little zest to the already healthy spirit of unrest.

They loved spectacles such as pageants or progresses. On the day before her coronation Elizabeth made a brilliant progress through the City from the Tower to White Hall. Outing in a pleasure boat also seems to have been in vogue in those days. The Thames in Shakespeare's days was a splendid stream, of which one can get a fair idea from the drawings of Visscher and Hollar. It was a subject on which Elizabethans loved to dwell, the fairness of the water, the abundance of fish, and the beauty of the myriads of swans who floated upon it appealing to every eye. Thus Harrison in his "England" is not alone in his enthusiasm as he writes:

"In like manner I could entreat of the infinit number of swans dailie to be sene upon this river, the two thousand wherries and small boats, whereby three poore watermen are mainteined, through the carriage and recharriage of such persons as passe or repasse from time to time upon the same! beside those huge tideboats, tiltboats, and barges, which either carrie passengers, or bring necessarie provisien from all quatres of Oxfordshire, Barkeshire, Buckinghamshire, Bedfordshire, Herfordshire, Middlesex, Essex, Surrie, and Kent, unto the cite of London. But. . . I surceasse at this time to speake anie more of them here. . . ."

It was in the Heian era that Japanese civilization assumed many of the external features. The nation's profound appreciation of natural beauties asserted itself in the embellishment of the new capital, though the prim mathematical regularity of the city's Chinese plan might well have deterred any exercise of Japanese taste, which abhors stiffness and formality. Along the sides of the streets willows and cherries were planted. Limpid streams flowed from green hills that held the city in their embrace. Every mansion had its park, and in every park the four seasons found well-devised opportunities for the display of their special charms. From temples whose colossal roofs looked down upon the dwellings of their parishioners, the sweet and sonorous sounds of mighty bells tolled the hours, and the sound of chanted litanies summoned people to bow before alters resplendent with gold and silver.

hold could remain "confined within the modest limits of order."

One who would comprehend the style of Elizabethan dress must, for the time being, set aside all notion of simplicity or fit. In fact, the people of that time carried their idea of what was proper in wearing apparel to such a ridiculous extreme that they were made the subject of innumerable satires; and dress was the most popular point of attack by all the abusive writers on reform. Bright colors, elaborate trimmings, and excessive padding are the most notable characteristics of Elizabethan dress. Padding was so full that all outward semblance to the human form was completely lost, both to men and women.

"The women," says Stubbes, "when they have all these goodly robes upon them, seem to be smallest part of themselves, not natural women, but artificial women; not women of flesh and blood, but rather puppets or mawmuts, consisting of rags and clouts compact together."

The Elizabethan women, as well as men, dyed their hair, not to conceal the fact that it was turning gray, but to please a passing fancy. Those who did not care to dye their hair wore wigs. The Elizabethans revelled in wigs. The Records of the Wardrobe show that Elizabeth possessed eighty at one time.

Men wore hats of all shapes, sizes, and colors. The most popular material was velvet. All sorts of feathers were used by men to decorate the hats; black feathers eighteen inches or two feet in length were in great demand; a common decoration was a twisted girdle next the brim, called a "cable hat-band." Some hats, however, were perfectly plain, of soft felt; others were velvet caps with a jewelled clasp. Occasionally small mirrors were worn in the hat.

They were, indeed, extravagant, pleasure-loving people, these Elizabethans. They were also extremely fond of fads.

"Some lusty courtiers also and gentlemen of courage," says Harrison, "do wear either rings of gold, stone, or pearl, in their ears, whereby they imagine the workmanship of God not to be a little amended." Face-painting was also common among women and at court, and evidently was carried much farther than ever before. "Masks for faces and for noses" (Wint. Tale IV. iii 223) were of various colors, and were much worn by ladies of quality when riding. The eyeholes at times were filled with glass. They are frequently alluded to by Shakespeare. Julia, disgusted, says of herself:

But since she did neglect her looking-glass
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks.

(Two Gent. IV. iv. 159-61)

The fan first made its appearance in England at Elizabeth's court, being introduced from Italy. It was worn hanging from the point of the stomacher; it often contained a small mirror. At one time the Queen had no less than twenty-seven fans, chiefly the gifts of her admirers, their elaborate handles being of gold, silver, or agate, mounted with precious stones. One, presented by Sir Francis Drake, was

that progress was made at once in astronomy, exploration, and the study of physical science in general, at the same time that men became interested anew in themselves and their ways, physical, psychical, and social. The spirit of the new age is in a fashion summed up in Hamlet's lines when, after referring to "this most excellent canopy, the air," and "this majestic roof fretted with golden stars," he said:

What a piece of work is man! how noble in reason!
 how infinite is faculties! in form and moving how and
 admirable! in action how like an angel! in
 apprehension how like a god! the beauty of the
 world! the paragon of animals! (Hamlet, Act II, Scene ii.)

