

THE JAPAN MAGAZINE

SOME JAPANESE PERIODICALS AND PUBLICISTS

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By K. CHIBA

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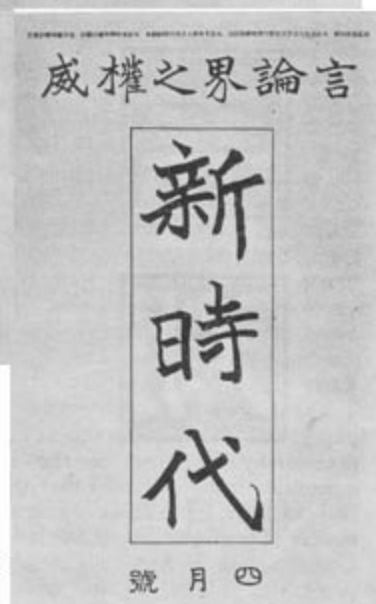
By K. CHIBA



THE NIHON OYOBI
NIHONJIN



THE SHIN NIHON



THE SHIN JIDAI

NOTWITHSTANDING the opinion in certain quarters that Japan is behind western countries in the matter of oratory and literary art, we have rather an imposing array of talent in this direction. Indeed the demand for papers and publicists is so great and increasing so constantly that Japan must needs have great writers, at least; for people in this country are usually more ready to read than to listen. The *Osaka Asahi*, one of the most influential journals in the empire, has a daily circulation of over 700,000, including both morning and evening editions; while the *Chuo Koron* (The Central Review), has a monthly circulation of over 20,000. This degree of circulation, of course, may appear small, compared with some of the bigger periodicals and papers abroad, but it is quite large for Japan, where no circulation can be expected outside the empire. As such European languages as French, German and especially English are widely understood among the educated classes in Japan, papers and periodicals from these countries have considerable circulation in Japan; but readers of Japanese in western countries are practically nonexistent, apart from the few Japanese sojourning abroad who care to subscribe for home papers and periodicals.

The progress and prosperity of Japanese papers and periodicals are more especially noteworthy in view of the immense opposition from authority that they have had to fight their way against in the

matter of free speech. It has indeed been almost a superhuman task to produce a profitable publication in Japan. The empire is a country of great cities and towns with their centers of population and it is in these centers that the magazine or review hopes to find patronage. Little support can be looked for from the more rural sections of population. The introduction of periodical literature has been a matter of rather slow growth in Japan. Our people are much more interested in action than talk. They like to do things first and talk about them afterwards. And as much more can be said than done, Japan has not so much to say as western nations. This is a further drawback to expansion of periodical literature. We are gradually coming to understand, however, that a highly civilized people is expected to have opinions and possess the ability to state them; and for this reason Japan is earnestly striving to find a proper literary medium for leadership of thought.

In her earlier efforts after periodical literature Japan seemed content with discussion of her own affairs; but in recent years the contents of our periodicals have assumed more and more of an international character; especially is this so in regard to politics and finance; and to some extent in the direction of science and research scholarship. While no new newspapers of importance have gained a bearing in the reading world of Japan in recent years, some quite important reviews are not of very long standing.

Among the more influential of Japan's modern reviews may be mentioned the TAIYO, or SUN as it means in English, while the CHUO KORON already mentioned, and the NIHON OYOBİ NIHONJIN, or Japan and the Japanese, are also favourably known and find an increasing circulation. The above are the reviews better known abroad, but Japan now has many others equally powerful which are not known abroad at all. The writers to whom these reviews owe their chief distinction have confined themselves largely to political questions and seem to have a timid hesitation in regard to the more vital problems of civilization. Lafcadio Hearn and Dr. Takayama during their lifetimes devoted considerable attention to the more important aspects of new Japan, but they have had no worthy successors. Dr. Miyake and Mr. Tokutomi are famous publicists but they have not attempted to touch much upon the principles alluded to. They are critics of the temporal and the ephemeral rather than of the enduring and eternal aspects of life and progress. Indeed it may be said with justice that such writers are more concerned with the past than the present and the future; and belong more to commentators than prophets. They talk rather than enlighten and lead.

