THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
A Grammar
of the
Japanese Written Language.

By

W. G. Aston, C.M.G. D.Lit.,
Late Japanese Secretary, H.B.M.'s Legation, Tōkiō, Japan.


London:
Luzac & Co.

Yokohama:
Lane, Crawford & Co.

1904
# CONTENTS

Introductory Remarks ........................................... page i.

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Writing, Pronunciation, Accent, Letter-changes</td>
<td>1</td>
</tr>
<tr>
<td>II. Classification of Words</td>
<td>39</td>
</tr>
<tr>
<td>III. Uninflected Principal Words (Na). Noun, Pronoun, Numeral Adjective, Adverb, Conjunction, Interjection</td>
<td>41</td>
</tr>
<tr>
<td>IV. Inflected Principal Words (Kotoba). Conjugations, Derivative Verbs, Compound Verbs, Derivative Adjectives, Compound Adjectives</td>
<td>79</td>
</tr>
<tr>
<td>V. Uninflected Teniwoha suffixed to Na</td>
<td>106</td>
</tr>
<tr>
<td>VI. Uninflected Teniwoha added to Kotoba</td>
<td>134</td>
</tr>
<tr>
<td>VII. Inflected Teniwoha</td>
<td>148</td>
</tr>
<tr>
<td>VIII. Humble and Honorific Verbs, Auxiliary Verbs, Verbs used as Adverbs and Conjunctions</td>
<td>161</td>
</tr>
<tr>
<td>IX. Syntax</td>
<td>170</td>
</tr>
<tr>
<td>X. Prosody</td>
<td>184</td>
</tr>
<tr>
<td>Appendix. Specimens of Japanese</td>
<td>199</td>
</tr>
<tr>
<td>Index.</td>
<td>534678</td>
</tr>
</tbody>
</table>
WORKS BY THE SAME AUTHOR.

A GRAMMAR OF THE JAPANESE SPOKEN LANGUAGE.

THE NIHONGI; or, Chronicles of Japan from the Earliest Times to A.D. 697. Translated from the Original Chinese and Japanese.

A HISTORY OF JAPANESE LITERATURE.

SHINTO. In preparation.
INTRODUCTORY REMARKS.

In its structure, the Japanese language possesses all the characteristics of the Turanian family. It is in the main an agglutinative language, that is to say, the roots of words suffer no change,* and the results which are obtained in European languages by inflection are arrived at in Japanese by the use of separate particles suffixed to the root. Like the other languages of this family, Japanese has no formative prefixes such as the German GE, or the reduplication of the perfect in Latin and Greek verbs. Its poverty in conjunctions and copious use of participles instead is another point of resemblance. The Japanese language is further an example of the rule common to all languages of this family, that every word which serves to define another word invariably precedes it. Thus the adjective precedes the noun, the adverb the verb, the genitive the word which governs it, the objective case the verb, and the word governed by a preposition the preposition.

The number of vocables common to Japanese with its kindred tongues is much smaller than might have been expected. The only language which contains any con-

* It may be a question whether the addition of the vowels a, i, u and e to the roots of verbs (see Chap. IV.) is agglutination or inflection. To the Japanese mind they are not distinct from the root, and a Japanese knows nothing of such forms as mat (wait), tab (eat). These vowels have no meaning in themselves. They only serve to modify the meaning of the root, and therefore the term inflection appears more appropriate. It has accordingly been used in this treatise to distinguish these changes from agglutination proper, or the addition of particles which have a distinct meaning of their own, and are recognized by those who use the language as separate from the root.
considerable proportion of words which are also found in Japanese is that spoken in the Loo-choo Islands. Loochooan is very closely related to Japanese, but Mr. B. H. Chamberlain's researches show clearly that its grammar differs so much that it cannot be regarded as a mere dialect.

The Korean language has also an affinity with Japanese. The number of common roots is apparently not considerable, but the resemblance in grammatical structure is very close.

The vocabulary of the Japanese language, as it appears in its oldest monuments, is, in so far as it is possible to judge, homogeneous. It contains only a very few of the Chinese vocables which are so plentiful in its later forms.