The life of Elizabethans, as might be expected, was gay and cheerful. They seem, indeed, to have "enjoyed" their life. The time was characterized by a general freedom of manners. We often find, for instance, personal ridicule and abuse, as well as praise, levelled at individuals from the stage. Different companies and rival play-wrights fought out their private battles on the public boards. The actors talked to people in the pit, who in turn pelted an unpopular player from the stage. There existed, likewise, a coarseness of speech in everyday talk that would be quite intolerable today. Queen Elizabeth, we are told, swore like a trooper, spat at her favourites, or threw her slipper at the head of an obdurate councilor.

It seems hardly necessary to say that gossip was then a matter of great indulgence. Not women so much as men were the prime spreaders of information by this process, and the barbershop, we learn repeatedly from old plays, was the center and source of most of the gossip. Flirting, too, was "in vogue." So common was this habit, especially among the citizens' wives of London, that "sitting in the bay-window" was an expression synonymous with catching the eye of a passing gallant. Juliet kisses Romeo on the first night of their acquaintance. It is only the authority of Erasmus that suggests classing the national custom of kissing among the indoor amusements of the time. In many respects the manners of the Elizabethan were, judged by modern standards, very free and unconventional. Between equals, kissing was a form of salutation as common as hand-shaking is today.

The extravagance with which the Elizabethans attired themselves is a reflection of their gay life. When one thinks of costume in the age of Elizabeth, one naturally thinks of three things as most characteristic: the ruff, the huge padded hose, and the farthingale. Of these three, the first is the unique feature of the dress of that age. Ruffs of our time convey no idea of what ruffs were in 1600. During the time of the early Tudors partelets, or narrow collars, of diverse colors, generally made of velvet, were much worn by the nobility. These began to grow in size and use during the reign of Elizabeth. As was usual in those days, the new fashion was introduced by the men; but the women were quick to follow in the adoption of the ruff. Ruffs were made of linen, often decorated with gold and silver thread, and adorned with jewels. What made the ruff so conspicuous was the size. When first introduced it was modest and unpretentious; but nothing on which fashion then took a fair

anxieties of life and family.

Chinese writing and literature achieved popularity. The Chinese written character had been known, but its use had been confined to a comparatively narrow circle. It was now studied more extensively, although for years the common people and even the higher classes away from the capital did not use it. The task of adapting it to Japanese was no light one. The two languages, Japanese and Chinese, were apparently entirely unrelated. One was polysyllabic, the other monosyllabic, and their grammatical constructions were very different. The Chinese characters, moreover, do not form an alphabet, but are pictographs, ideographs, and phonograms.

With the written character came Chinese literature in all its wealth—philosophy, history, poetry, cosmogony, and science. It was the accumulation of centuries of development. There were the writings not only of Confucius, Mencius, and their contemporaries, of Laotze and the early Taoist worthies, but the rich store produced under the brilliant Han dynasty and the new flood that was issuing from the facile pens of the T'ng scholars. It was on the whole a literature as able and rich as that which came down to northern Europe from ancient Greece and Rome. Under its influence a Japanese literature began. The legend and stories of the earlier days were recorded.

With the language and literature came art. Painting and sculpture had reached a high stage of perfection in China, first under the Han then under the T'ng. Buddhism had brought with it to China a well developed iconography, combining Indian, Greek, and Central Asiatic elements. Under its stimulus the Chinese genius had produced works which in technique, feeling, and insight were of a very high order. The latent Japanese genius was aroused by the examples presented and began to produce in great abundance pictures of Buddha and of various sacred episodes. Buddhist statues and carvings were imported; architecture became prominent for the first time; Buddhist temples were erected on the model of those on the continent.

THE GAY LIFE

The Age of New Learning—A General Freedom of Manners—The Elizabethan Costume—Fondness for Fads and Animals—Love of Pleasure—The Beauty of the Heian Capital—Pastime and Amusements—Feasts and Festivals—The Heian Costume—Music—Vicissitudes of Fortune

The Age of Learning had taken most minds away from those subjects to which the early monks had honestly devoted themselves. The relation of man to God had ceased to be as interesting as the relation of man to his fellows and the environment in which he was placed, so that the bewildered sense of baffled ignorance in which most of the thinking people of Chaucer's day were lost was replaced by a delighted feeling of interest and wonder at the marvels of the material world. Thus it was

court fell into line. Temples were built, monasteries were erected, and large number of men and women of noble birth renounced the world for the cloister. There were at various intervals during some centuries several women on the throne who aided the progress of the foreign cult by their fervor.

When once espoused by the upper classes the new faith and its attendant civilization achieved popularity with the masses. As in the nineteenth century, a feeling of national pride would not brook any charge of being backward in the race for progress, and when once thoroughly convinced that China's culture was superior, the Japanese set themselves to adopting it and adapting it to their needs. The process was hastened as the years went by and the brilliant T'ng generals by the conquest of Korea in 667 brought the civilization of the continent to Japan's very doors.