A weakness of our periodical literature so far is that contributors seem more disposed to ingenuity than to accuracy or cogency of argument. Japanese readers appear to be more interested in fantastic opinions and impractical theories than scientific correctness and substantial investigation. They like speculation better than truth! They crave pungency of speech more than practical criticism. Writers can do more with the jaw than with the brain; and words are too often substituted for thoughts! Japanese readers are thus more fond of being pleased than of being informed. Reading is a recreation with them rather than a duty or a necessity. It must be admitted, however, that of late years there has been some faint indication of an improving attitude in this respect, and our writers are becoming more scientific and thoughtful. A noticeable feature of Japanese periodical literature at present is the number of university professors among the contributors. This will no doubt have the effect of making professors more practical in regard to theorizing, while at the same time giving the public more reliable opinion and leadership. Since theory and practice are thus beginning to cultivate a speaking acquaintance the result on public opinion must be beneficial. And, what is more immediately to the

point of the present discussion the effect on periodical literature has been most marked in the direction of improvement, especially in the way of authority.

Japanese periodicals are quite different in form and general content from western literature of a similar class. Take for example the leading Tokyo review: the TAIYO. It is a sort of illustrated North American Review; but all the illustrations, nearly always photographs finely done, are in the first ten pages, after which comes about a hundred pages of pretty solid matter. For many years this review has been regarded as the place to look for able essays on all great subjects of the day. Recently its leading contributors have come to be professors from the Tokyo and the Kyoto Imperial universities. Indeed it is often spoken of as the "professors' review." As the more able of the leading publicists outside of academic life regard the TAIYO as bureaucratic in tendency, they do not care to contribute to its pages. It is thought to be too cautious and timid on international questions. It lacks bold and straightforward argument. Thus the TAIYO as an authority is not what it was in the days when Dr. Takayama was its editor. Then it was the greatest periodical in Japan, leading ably in all that concerned modern civilization. When Mr. Toyabe became editor he turned the pages of the Taiyo into a review of great political personages. He was a gifted writer and his policy was popular as well as illuminating. During the editorship of Dr. Ukita the TAIYO enjoyed the same popularity; but he was succeeded by Mr. Asada Koson who has modified the former policy of the review a great deal, especially in the direction of dealing more particularly with female questions and social life. Articles on science and politics are still a feature of the TAIYO, however, and a further feature is the series of anonymous articles that appear from month to month, touching delicately on rather delicate subjects connected with political life.

The CHUO KORON is somewhat less pretentious than the TAIYO, but is in way inferior as to merit. When it first appeared the CHUO KORON was called the *Hansei* and one half of its pages were given to review articles and the other half to fiction. The fiction part of the periodical was so well patronized by the leading novelists of the nation that people soon came to understand that any writer who had not appeared in the pages of the CHUO KORON could not be reckoned among novelists of the first class. At the same time its articles on politics and society were everywhere welcomed as well written and authoritative expositions of burning questions of the day. Articles from many of Japan's leading politicians and statesmen, including the Hon. Y. Takegoshi, have appeared from time to time in this review. The general trend of policy in the CHUO KORON is democratic, as against the opposite policy of the TAIYO. The young man of Japan looks to the pages of this review for liberal opinions and aggressive progress toward modern ways. The arguments presented are usually daring and candid, and calculated to appeal to the country's rising nationalism. Some of the leading thinkers and scholars of modern Japan are included among its contributors. This review likes taking westerners to task for their occasional percilious attitude toward oriental races.

The SHIN JIDAI, or New Age, is a new review, started only last year, but its circulation is already considerable and it appears to be prospering. Under the editorship of Mr. Suginaka, a former political writer on the *Kokumin*, the new review is said to be outdistancing its older rivals. Its interest lies chiefly in the variety of its contents as well as in the versatility of his contributors. The New Age is considered the most "meaty" of the periodicals. In the opinion of some people this review is the exponent of the opinions of men like Baron Goto, Minister of Home Affairs. Leading naval and military officers also write for the SHIN JIDAI, as also do some leading business men. As a

representative of Japanese politics, commerce, industry, art and literature this review is thought to have no rival among present-day periodicals in Japan. In its pages there is usually a well written and comprehensive resume of Japanese press opinions.