According to Japanese accounts, the study of Chinese was first introduced into Japan in the third century of the Christian era, when Chinese books and teachers were brought over from Korea;* but even if these accounts can be depended upon, the influence of these teachers was probably confined to the Court, and had little permanent effect. A succession of other teachers afterwards arrived from Korea, but it was not till the sixth century, when Buddhism was first introduced into Japan, that the study of Chinese became general. From this time it spread rapidly. The profane literature of China was also studied, and Chinese words began to find their way into the Japanese language. This process has gone on uninterruptedly up to the present day, and now

* The old Japanese histories inform us that a teacher of Chinese called Ajiki came over to Japan from Korea A.D. 284, for which the correct date is 404. In the following year a second, named Wani, was sent for. Wani is said to have brought with him the Ron-go, or Confucian Analects, and Sen-ji-mon, or thousand character classic, but there must be a mistake about the last-named work, as it was not written till more than two hundred years later. These two scholars were subsequently made instructors to the Imperial Prince. There is, however, evidence that Chinese books were brought to Japan in the preceding reign.
the Chinese words in the language far outnumber those of native origin.

The Chinese pronunciation first adopted by the Japanese was that of the province of Go (Woo or U in Chinese). This province contained Nankin, the capital of China under the eastern Tsin dynasty, which began A.D. 317, and it also contained the capital of the southern of the two empires into which China was divided during the dynasties which succeeded from A.D. 420 to A.D. 589. It was the Go pronunciation that the Buddhist priests used (and continue to use) in their litanies, and the greater number of the Chinese words which found their way into Japanese in the early period of Chinese learning have come down to us with the Go pronunciation. Most of the kana are Chinese characters pronounced according to the Go-on, or with slight modifications of it. The reason for choosing this dialect was no doubt simply because the province where it was spoken lies nearest to Japan, and was at that time the most flourishing part of the Chinese Empire. The intercourse between Japan and this part of China was considerable, and was not confined to matters of religion and learning only. Many Chinese customs and much of their civilization were adopted at the same time. To this day a draper's shop is called in Japan a Go-fuku-ya, or "Go-clothing-house," showing that what we are accustomed to consider the Japanese national costume was at first an imitation of the dress of Go. Japanese grammarians give as an additional reason for preferring the Go pronunciation, or Go-on as it is called, that it approached more closely to the sound of the Japanese language, and was therefore more easy of pronunciation. It is not to be supposed, however, that any Japanese, except perhaps a few scholars who visited China, ever acquired the true Chinese pronunciation. It is impossible to represent any Chinese dialect accurately by the
Japanese syllabary. English written in this way becomes almost unrecognizable, and the metamorphosis undergone by Chinese when subjected to the same process is much greater.

A second mode of pronouncing Chinese was introduced into Japan not long after the Go-on. This is what is known as the Kan-on. Kan (in Chinese Han) is the name of the celebrated dynasty which ruled in China during the period from B.C. 206 till A.D. 265. Under it flourished the greatest literary men that China has produced, and even at the present day the Chinese are proud to call themselves "sons of Han."

In a number of expressions Kan is used by the Japanese as equivalent to "Chinese." Thus, Kan-seki are Chinese books; Kam-bun, Chinese composition; Kan-go, a Chinese word; Kan-gaku, Chinese learning, &c. In the term Kan-on however, the word Kan has a narrower signification. The Kan-on was the dialect which continued to be spoken in the province of Honan which had contained the seat of the government of the Han dynasty. It was the most refined and cultivated language of China at this period, and occupied a position similar to that now held by the so-called Mandarin dialect. It was recognized as the standard pronunciation by the Chinese teachers from Go, although they spoke and taught their own dialect; and even the Buddhist divines, who did more than any other class of scholars to establish the Go-on, did not altogether neglect the study of the Kan-on. The Go-on had become widely adopted before much attention was paid to the Kan-on. The latter was, however, recognized as the standard, and succeeded gradually in establishing itself as the more usual pronunciation of Chinese words. It is now, except in rare cases, the only one given in Japanese dictionaries of the Chinese character, but a multitude of words is still pronounced according to the Go-on. The Kan-on often coincides with the Go-on, but it is as frequently widely
different, and the use of these two systems of pronunciation has therefore given rise to considerable confusion. In the case of the more ancient nengō, or names of periods, and of the names of the Mikados, it is often doubtful which is the correct pronunciation, and in many cases either may be followed at pleasure.

The modern official Chinese language is called by Japanese the Tō-in. Tō, in Chinese Tang, is the name of the dynasty which flourished in China from A.D. 618 to A.D. 906, but this word is used by the Japanese for China and the Chinese nation generally. A Chinaman is popularly called Tō-jin, and Tō-in means simply the modern Chinese as opposed to the Japanese traditional pronunciation. The Tō-in has been generally adopted in the case of a very few words only, as for instance 明, which is pronounced 明 (Chinese Ming) when the dynasty of that name is meant. It is also the pronunciation used in their litanies by the branch of the Zenshiu sect of Buddhists known as the Ōbaku ha. The Ōbaku ha was founded by missionaries from the monastery of Ōbaku, in China, who came over to Japan A.D. 1692, and established themselves at Uji, not far from Kiōto. Like the Go-on and Kan-on, the Tō-in differs considerably in the mouths of Japanese from the true Chinese pronunciation.