Missionaries, merchants, artisans, and scholars from Korea and China journeyed to the islands. Japanese visited Si-an-fu, the Chinese capital, some of them as students supported by the government, and were dazzled by its wealth and splendor. Embassies were sent there and came back to spread its fame. Japan was being swept into the life of the Far East and sought to conform herself to it. The transformation, as might be expected, was most marked at or near the capital, as in the nineteenth century, the distant rural districts were the slowest to change. The entire nation was involved, however, and all phases of life were affected.

Undoubtedly Buddhism contributed immensely to the nation's moral and material progress. But its teachings had an unwholesome effect in the Heian era. The character of the Japanese underwent very marked modification during the first sixteen centuries of their history. At the time of their arrival as invaders, they were hardy, fierce people, fond of fighting and ready to reduce to slavery every one that they overcame by force of arms. But by degrees the comparatively genial climate of their new home, its soft scenery, the introduction of Chinese civilization with its endless codes of ceremony and etiquette, and the spread of literature which occupied itself chiefly with tender sentiments and scenic charms, produced enervating effects. The rude warriors were transformed, first into votaries of pleasure, then into hysterical profligates, and finally into "blasé" pessimists.

Buddhism greatly assisted the growth of this last mood. Partly from sincere belief, partly because the prince or noble in a cloister contributed materially to its wealth and reputation, the priests preached the doctrine of abandoning this sinful world and devoting life to heaven's service, which became widespread through the nation, and while in the early centuries it had its first observance and was most marked in the case of the throne, it subsequently became a national custom among all classes and ranks, from the throne and the greatest houses of the nobility down to the humblest shopkeepers, which continued in full force even after the Restoration of 1868. Until the introduction of Chinese civilization, Emperors reigned in Japan till their deaths. The doctrine of Buddhism was that perfect peace and happiness could only be obtained in solitude and meditation, and the Buddhist devotees sought the opportunity for both in the complete withdrawal from the cares and

and Spenser, and found apologists in Drant and Gabriel Harvey. Roger Ascham was, however, the first to advocate the use of quantity in English poetry. In English poetry, Italian Renaissance was of a twofold nature. On the one hand, it taught new forms and stood for precision, balance and polish; it brought in a greater consciousness of the poet's art and dignity, and demanded on his part a deeper learning and scholarship. On the other, it created a fresh atmosphere for the poet's life. The new spirit of the Renaissance in Italy, by removing existing barriers, enriched the life of man, while, by a similar process, his nature felt itself freed from all moral restraints. Italy was thus destined to teach measure and art in form, while in spirit it stood for unbridled license and excess. Its aesthetic side taught a new art of verse to English poets; its life created a romantic atmosphere for English dramatists. The Italian influence in English fiction in the sixteenth century was on the one hand that of Boccaccio, on the other that of Sannazaro. Italian words and expressions were by no means unusual on the Elizabethan stage. Gascoigne introduced them in a masque. Even Shakespeare made use of them, while Marston and Ford both brought in Italian sentences.

The Renaissance could sweep over Italy like a new gospel because it revived there the glories of its own past and continued its traditions. In England it found its welcome mainly at the court which stood above the roots of national life and by its reception of novelties unconsciously performed a function of usefulness in the state. But below it in the broadening circles of the English people the spirit of the Renaissance met with a travesty of comprehension which transformed its nature.

It was Buddhism and its attendant Chinese civilization that gave not a little influence to the life of the Heian people. Buddhism reached Korea from India, through China, in the second half of the fourth century and was accepted by at least some of the kingdoms into which the peninsula was divided. Southern Korea was in close touch with Japan, and it was only a question of time until the Indian faith would find its way across the intervening straits to the islands. In 522, indeed, a Buddhist monk came directly from China to Japan; he met with little response, but a few years later, in 545 and again in 552, the king of a Korean state (Kudara) in close alliance with Japan sent Buddhist images and sacred books to the Mikado and advised the adoption of the new faith. Buddhism did not meet with immediate acceptance. There was, as might be expected, a party of conservatives who wished to reject it.

The foreign religion, however, found an advocate in the powerful Soga family, a family that was in later years superseded by the Fujiwara family. In spite of pestilence and lightning that awakened the angry fear of the mob, the Soga persisted in erecting and maintaining a shrine for the new cult. Riots and even civil war followed, but in time the Soga prevailed, and completely dominated the throne. With their victory the success of Buddhism was assured. The Prince Imperial, Shotoku, one of the most brilliant leaders Japan has produced, was an ally of the Soga and an ardent disciple of the bonzes from the continent. The imperial

Scattered through the pages of Elizabethan literature can be found hundreds of references to Machiavelli, whose name passed as a synonym for treachery and tyranny, used even by many who had never seen his works. At the same time, in a less known direction, his influence made itself felt in English political philosophy. His method and ideas were reflected particularly in the writings of William Thomas, John Leslie, Thomas Bedingfield and Charles Merbury, while even Bacon was influenced by him. The theory generally adopted by the English writings of the sixteenth century, as to the form of government which would present fewest dangers to the welfare of the state, favored absolute monarchy.