The KOKUCHO, though only two years established, is making great progress as a monthly review under the editor-ship of Mr. Matsumoto Rikuryu, whose policy seems to be one of well conducted but spirited controversy. Another leading periodical is the SHIN NIHON, or New Japan, edited by Mr. R. Nagai, formerly a professor at Waseda University. This review devotes most of its attention to exposition of Marquis Okuma's opinions, and is naturally well supported by the Waseda faculty. For a time the review changed management and Marquis Okuma's views ceased to appear in its pages, after which it naturally lost patronage, but of late the magic name of the veteran statesman and noble has again appeared among the contributors to the SHIN NIHON, and its regular subscription list will doubtless return. At one time the SHIN NIHON depended for matter a good deal on translations from foreign periodicals, but at present this feature is discontinued. Some of the business articles in its pages are of much importance. As to the general policy of the SHIN NIHON it is rather obscure.

II



1. DAI NIHON
2. TOHO JIRON

3. AJIYA JIRON
4. JITSUGYO-NO-NIHON



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| 1. SHIN KORON | 3. CHUGAI SHINRON |
| 2. DAIGAKU OYOBI DAIGAKUSEI | 4. YUBEN |
| 5. CHUGAI | |

THE magazine called JAPAN AND THE JAPANESE (*Nihon-Oyobi-Nihonjin*) which is one of the oldest in the country, is noted for its disregard of popular taste and opinion, and for conservative attitude on public questions. Its policy never seems to vary, and it is always careful as to its facts. The magazine stands for Japanese nationalism as opposed to the Europeanization of the country. Japanese civilization, which must be preserved at all costs, jeopardized by invasions of western thought, and a magazine had to be established to stem to the tide. The policy has proved useful in pointing to defects in the tendencies of the age. Articles from the trenchant pens of men like Dr. Miyake, Professor Shiga and Mr. Kuga have kept before the public mind the dangers of imitation without knowledge, and pointed out the necessity of learning the use of the new before abandoning the old.

When this magazine was first started it was called the *Nihonjin* and Dr. Shiga was the editor. Subsequently the *Nihon Shimbun*, a daily paper of which Dr. Miyake was editor, began to adapt its policy to money interests, and he with his whole staff came over to the *Nihonjin* and the name was changed to the present one. For years the Magazine has been a stern critic of bureaucratic methods of government, though it has no connection with any political party. Leading politicians, like Mr. K. Okajima and Mr. T. Ito, however, constantly write for the magazine and it exercises a powerful influence. When Mr. Inukai, a noted political leader on the independent side, went over to the bureaucracy in accepting an appointment from Premier Terauchi on the Foreign Relations Advisory Committee the *Nihon-Oyobi-Nihonjin* went for him severely. Editorials by Dr. Miyake are the most

attractive feature of the magazine at present; and there are important articles on science and literature from time to time. The editor is sometimes called the Carlyle of Japan, on account of his pointed and abrupt manner of writing. The cover of the magazine is often adorned with cuts of western pictures or scenes.

The CHUGAI SHINRON is a magazine started only last year and seems to devote most of its attention to advertisement. The editor, Mr. M. Komatsu, was educated in the United States, and was at one time high up in diplomatic circles, having been head of the Foreign Affairs Department of the Government of Korea and one time secretary to the Privy Council of the same Government. The new review takes a neutral attitude in politics, though it does not hesitate to be critical wherever it sees fit, especially in matters affecting diplomacy. Translations from western papers are a feature of the new review. Viscount Kaneko, and Mr. C. Koike formerly of the Foreign Office, often write for the CHUGAI SHINRON, and it prints novels by popular authors. The leading articles are apt to be too vague and indefinite, betraying the diplomatic training of the editor, who is too cautious in expression of opinion. The circulation of the new review is probably not more than 10,000 at present.