The accents are neglected in the present Japanese pronunciation of Chinese words. There are, however, some traces of them to be found in the spelling. Where the same character has two different accents, the spelling usually varies, and the characters which have the entering accent in Chinese may be recognized from the Japanese spelling ending in tsu, chi, ku, ki, or fu.

Chinese words can generally be easily distinguished from those of Japanese origin. They end much oftener in diphthongs and in the letter ō, and are usually associated in twos or threes, so that when one is known to be Chinese the
otners may be presumed to be so also. Another aid to their recognition is the fact that in Japanese syntax they are always treated as nouns. There are, however, a few cases in which genuine Japanese words have assumed an appearance which makes them hard to be distinguished from Chinese. For instance sata, though really a Japanese word, identical with the root of sadaka, sadameru, &c., is usually written with the Chinese characters 沙汰, and in this shape it has all the appearance of a Chinese word. On the other hand, a good number of Chinese words which were introduced in the early days of Chinese learning have become so thoroughly assimilated that they might easily be mistaken for Japanese words. Such are zeni (cash), which is only another form of sen 錢, semi (cicada) for sen 蟬, enishi (connexion) for en-shi 緣, fumi (letter) for fun 文.

During the fourteen centuries over which our knowledge of the Japanese written language extends, its grammar has suffered but little change,* and such modifications as it has undergone have been slow and gradual. There is no gap between ancient and modern Japanese like that which divides Latin from Italian, or even that which separates the English of the period before the Norman conquest from that now spoken. Such changes as have occurred consist chiefly in the disuse of certain particles and terminations, in modifications of the meaning and use of others, and in the

* The grammatical structure of the Japanese language is looked upon by native writers as an institution of Divine origin, and they attribute to this cause the substantial unity which it has maintained throughout its entire history. Heretical views of grammar, or bad grammar, are therefore a very serious matter in Japan. Amatsu oho mi kami no mi tsutahe ifu ni shi habereba, sono okite ni tagahi ayamaru koto ha mi kuni wo kegashi-tatematsu no tsuni fukak' arubeshi. "Grammar having been handed down to us from the great and august gods of heaven, errors contrary to their ordinances must be a heinous crime, casting disgrace upon our august country."
INTRODUCTION.


The progress of these changes marks three stages in the history of the Japanese language. 1st, that of development, extending to about A.D. 900; 2nd, that of maturity, including the four following centuries; and lastly, that of decay, extending from A.D. 1300 up to to the present time.

The latter half of the eighteenth century and the first half of the present witnessed a brilliant revival of the study of the old language, and it may be doubted whether Japanese has not attained a higher degree of perfection in the archaeological and philological works of Mabuchi, Hirata, and more especially Motowori, than even in the golden age of its literature. But it is to be feared that this is no more than an eddy in the main current. The old language is at present falling more and more into neglect, and the faculty of writing or even understanding it is becoming rarer every day. Its use is confined to learned treatises far removed from the daily concerns of life.

The modern popular written language occupies an intermediate position between the old language, of which it is the true offspring, and the mongrel Chinese type just described. It is looser in its syntax and poorer in grammatical appliances than the former, but it has enriched its vocabulary by a liberal adoption of Chinese words. The Chinese element is, however, confined to the vocabulary, and there are few traces
in this style of Chinese idioms and constructions. Books addressed to the unlearned class—such as novels, tales, the romances which take the place of history and biography to all but scholars, a certain proportion of the popular poetry, &c.—are composed in this style.

The spoken dialect of Japan differs so considerably in its grammar from the written idiom that it almost deserves to be regarded as a new language. Its position is not unlike that of Italian in the middle ages, when it was only a spoken dialect, the language used for literary purposes being exclusively Latin. The difference, however, is much less in degree than in the case of Italian and Latin. The principal characteristic of the spoken language is a tendency to pass from the agglutinative into the inflectional stage of development, many suffixes which are in the written language distinct from the root being in the spoken dialect blended with it in such a way that the separate elements can no longer be distinguished except by the scholar. For instance, where the written language has shimahi-tari, the spoken has shimatta; for the written form ari-tari-keri, the spoken dialect has attake; for ara-mu. arô; for kata-ku, it has sometimes katô, and so on.

