自ら燃えよ。

われらは久しぶりの太陽を忘れたり。われらは久しぶりの太陽を忘れたり。

自ら燃えよ。

美しさを知りて自ら燃ゆるもの、強さを忘れたり。今こそ自ら燃ゆるもの、強さを忘れたり。

かれらが曽野はかれらが背後に渇れ。かれらが曽野はかれらが背後に渇れ。

多くのが月よ。黙せ。而して自ら燃えよ。
第十二百百二報友会

理論的研究の主張

紙上討論

甲説（修正案）

往者高商に於て教授者皆が熱心に努力を施して

教育目的を明確にさせる事は今日本邦高等商

業学校の存立以上に

理論的実証の主張

在来校の存立以上に

甲説（修正案）
三、理論的入門の必要 

私たちは、実証する力を持つことが必要であると考えられる。この力を持ち、私たちはどのように研究を進めることができるか。また、私たちはどのように実証することができるか。このように考えると、理論的入門の必要が生じる。
江戸正一君の片影

△江戸①

日暮れ

山川

信長

△江戸②

△江戸③

△江戸④

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対三宮定期試合

この試合は、先に述べた通り、対戦のための準備が十分に行われている。我々のチームは、過去の試合を通じて、相手の強さをよく理解し、戦略を立てており、大きな勝利を期待している。

（以下、試合の詳細や戦略についての説明）
(この図を大きく表示してください)

<table>
<thead>
<tr>
<th>項目</th>
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<tbody>
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<td>1.</td>
<td>項目1の説明</td>
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<tr>
<td>2.</td>
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<td>3.</td>
<td>項目3の説明</td>
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(図解を拡張してご覧ください)

(図解の説明)
### 表点得校学各

<table>
<thead>
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<tr>
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<td>神戸</td>
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<td>福岡</td>
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<td>9.8</td>
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</tbody>
</table>

*點数合計 105 例*
十二

従って、西に東京へ、東に大阪へ、南に神奈川へ、北に横浜へ、四つ軸の形で広がり、その中央に江戸の中心部、即ち、山下町、錦町、新宿、中央、表参道、六本木、赤坂、四谷、神田、千駄ヶ谷、目黒、渋谷、新宿、池袋、墨田、台東、新宿、渋谷の範囲を含む地域を指す。

一方、東京の外側には、千葉県の千葉市、千葉、船橋、香取、市原、匝瑳、千葉の都市群が見られる。

また、東京湾に面した、横浜、神奈川、川崎、横浜、藤沢、茅ヶ崎、新宮の都市群も重要である。

このように、東京は日本の観光地の中心部であり、国内外からの観光客を多数受け入れている。

なお、東京は、日本の政治、経済、文化の中心であり、国際的な都市としての地位も高い。

参考文献
1. 東京新地図
2. 東京ガイドブック
3. 東京史

注釈
1. 東京は、日本の首都であり、全国の政治、経済、文化の中心となる地域である。
2. 東京は、日本最大の都市であり、国内最大の人口を有する地域である。
3. 東京は、世界最大の都市であると被されている地域でもある。
A TRIP TO TAKARAZUKA.

"TAKARAZUKA." 

Takarazuka! A memory of waving fields, a charming little stage, and twilight over the river.

It was a perfect day for walking and the merry chatting through, in little groups of two or three, wound its way amidst the grain fields with never a care for distance. Now and then we met a loaded cart or a walking couple, and we passed a little school, there a shady grove, but on we walked and on and talked. I'll venture never to have so many English been charmingly seduced as on our scattered way over that Saturday afternoon.

After two hours of pleasant tramping we came upon the famed sento. The tiny village overhung by the river's edge and sheltered by a wooded hill seemed half slumbering in the afternoon sun, but we resisted its alluring invitation to stop and rest and hurried on across the stream. Here we found the little Opera, almost lost in its rambling house. Little players on a little stage in little musical gems, a show worth coming miles to see.

All too soon the play was ended and after another trip through the mystic maze we gathered for our evening meal. In a tea room on the river's brink we squatted around our "Oyako-Domburi" and in the falling light of the setting sun talked, and laughed, and thought.

R. B. Shaw.

Our life of Fukai shall be an art, in itself.

"I hope to go through life," says Ishikawa Takanobu, in one of his poems, "with the same emotion that we feel at the instant when we jump down from a height."

The feeling of leaping down from a height is just what we experience at the entrance examination, and we expect to live our lives in the same stirring and lively feeling.

But how can we enjoy such an emotion in our lives? A word is enough to answer this question, that is, we must, first of all, make our lives artistic.

The artistic or the aesthetic emotion is the most sublime of all feelings. It is the foundation on which the edifice of human knowledge is reared, determining the value of all forms of knowledge, because all the intellectual judgment springs from some emotional activity. I firmly believe that everyone, be he a statesman or an educator or a business-man, ought to be an artist.

An artist can give life to every object he touches. He can give life to all things surrounding him. If we wish to make our lives truly active and efficient, we must be artists or poets before we are business-men.

We know that a year or two ago a motto was advocated among us in this Fukai that "one must be a man before one is a business-man," but now I find that this falls far short of what our ideal should be. Because this moralistic axiom, "to be a man before a business-man," expresses no aesthetic significance.

To explain the relation between moral and artistic life is very difficult. But I can safely say that moral life is a life relating to the outside, that is to society or to one's environment, while artistic life is a life lived within oneself. Moral life may serve as a means of regulating one's conduct, but artistic life is the absolute life or life itself. Because to live truly is to feel things most deeply.

If the moral and artistic life is a life of the highest grade, we must then place artistic life above moral life, and the latter must be assimilated to the former.

In place of the motto "one must be a man before one is a business-man," I would propose here "one must be an artist or a poet before one is a business-man."

Now let us consider for a moment what had meant to us in the past of our Fukai Life, the Life of Todai. Indeed we are surrounded with the beautiful mountain and sea and our Fukai is often praised by our aiki "loves" as an Eden. Truly the nature of Fukai is beautiful. But was the past Fukai life itself truly artistic?

Oscar Wilde said, "all bad art comes from returning to life and nature, and elevating them into ideals," he said and, "Art finds her own perfection within, and not outside of herself. She is not to be judged by any external standard of convention..."

Thus art never expresses anything but itself.

Now then does it not seem true to you that what made our Fukai Life in the past beautiful is something wholly external to "aesthetic"—something that does not issue from the very deepest emotion of our college life?

I must insist that before enjoying the beautiful scenery, we must cultivate beautiful emotions. Then we can make our Fukai Life truly noble and beautiful. In a word, Supreme Fukai is no great mother who has borne us but Supreme Fukai itself must be our creation.

Zarathustra rebuked the vulgar saying, "it is only by accident that you have found me as most of religious followers do, and this is why all your faith is invalid."

You freshmen may come in contact with many things that are new to you. Do not blindly believe in them. "See into" them as Oscar Wilde said, taste them with the attitude of a true poet, and then you can make yourselves artists or poets before you are business-men.

(To be continued)

An address of welcome to the freshmen delivered at the regular meeting of the Linguistic Society, May 18, 1918.

Hiroshi Sato.