

前　　言

“东风、雨”，这是太平洋战争爆发时日本政府向驻外使、领馆广播的隐语。它的意思是：“日本已同美国进入交战状态。”

当檀香山总领事馆听到这一隐语时，日本的空军已对珍珠港投下了雨点般的炸弹。当时，我正作为一个间谍潜伏在珍珠港。

本书内容，如实地记录了我潜伏夏威夷的十个月间所进行的间谍活动，还回顾了我以从事谍报工作为中心在战前战后的经历。我所持的观点和回忆尽管是一孔之见，甚至有某些错误，但我还是愿意把这些情况如实地写出来。

从当时的形势来讲，日本并不单纯是由于军部的独断专行而投入战争的，而是由于在日本缺乏足以防止战争的权威人物和民意，才在不知不觉中走向了狂热的战争。全体国民除极少数人外，不管愿意不愿意，都在前方或后方从各方面为推动战争而倾注了全力。这是一个人人认为除此以外别无他路可走的时代。我也是协助这场战争中的一个，而且是一个具有特殊体验的人。但我既不是从一开始就理解这场战争而甘心情愿地充当了间谍，更不是自己主动去要求承担这项特殊任务的，我是被潮流胁裹着走上了这条当时认为是日本非走不可的道路。

常有人问我：充当间谍的动机是什么？这连我自己也说不清楚。为解开这个谜，我想只好先谈点离题的话，把我从出

生成长到参加海军为止的一段经历写出来，或许能从中找出我所以走上间谍道路的必然性。

过去，我在撰写文章时，曾被人谴责过：连战胜国的美国都未对此事提过只字，而你却如此泄露国家机密，真是岂有此理！所以，本书一旦出版，肯定还会受到来自各方的责难，但我认为，现在日本既然下决心要抛弃战争，那么，把日本过去的机密亮出来，供人们去进行总的忏悔和反省，岂不是很有必要吗？

如今，日本的一切情况都较战前大有好转，但残留在人们心目中的战争创伤，仍以反省、悔恨、憎恶、悲愁等各种形式折磨着每一个人。我也是饱尝这种人间苦恼中的一个。

书中所列电文，均系本人所发，而又都是被美军截获破译过的，现在只好把它再翻译过来。尽管个别处漏有二、三字使电文有所不全，但丝毫未走原意。因为这是我倾注心血拟就的电文，至今还清清楚楚地记着，可以说，这是日本现存的唯一的一份资料。

最后，愿对为本书出版给予帮助的“讲谈社”小松道男先生及为本书提供资料的富永、古森和萨纳·迈菲夫人等各位先生表示衷心的感谢。

昭和三十八年十一月六日

著者于东京临时寓所

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A black and white photograph showing a person's lower body in motion. The person is wearing dark trousers and light-colored, possibly white, shoes. The background is out of focus, showing some foliage and what might be a building or a fence. The overall composition suggests a candid shot of someone walking.

A close-up photograph showing a person's hand holding a paintbrush, applying dark paint to a textured surface. The brush has a light-colored handle and dark bristles. The background is dark and out of focus.

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A close-up photograph of a dark, textured fabric with a repeating pattern of small, light-colored circles or dots.

A black and white photograph showing a person from the waist up, wearing a camouflage-patterned jacket. The jacket features large, irregular white shapes on a dark background, resembling a military-style迷彩 (camouflage) pattern. The person is standing outdoors, and their shadow is cast onto the ground to the left. The background is dark and indistinct.

A black and white photograph of a snake, likely a corn snake or similar, coiled on a dark, textured surface. The snake's body is covered in a pattern of irregular, light-colored spots and blotches. A prominent, thin, light-colored line runs along the length of its back and down its tail. The snake's head is raised, facing towards the left of the frame. It has a dark, triangular-shaped snout with a small, light-colored spot near the eye. The background is dark and out of focus, making the snake stand out.

This image is a high-contrast, black-and-white graphic. It features a central, dark, irregular shape that appears to be a shadow or a solid object. This central shape is surrounded by a variety of white, organic, and jagged patterns that resemble stylized leaves, petals, or perhaps abstract representations of nature. The overall composition is minimalist and graphic, with a strong emphasis on form and texture through the use of high contrast.

This image is a high-contrast, black-and-white graphic design. It features several large, bold characters rendered in a thick, blocky font. On the left side, there are four vertical characters, likely Chinese, arranged vertically. To the right of these, there is a large, stylized character that looks like a 'G' or a 'K' with a central vertical stroke and a horizontal bar extending from the top. Further to the right, there are more characters and some abstract, circular patterns. The overall style is minimalist and geometric, using only black and white tones.

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