The DAI NIHON is a magazine of very serious deportment, and though it has some valuable articles, it is not very widely read. It is even more conservative than the NIHON OYOBINIHONJIN, and less regardful of popular interests. The policy of the magazine is chiefly concerned with national defence problems, and tends to stimulation of increased armament. Naturally most of the articles are written by men of the army and navy. Some observations made by these writers on the war in Europe have drawn caustic comment from the public. At present a discussion is going on in the pages of the DAI NIHON with regard to the advisability of constructing battleships and battle cruisers side by side or devoting more attention to one or the other. This magazine sometimes does not hesitate to mention the United States as possible enemy in the naval and military calculations of the national strategists. This magazine is certainly the most valuable publication with regard to Japanese military problems. The editor, Mr. S. Kawashima, is one of the few men who are not soldiers and who are yet experts in military matters in Japan.

The SHIN KORON is an old publication and has had much influence on public thought in Japan. Formerly it was a strong rival of the CHUO KORON but at present it is outstripped by that review as well as by many newer ones. It prints some important articles, nevertheless, its character sketches and translations from foreign journals proving an attractive feature. The editor, Mr. K. Oka, is a member of the House of Peers, and was formerly chief of the Police Bureau in the Home Department. Politics, diplomacy, industry and literature are the main subjects of treatment in the pages of this review. The attitude of the editor is impartial and fearless, even towards the Government. But many regard the review as representative of the Bolsheviki of Japan, as there are so many articles on social questions and problems. Issues of the review have been suppressed by the authorities from time to time, yet it enjoys a good circulation. The editor, Mr. S. Tsutsumi, was trained in America and has had a long experience in business.

The TOHO JIRON is devoted almost wholly to discussion of oriental problems, and often has noteworthy articles on politics and diplomacy, though its policy is gradually assuming a broader tone, literary articles now being sometimes admitted. The editor, Mr. S. Nakano, is a son-in-law of the famous editor of the NIHON-OYOBINIHONJIN, Dr. Miyake. The *Asia Jiron* is the chief organ of

the Association for the study of problems affecting China and Japan, as well as of India and Russia. But it has no considerable influence. The NIHON SHUGI is a literary review of small circulation though it also discusses politics. Its policy is inclined to new thought. YUBEN is a magazine for students but is read also by the general public. It lays special stress on the importance of oratory, and reports the best speeches heard in politics and other subjects. The DAI-GAKU-OYOBI-DAIGAKUSEI is for university men, and is under the management of a Young man who recently graduated from the Imperial University in Tokyo, and most of the contributors are students from the university.

III



1. KODAN KURABU
2. SHINSHOSETSU
3. SUKOBURO

4. DIAMONDO
5. SHIN-YENGEI
6. FUJIN SEKAI



1. MITA BUNGA KU
2. BUNSHO SEKAI
3. WASEDA BUNGA KU
4. SHIRAKBA
5. TEIKOKU BUNGA KU

ONE of the most representative Japanese monthlies is the JITSUGYO-NO NIHON which has a long record and is devoted chiefly to commercial interests. The editor is Giichi Masuda, and among its contributors are such distinguished names as Dr. Inazo Nitobe, Dr. Ukita, Baron Shibusawa and others, who are regarded as representing the maximum of wisdom for the rising generation, especially for those aspiring to success in trade and commerce. This magazine is as much concerned with the culture and character of the business man as with the material aspects of his calling. Each number has a map of Japan on the cover, giving the most prominent commercial districts in colour according to the nature of the product.

An imitation of the above monthly is the JITSUGYO-NO-SEKAI, but it is much more active and aggressive in policy than its parent, although not commanding so great a degree of reliability and respect. The editor, Aoyagi-Yubi, formerly a schoolmaster, is noted for somewhat eccentric ideas, especially on the woman question. Another magazine, called the DIAMOND, is also a commercial organ, devoting much attention to the promotion of industry and banking. It is, perhaps, one of the leading economic publications in Japan, with a circulation of some 40,000 or so. The TOYO KEIZAI is also a prominent economic review, sometimes known as the Oriental Economist; also the ZAISEI KEIZAI JIHO, the former being under the editorship of Tetsutaro Miura and the latter under Dr. Seiichi Honda; but neither of these have so large a circulation as the DIAMOND.