Machiavelli had argued for this in "The Prince." To the great Florentine, who elsewhere advocated a republic, the mere form of government mattered little in comparison with the methods employed for attaining and holding power. Inasmuch as these means were best suited to absolutism, his ideas seemed like the apology and defence of the absolute ruler. Friend and foe alike, then, regarded him, not in the modern light of an Italian patriot, but as the exponent and advocate of a strong rule, regardless of the methods employed to obtain power. Absolute government was the goal to which his ideas led; the Italian political philosophy of the age was all in the direction of absolutism. This influence can be traced likewise in England, where it provided the theoretical foundation for the doctrine of the divine right of kings.

Italian art won an easy victory over a disintegrating medievalism north of the Alps. The new standard of taste which came out of the Italian Renaissance was everywhere blended differently and often the immediate influence was less important than where this came indirectly. The gulf between Italy and England, however, had been too wide to be bridged over as easily as in France. Florentine masters at Fontainebleau could plant a tree able, at once, to shoot out its own roots, but the Italian artists in England left no direct influence behind them. The tombs by Torrigiano at Westminster, show how heavy handed and Gothic that sculptor became away from the sharp criticism of his native soil. Want of appreciation offered slight incentive to the foreign artist mainly concerned with his material reward. The Tuscan craftsmen who worked at Hampton Court were only an importation of little more than fleeting importance. The first attempt to introduce Italian art ended in virtual failure.

We may, however, say that the direct influence of Italy in the arts, or rather the work of Italians in England at this time, was largely confined to the southeastern counties, especially around Southampton and Winchester, where there were settlements of Italians. The indirect influence of the Italian artists in England proved of considerable importance. The example they set, their technical skill and ingenuity, the novelty of their designs and forms, must have come like a revelation to English craftsmen.

The classical influence in England came largely from Italy. Classical meters, which Tolomei had long before attempted to revive in Italy, were tried by Sidney

THE FOREIGN INFLUENCE

A New Type of Courtier—Italian Political Ideals—Italian Art—Italian Influence in Literature—Buddhism—The Practice of Abdication—Chinese Writing and Literature—Chinese Art

Toward the end of the fifteenth century, Italian influence began to appear at the English court. Through the scholars, the new humanism had spread from Oxford to this larger sphere, where it could more readily be felt; a noticeable growth, moreover, had taken place in direct intercourse with Italy. The Dukes of Ferrara and Urbino were on the friendliest footing with Henry VII and he himself employed Italians in his personal service: among others there may be mentioned Silvestro Gigli, his master of ceremonies, Polydore Vergil, his friend, historian and adviser, and his poet, Peter Carmeliano. Monarchs could, indeed, find their most servile adherents in these foreigners, who without ties binding them to their adopted land were courtiers and diplomats by nature. Another reason, moreover, added to their success. A new type of courtier had grown up in Italy.

At the courts of Urbino, Mantua and Ferrara, a higher conception had been formed of what the companion of the prince ought to be; his manners and accomplishments became an outward reflection of the new life of the Renaissance, infusing its spirit in the court. By degrees these were formed into a system ready to be taught as a part of the courtier's education. A definite and distinct type having thus gradually been created in Italy, the courtier who had received this training became superior to any other. During the sixteenth century, England in common with the other nations of Western Europe acquired considerable familiarity with this new type, through the observation of Italians at home and abroad, and partly, too, through the translation of Italian books, especially of such as related to manners; from these could be obtained the new theory of the courtier as it presented itself to the Italians of the Renaissance.

It was especially in Italy that the inquiring spirit of the race endeavored to analyze the principles of conduct determining all matters of social intercourse; hence great number of manuals of courtesy, and guides to conversation, were written there. Conversation and courtesy were then treated almost as fine arts, which could both be taught and practised. Books professing to give such instruction endeavored to direct the entire social existence of man, advising him even in regard to the most intimate details of life. Any account of court life in England in the sixteenth century, would, indeed, be incomplete without attention to such books.

The English upper classes aped foreign fashions to the point of absurdity. An instinctive nationalism was the gathering cry of the London crowd. Nowhere were the people rougher, nowhere were gentlemen more courteous. However, the introduction of the new classical and scientific learning of Italy into England, which was marked by the growth of Italian culture at court, laid the foundation for all future English scholarship.

these families differed essentially from the aristocrats of Kyoto, the capital. They had no sympathy with the enervating luxury of city life, and if they chanced to visit the capital, they could not fail to detect the effeminacy and incompetence of the Court nobles. These latter, on the other hand, sought to win the friendship of the rustic captains in order to gain their protection against the priests, who defied the authority of the central government; against the autochthons, whom the provincial soldiers had been specially organized in the eighth century to resist, and against insurrections which occasionally occurred among sections of the military men themselves. The nation was, in effect, divided into three factions,—the Court nobles, the military families, and the priests.