Among these various forms of Japanese, the classical literary language of the tenth, eleventh, twelfth, and thirteenth centuries has been selected as the most suitable standard for grammatical purposes, and such differences as the other forms of the language present have been noted as variations from it. The spoken dialect, however, differs so considerably from any of the written forms that it has been found more convenient to exclude it from the scope of the present work, and to make it the subject of a separate treatise.

A considerable portion of the literature of Japan is written in the ancient classical Chinese language which is still
employed to a small extent. There seems, however, every reason to believe that it will soon share the fate of Latin in Europe, and fall entirely out of use except for a few purposes of a special character.
CHAPTER I.

WRITING, PRONUNCIATION, ACCENT, LETTER-CHANGES.

The origin and history of an alphabet, which in several forms has been found inscribed on certain ancient scrolls deposited in the treasuries of Japanese Temples, have been a fruitful subject of controversy amongst native scholars. Some have maintained that these letters, which they call the Shindaiji, or "letters of the age of the gods," are of vast antiquity, but it is now admitted that they are nothing more than the Korean script known as Onmun, invented by a king of that country towards the middle of the fifteenth century, and actually in use there at the present day.

Japanese is written by means of Chinese characters both in the square (see I., II., VII., and VIII. of the specimens at the end of this volume) and cursive (see specimens IV., V., and IX.), and also in several intermediate forms. The order is the same as that of Chinese, viz., from top to bottom in columns proceeding from right to left.

In writing Japanese, a Chinese character may have one of four different values.

1. It may be the equivalent of a Chinese word (on or koe).
2. It may be the equivalent of the synonymous Japanese word (kun or yomi).
3. It may represent the mere sound of the Chinese word (ji-on no kana).
4. It may represent the mere sound of the Japanese word (kun no kana).

In the two former cases a Chinese character has an ideographic value; in the two latter it has a phonetic value. When used in the former capacity, Chinese characters are
termed by Japanese writers *mana*; when used in the latter capacity, they are called *kana*. *Mana* means "true name," implying that this is the true use of a character, while *kana* (contracted for *kari-na*) means "borrowed name," as in this case the mere sound of a character is "borrowed" in order to express the whole, or more frequently only a part of a word unconnected with it in meaning.

Every Chinese character may be used as the equivalent of a Chinese or of the synonymous Japanese word, and a considerable number of them are also occasionally employed phonetically. For example, 天 (heaven), may be equivalent to (1) the Chinese word *ten*, (2) the Japanese word *ame*, or (3) the mere sound *te* or *ten*. 天 is not used for the mere sound *ame*, as distinguished from the word *ame* (heaven). An instance of a Chinese character used to represent the mere sound of a Japanese word is 三, which is used for the sound *mi* (4), as well as for the Japanese word *mi* or *mitsu"three" (2), and the synonymous Chinese word *san* (1).*

In the oldest Japanese writing, the Chinese characters are generally *mana*, and have their ideographic value. The *Kojiki*, for instance, is written principally in *mana*, as are also the *norito*, or ancient Shintō prayers. Specimen I. (from the *Kojiki*) at the end of this volume is an example of this stage of Japanese writing. It will be observed that the Chinese order of the characters is followed, and it might perhaps be

* This may be illustrated by the following example of the results which would have taken place had the Roman numeral signs been made use of in a similar way in writing English:—"On the IIIcentury (1) a C (2) times I C (3) him to you, although it tC (4); i.e., "on the ter-
centenary a hundred times I sent him to you, although it thundered." Here C has first its proper meaning, and represents the Latin word *cent.* (a hundred); second, it has its proper meaning, and represents the English word "hundred"; third, it represents the Latin sound *cent* only, the meaning being different; fourth, it represents the English sound *hundred*, the meaning being different.
suspected that the *Kojiki* was intended as Chinese, and not as Japanese at all. The authority of Motowori, however, is against such a supposition, and he has even given us a restoration in *Kana* of the entire text, as he conceives it to have been originally read. In the *norito*, the characters are written in their Japanese order.

But even in this early stage it was occasionally found necessary to give the Chinese characters a phonetic value, in order to write Japanese proper names of unknown or doubtful derivation, and other words or particles for which there were no convenient Chinese equivalents. Besides, in the case of poetry, *mana* could only give the meaning, whereas with *kana*, not only the meaning, but the precise words and particles used could be expressed, and consequently the metre rendered discernible. These causes gradually gave rise to a more extended use of the Chinese characters as mere phonetic signs. The poetry in the *Kojiki* is written in *kana*, and in the *Manyōshū*, a collection of poems extending over the period from the fifth to the ninth century, a gradual increase in the proportion of phonetic signs is plainly observable.