The FUJIN SEKAI, or Woman's World, is the leading magazine devoted to the interests of the fair sex in Japan, with a circulation of some 170,000, the largest circulation enjoyed by any magazine in the country. The editor in chief is Kyosui Takanobu and each issue has interesting articles on culture, household themes, the education and training of children and so on, such noted women as Madam Shimoda and Madam Hatoyama being among the contributors. Novels by leading authors of the day appear serially in the pages of the FUJIN SEKAI. Its large circulation is due mainly to the fact that all its articles are rewritten by the editor in a style that appeals to the popular taste among women, while the price is remarkably low. There are numerous other magazines for women but none of them possess any merit that is not shared by the FUJIN SEKAI.

The SHIN ENGEI is a pictorial magazine devoted to amusing illustrations and interesting characters and episodes. It is an expensive production and hardly pays, naturally having a small circulation. But the publishers comprise a big firm manufacturing rouge and other cosmetic and toilet articles, and some of the profits from sales are devoted to keeping up the magazine as an advertisement. The editor is Reiichiro Yuki, formerly on the *Kokumin* newspaper.

The SHINSHOSETSU is a kind of fiction magazine, publishing novels by leading authors, something like Munsey's All Story Magazine. Its policy has considerably changed of late, however and now it seems to be apeing political influence under the editorship of Jun Tanaka. This monthly is especially influential in literary circles, Another monthly of influence among men of letters is the BUNSHO SEKAI, issued by the Hakubunkwan publishing house. In its columns appear original contributions by young aspirants to literary distinction.

The editor, Sakujiro Kano, is himself a young novelist of promise, and a graduate of Waseda University. The SHIRA KABA is also a literary periodical, and exercises great influence, considering its slender patronage. The magazine is published by a party of young nobles interested in the promotion of literature and literary taste. Important novelists of the younger schools, like Takeo Arishima, Ikuma, Satomi Jun and Mushakoji Saneatsu were trained in the pages of the SHIRAKABA. The TEIKOKU BUNGAKU is also a literary review devoted to contributions by literary men of the Imperial University, but it does not command any great degree of patronage in literary circles. The GEIBUN is the literary magazine of the department of literature in the Kyoto Imperial University; while the WASEDA BUNGAKU is a review of similar principles representing the literature faculty of Waseda University. The literary magazine of the Keiogijuku University is called the MITA BUNGAKU.

THE KODAN CLUB is a monthly devoted to stories and popular novels as well as various sports and games, appealing to a distinctly lower class of readers than the foregoing publications. It is alive with gay pictures of geisha and actors, and has a circulation of about 70,000. Kinematograph magazines are now a feature of the Japanese publishing world, and many of the pictures in the KODAN CLUB are of this type. The SUKOBURU is a comic monthly with Gaikotsu Miyatake as editor, a very eccentric character. The public regards him as the incarnation of genius and humour. The editor started in his career as proprietor of the Osaka *Kokkei*, which reached a circulation of 70,000 in its first the issue, but its prosperity was cut short by Government. The SUKOBURU is most energetic in ferreting out all sorts of strange news and turning it to humourous account for the delectation of a curious public, including both foreign and domestic themes. The extraordinary

drawings are a feature of this monthly, the chief illustrator being the editor himself. The name of the periodical SUKOBURU, means Too Much, or an Overdose.

It would indeed be impossible to give any adequate account of the numerous periodicals that burden the news stalls from week to week and month to month in Japan. Those already mentioned deal with subjects appealing to the general public; but there are many publications devoted to special subjects as well. There are over 2,000 magazines Published in Tokyo alone, some of them in English, French or German. It is said that the number of writers living on the return for contributions is over 5,000 in Tokyo; but remuneration is low and writers do not flourish. One of the leading novelists got only 500 *yen* for one of his novels last year for serial rights, but one obtained as high as six *yen* page from the CHUGAI. Some of the special illustrators for Japanese magazines make out fairly well, if they display unique skill and become popular. Owing to scarcity of paper since the war the Japanese publishing world has been greatly put to it to keep up without increasing the prices of periodicals; and although many of the leading magazines have put up the price the number of subscribers seems not to have fallen off, but indeed rather increased.