The Elizabethan age! This was an age of discovery and colonization. The English were beginning to guess the secret of their insular position. The sea was beckoning them to sail beyond the sunset. The fire that burned within the life of the Renaissance burned here. Men urged their way along the yeasting seas; they longed to sight new worlds. A Columbus heart throbbed in many a discoverer's breast. They sought new lands; and new lands found must be peopled. Commerce must build her metropolis of trade. Sailors, soldiers, settlers, must go together. There were contemporaries in the new land. Boldness characterized the adventurer in Elizabeth's reign. She herself was as brave as Boadicea. Cowardice was not one of Elizabeth's sins, nor was it a sin of her age. There were bold men in those days, and they sailed to the world's limit, and essayed to seize new hemisphere for England's supremacy.

Records show that the effeminacy of the Heian court nobles was as great as their superstition, and their eccentricities suggest that sensual indulgence had reduced them to a state of imbecility. Tadahira, the younger brother of Tokihira, the great Fujiwara chief, painted a cuckoo on his fan, and imitated the cry of the bird whenever he opened the fan. At the time when he distinguished himself by these callow antics he held high military rank. Another of the Fujiwara nobles (Yasutada) made a habit of carrying hot rice-dumplings in the bosom of his garment, for the sake of their warmth, and throwing them away when they cooled, for the sake of displaying his opulence. To play the "samisen," (a species of guitar; essentially a woman's instrument, which is now used by the "geisha" girls,) was the accomplishment of a legislator; to turn a couplet the proof of a statesman's capacity. It is impossible to recognize the Japanese of later eras in some of the hysterical creatures with whom history peoples the Heian court. The stoical "samurai," whose first rule of conduct was imperturbability whatever gusts of passion assailed him, had no representative among these voluptuaries of the capital: they were as emotional as the weakest of women. The disappointment of not meeting his lover, or of brief separation from her, produced an access of weeping that drove a man to his couch. The Heian era! This was, indeed, an age of literature and emotions; and, I believe, it will make a striking contrast to the virile Elizabethan age.

without a struggle, for from time to time the monarchs asserted themselves. And occasionally other families sought to wrest from the Fujiwaras their power. The descendants of the great Kamatari, however, were not to be deprived of their offices. The high posts at the court continued to be filled by them until they were rendered impotent by the introduction of a form of government by the military class.

The government of the Heian era was the centre of the aristocratic culture, and its administration policy was nothing but to develop and maintain the aristocratic culture. They had no racial competition, and almost no international relations. The sense of the existence of a state was naturally very weak. It was, therefore, quite natural that they should have disregarded administration under these circumstances. They had now nothing to do with Korea, which was once a tributary state as the result of the expedition of the Empress Jingo. With China they had also no diplomatic relations. The custom of sending envoys to that country in order to inspect the conditions there and import articles of luxury had already become obsolete in the early days of the Heian era. The then Chinese dynasty, T'ng, which had boasted of its power, was now beginning gradually to decline. Therefore, it was not necessary for the Heian people to take an active part in foreign policy.

The plan of bringing all the country under Mikado's sway, which had been considered to be the only political enterprise since the transfer of the capital, was almost realized by the several expeditions of the famous Tamuramaro, and other generals in those days, who quelled the rebels in the North-Eastern provinces of Japan. And now that they had no political or military activities, they began to spend their leisure time in performing every kind of ceremonies and functions with a view to showing the public that there existed a government. The ceremonies, therefore, became more and more complicated, and as they had nothing to do with political affairs, they were regarded as a kind of amusement. Indeed, the aim in life of the Heian nobles was to pass their days in the pursuit of amusements. They performed the ceremonies, therefore, as showily as possible. The official reports or documents written in those days were also showy and full of empty words. The Confucian scholars obtained positions as secretary to the ministers or high officials of the government not because they were competent men of affairs, but because they had literary talent and were more or less versed in ancient practices.

There were activities—and lots of them—in the Elizabethan age; and there were no activities in the Heian era. Both courts were luminous with their own splendour. But one shone like the sun; while the other, like the moon. The Elizabethans were virile. The Heian people were feminine,—decidedly feminine. (By the Heian people I mean, of course, the courtiers who enjoyed their life at the capital.) Had the conditions existing in the Heian era prevailed throughout the whole country, Japan would doubtless have paid the penalty never escaped by a demoralised nation. But in proportion as the Court, the principal officials, the noblemen in the capital, abandoned themselves to pleasure and neglected the functions of government, the provincial families acquired strength. The members of

remained only the nominal fountain of all rank and office. As early as the seventh century the Fujiwara family had begun extensively to lay its hands on the government. Its founder, the high-minded and able Kamatari, had laid the foundation for its greatness by his part in the reforms of 645. As the strong emperors who helped in the great reorganization of the administration were succeeded by weak ones, the Fujiwara family gradually tightened its hold on the government.

It assumed but few military positions, for these by the borrowed Chinese standards were held to be socially inferior, but gradually obtained most of the important civil offices for the possession of its scions. These held the chief governorship of the provinces and the leading positions at court. The plan of choosing the members of the civil bureaucracy that was in use in China had never been applied in its entirety to Japan, and the reformers of 645 had filled the offices partly from the noble families. Even as much of the continental system as had been adopted was gradually allowed to fall into disuse. The theory of short tenure, which prevented an office from being monopolized by any one person or family, was little by little ignored. The terms of office were first lengthened, then reappointments were allowed, and eventually the various positions were held for life and transmitted to the occupants' heirs.

The Fujiwaras filled the bureaucracy with its own members and made the officers hereditary, so that the institutions designed to weaken the power of the nobles and to strengthen the position of the monarch were used to defeat their own object. The Fujiwaras, as imperial councilors, had the privilege of opening all petitions before they were handed to the throne. They saw to it that the emperors' consorts were chosen from their own women, and that heirs to the throne were selected only from among sons of Fujiwara mothers. Members of the family were finally appointed regent (The official title of this office was "Kwanbaku") and in all but name became the rulers of the kingdom. Fujiwara-Michinaga, for instance, was a man of remarkable strength of purpose and tact and held the office of "Kwanbaku" during the reign of three Mikados: Ichijo, Sanjo, and Goichijo. His three daughters became the consorts of three successive sovereigns; he was grandfather of a reigning emperor and an heir apparent at the same time, and his power and affluence far surpassed those of the imperial house itself. It is on record that Michinaga once composed a stanza the purport of which was all the world seemed to have been created for his uses, and that every desire he felt was satisfied as completely as the full moon is perfectly rounded.

It must, however, be remembered that the Fujiwaras never sought to usurp the throne; they rather sought to elevate its nominal dignity. But as the position became more sacred they saw to it that its occupant had less to say in matters of actual government. Finally, as soon as an emperor reached an age at which he might conceivably assert himself, he was forced to take the vows of a Buddhist monk and retire to the cloister, to make way for a minor who could offer no opposition to Fujiwara ambitions. This Fujiwara supremacy, however, was not attained

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proper instruction, she managed to guide the Ship of State safely through storm and calm, and win the title of "Good Queen Bess."

Born in Elizabeth's reign! What a heyday of glory! What glamour clings about those days! Chivalry, romance, Raleigh, Leicester, din of arms, shout of victory, crash of Armadas, and through all haughty-faced, golden-haired Elizabeth, standing an omnipresent personality! How these incongruities became congruous when seen in those historic times! But you must look into these things more narrowly. Students of history must look through appearance into realities. Elizabeth's age was an age of incomplete reformation, of decaying chivalry, of commerce and colonization, of surprising energy and action, which produced drama. These points summarise the distinctive features of the Elizabethan age. Look at them briefly.

The Reformation had no stronger or more virulent opposer than Henry VIII. He loved a woman not his wife, and wished to divorce his queen. Rome would not grant the king's desire, whereupon Henry denied Papal supremacy. He married Annie Boleyn, and introduced the Reformation; but such a distorted semblance as to be scarcely recognizable. The Reformation came to England to gratify the lust of a lecherous king. The new Church differed from the old in one regard. In the old, the Pope was supreme; in the new, the king was supreme. King and Pope were combined in a single person. Here was the union of Church and State. It must be apparent that a change made for such reasons and continued under such forms, must be a thing from which pure men would revolt. Elizabeth sustained the same relation to the Church as had her father. With her the Church was a subordinate department of State. She was Protestant by circumstances. Her conscience was no active member of the Royal Council. She was head of the Protestant powers of Europe more as a matter of policy than religion. Indeed, to speak with even reasonable accuracy, she was such solely for political reasons. It was, let us say sadly but with all certainty, an era of incomplete Reformation.

It was also an age of decaying chivalry. The day of chivalry was growing late. The purity of knighthood was largely a departed glory. Instead of the nobility of sincerity, which made beautiful the face and fame of King Arthur, there was the laugh of insincerity and hollowness of hypocrisy. Chivalry was a dying splendor. The Sidneys and Raleighs were a hopeless minority. The impurity that blight was rife. The court of Elizabeth was not the home of a Christian queen. The captivating beauty of Spenser's "Faerie Queene" finds no counterpart in the chivalry of Elizabeth's reign. "False Duessa" of Spenser's tale might well stand as the sad symbol of Elizabethan chivalry. Elizabeth fostered hypocrisy. She watered with her woman's hand that "upas tree." She smiled on knighthood kneeling at her throne, with lies as black as treason, on the knight's lips. Chivalry, with its storied purity, was not. The Crusader, whose heart was full of nobility, and whose hand was full of deeds of high enterprise, was dead. He slumbered in his grave; and with him slept the sacred dust of Christian chivalry.

During the Heian era, the Fujiwaras reigned supreme; and the Mikado re-

opposed it, was slowly attaining vantage-ground.

The common people had no rights which they dared assert, and for the most part quietly submitted to their superiors, while those in official life held their positions by tenures too weak to permit them much repose, for they were conscious that they might at any time be cast out in disgrace by a caprice of their royal master, or through the machinations of those who had gained his ear. To question the absolute power of the monarch was treason. Sir Thomas More, statesman, jurist, and Lord Chancellor, went to the block because his conscience would not permit him to acknowledge the King's supremacy where it involved illegal divorce from his Queen, and an arbitrary change in the succession, as well as the Chancellor's own renunciation of one of his deepest rooted religious tenets. Said James I, "The absolute prerogative of the Crown is no subject for the tongue of a lawyer. It is presumption and high contempt in a subject to dispute what a King can do, or say that a King cannot do this or that."

All men are the creatures of heredity and environment, and the fruit of their endeavors, if it escapes final blight, is colored and flavored by them; hence, it was but natural that Elizabeth, sired as she was, and reared to maturity in an atmosphere of tyranny, should have had an invincible faith in the dogma of the divine right of monarchs to rule as they willed, and should have regarded official life as wholly dependent upon servile subservience to political necessity, that illusive but convenient phrase which has been thought to excuse the violation of human rights.

The kingdom at the time was menaced by dangers from all sides: at home by civil strife embittered by religious differences; on the Scotch border by plots and political disturbances; in Ireland by persistent rebellion; abroad by Rome, sullen and anxious for her humiliation; by France racially hostile and ever ready to do her an ill turn; by Spain, proud of her power, and confident in her destiny to extend it ultimately over the world—these were the perils which Elizabeth faced when, dazzled by the pomp and glitter of her coronation, and intoxicated by the plaudits of the people, she ascended the throne. The effect may be imagined. Young, impulsive, with passions none too firmly held in check, she was gracious and imperious by turns, smiling on a handsome suitor, or dismissing an offending courtier with perhas, a blow. Yet she permitted herself to be moulded to some extent by those about her who had chafed under the oppression of her predecessors; men whose minds, perhaps, had felt the vivifying influence of the Renaissance of France and Italy, which England had been backward in receiving.

There is no wonder that the knightly blood of England warmed to this attractive woman, who possessed a sparkling wit and an education above the average of her time, which enabled her to use it to the best advantage; not that the adventurous and romantic spirits of the realm rallied about her, ready to dedicate their lives to her service. No man could have secured such whole-hearted devotion, as well she knew, and fickle and wise by turns, she was clever enough to keep the helm, and, with a skilful navigator like Burghley ever at her elbow to give her the

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might fairly be likened to a beautiful picture-scroll, — and a long one. A comparison of the two literatures, therefore, would not be uninteresting to the student of literature in general.

THE COURT

Despotic Rule—The Personality of the Queen —Distinctive
Features of the Elizabethan Age —The Fujiwara Family—
The Center of the Aristocratic Culture—An Effeminate Court

“English evolution under the Tudors,” says Prof. Einstein in ‘Tudor Ideals,’ “found its lawful expression through the prince, for events gravitated more than ever before or since, around his person. Directly or indirectly occurrences were few which lacked such suggestion. At no other time has the British nation swayed more readily in response to its rulers. Never again have conditions arisen where these could assert themselves so masterfully.

“Royalty underwent its own evolution in the Sixteenth Century. In the beginning, more than the symbol of the state, it was the state. The court drew to itself the best energies of the nation. It was the channel for its ability and the outlet for its taste. The country, so to speak, discovered itself through the prince. The individual who rose by his own merits and not by interpreting group consciousness, was obliged to conform to this general structure and had to shape his own ambition by favouring that of his ruler……etc.”

The reign of Elizabeth is one of the strikingly picturesque pages of history. The last of the Tudors, that family of royal despots who had ruled England with a heavy hand for eighty-three years, she came to the throne, you might well say by chance, if you regarded only the letter of history, and overlooked its Providential aspects, when the English people were yet striving to emerge from barbarity. This is instanced by the deplorable condition of society as disclosed by the annals of the time.

The reign of Henry VIII and his elder daughter, who by her harsh rule earned the title of “Bloody Mary,” have been pictured grimly in English annals, while the reign of his younger daughter, Elizabeth, who had inherited the few better traits of her father, as well as most of his numerous bad ones, has been colored too brightly by writers who have been dazzled by its brilliancy. Her family had come to reign in England as conquerors, and their ideal of government was the mailed hand and supple knee. All the conditions existing at their advent favored despotic rule. With an ignorant and turbulent populace, no other seemed possible, and it soon became more oppressive than autocratic rule in Russia has been within the past century. The nobility monopolized the wealth and power of the realm, though the more numerous middle class, in spite of the obstacles of caste and custom which

you cannot understand the habitual temper of the poet, or know how to make allowances. Much of his work, as well as many events of his life, if regarded apart from his age in the light of general principles, might seem monstrous.

Furthermore it is a matter of familiar observation that the character of literature is decided by the race that produces it, and that the same great historic movement may have different effects upon different races. French literature is very unlike English literature in its ethical standards, its dominant emotions, its ideals of literary form. And these differences are largely owing to causes that the historical students can investigate. For instance, that sum of influence which you call the Renaissance resulted very differently in the literature of France and England. It seemed to produce a classic literature in one country and a romantic in the other. But why? Only the historical critic can tell you. It is not easy, doubtless, for him to tell you always; but any attempt to answer such a question without a thorough knowledge of historic conditions would be folly. He who can tell you why England had a Shakespeare and France a Racine has read deeply into the influence of historic conditions upon national life.

In 794 A. D. the capital of Japan was removed to the site of the present city of Kyoto. It received the name of Heian-jo, or the "Castle of Peace." The Mikados continued to make it their residence until the Restoration of 1868, but the term "Heian era" is restricted to the time when Kyoto was the real seat of government, namely, about four centuries. When Yoritomo, of the Minamoto family, at the end of this era, established the "Shogunate," or rule of the military caste, for the first time in the history of Japan, at Kamakura, all practical authority was transferred thither.

With the founding of Heian-jo, the wave of progress which received its impetus from the combined influence of Chinese learning and the Buddhist religion reached its height, and a period of great material prosperity ensued, and the era was the most brilliant age of Japanese literature. It was really the "Japanese Elizabethan age" from literary point of view.

Furthermore it has, in other respects, a striking resemblance to the brilliant age of England. To be in close touch with the great literature of the Elizabethan age, you must study the age in which it was produced. To appreciate the charm and beauty of the Heian literature, you must live, mentally, in the very period in which Murasaki-Shikibu, the celebrated fair writer, lived and wrote the "Genji Monogatari."

Both the Elizabethan age and the Heian era were the golden ages of literature of the two countries. But the literature they produced was different in nature. I am going to compare one with the other and see in what atmosphere the authors of "A Midsummer Night's Dream" and the "Faerie Queene" lived, and what produced Murasaki-Shikibu and Tsurayuki, the celebrated Heian poet, in respective countries and ages. They were, at any rate, brilliant periods of literature, the Elizabethan age and the Heian era. If the former were a fine tapestry, the latter

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BY KIYOSHI NOZAKI

INTRODUCTION

Every national literature is an expression of the changing life of the nation that has produced it. For literature is one side of history; often, indeed, the most instructive side. It is a commonplace to say that a thorough knowledge of the history of any period involves a familiarity with the literature of that period. How can you understand the Elizabethan age, the spirit that underlay all its external life, inspired all its splendid achievements and made that history, unless you are familiar with Elizabethan literature? Or to take perhaps a still better example, how can you appreciate the temper of the Queen Ann time, its ideals in politics, manners, morals,—how is it possible to be at home in that age at all, unless you are on terms of intimacy with Addison and Steele and Swift?

And the converse, of course, is equally true. Any adequate criticism of a literature, or, as a rule, of any single work of literature, always necessitates a knowledge of the history of the age in which that literature was produced. This is obviously true of all that body of literature which grows directly out of contemporary history, such as political discussion, oratory, satire. And some of the noblest writing is of this kind. It would be a most serious loss to cut out of English literature Dryden, and Butler, and Pope, and Swift, and Burke, and Carlyle. Yet most of the work of all these men, and of scores of others only little less eminent, was called out by current political events, and is hardly to be read intelligently without a knowledge of these events.

And even more important is it to study from the historical point of view those books which mirror the spirit of an age without being so closely dependent upon its particular events. Take Spenser's "Faerie Queene," for example. It is only a long, bright phantasmagoria, devoid of any higher moral charm, until you remember in what years it was a-writing and what deeds were a-doing then all over Europe. It is only when you can see that great struggle between an old faith and a new, that tremendous wrestle for the mastery of a new world, all mirrored in the poem, that you appreciate its highest literary charm.

Similarly, you are constantly liable to misjudge individual authors in the most unfortunate way unless you consider their relation to their age, the opinions moral and political that were current then, the standards of judgement that prevailed, the sentiments of the age with which they were in accord, or against which, perhaps, they were in passionate revolt. Shelly, for instance, is quite unintelligible without an intimate knowledge of his political and historical surroundings. It is not merely that you cannot understand the import of particular passages or poems;