At this period the analysis of the sounds of the language into forty-seven syllables had not been made, and inasmuch as many different characters were used not only for each of these forty-seven sounds, but also for many of a composite nature, great confusion resulted, much of which is now avoided by the use of the alphabets, or rather syllabaries, known as the *Katakana* and *Hiragana*. There is some doubt respecting the exact date of their first introduction, but it is known that both had come into general use by the end of the ninth century of our era.

The *Hiragana* syllabary can hardly be called an invention. It consists simply of abbreviated cursive forms of a limited number of the more common Chinese characters. This syllabary consists of forty-seven syllables, but each syllable
is represented by several characters, and as some of these are written in several different ways, the entire number of signs amounts to about three hundred.

The Katakana syllabary is of a more artificial character. It consists, like the Hiragana, of forty-seven syllables, but there is only one sign for each. Most of the Katakana characters are abbreviated forms of Chinese square characters, one side (kata) or a part being taken to represent the entire character. Thus \( \ddagger \) (i) is an abbreviated form of \( \ddagger \), \( \ddagger \) (ro) of \( \ddagger \), and so on.*

Modern Japanese writing is an intermixture of Chinese characters used as ideographic signs (mana) with Katakana or Hiragana. The proportion in which these elements are combined varies greatly, and is different even in different editions of the same book, words which are at one time represented by mana, being at another expressed by means of Katakana or Hiragana. In other respects, too, there is great irregularity. The following rules are therefore subject to numerous exceptions:—

1. Mana are used for all words of Chinese origin, and for the roots of the more important Japanese words (na and kotoba).

2. Katakana and Hiragana are used for grammatical terminations, and for the less important words of Japanese origin (teniwoha).

3. Katakana or Hiragana are often found, as in Specimen VI. at the end of this book, written to the right of a Chinese character, to represent phonetically the Chinese or Japanese word to which it is equivalent. They may also be written to the left, as in Specimen III., but this is less common.

* It is a curious fact, that notwithstanding its greater simplicity and convenience, the lower classes of Japanese are unacquainted with the Katakana, and even scholars prefer the Hiragana for most purposes.
4. *Katakana* are found with the square form of the Chinese character (see Specimens I., II., VII., and VIII.); *Hiragana* with the cursive form (see Specimens IV., V., and IX.).

5. *Katakana* are occasionally employed amongst *Hiragana* in writing interjections, foreign words, and also where italics would be used in English.

The pronunciation of the *Katakana* and *Hiragana* is not always identical with that of the characters from which they are derived. 与 and そ, for instance, are pronounced te, although derived from 与, which has the sound ten.

The *Katakana* and *Hiragana* are arranged by native grammarians in two different orders. That in popular use is styled iroha, from its first three letters. In this arrangement the forty-seven sounds constituting the syllabary have been made into a line of doggerel verse as an aid to the memory. The following table (Table I.) exhibits the *Katakana* and *Hiragana* arranged in this manner. The first column contains the English pronunciation, the second the *Katakana* with the Chinese characters of which they are abbreviated forms, and the remaining columns the *Hiragana* letters, together with the Chinese square characters from which they are derived. In this table the *Hiragana* letters are arranged in order of their most frequent occurrence, those in the first space being far more frequently met with than the others. It is this variety which is given in native educational works and taught in schools, and at first the student had perhaps better confine his attention to it.
<table>
<thead>
<tr>
<th>PRON.</th>
<th>KATAKANA</th>
<th>HIRAGANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>i</td>
<td>い</td>
</tr>
<tr>
<td></td>
<td>伊口吕</td>
<td>い</td>
</tr>
<tr>
<td></td>
<td>い以</td>
<td>吾異呑</td>
</tr>
<tr>
<td></td>
<td>吕</td>
<td>吕震震</td>
</tr>
<tr>
<td></td>
<td>震震震</td>
<td>震震震</td>
</tr>
<tr>
<td>2.</td>
<td>ro</td>
<td>いろ</td>
</tr>
<tr>
<td></td>
<td>吕俗</td>
<td></td>
</tr>
<tr>
<td></td>
<td>吕俗俗</td>
<td>吕俗俗</td>
</tr>
<tr>
<td></td>
<td>俗俗 stain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>走合盤</td>
<td></td>
</tr>
<tr>
<td></td>
<td>合盤合盤</td>
<td></td>
</tr>
<tr>
<td></td>
<td>合盤合盤</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ha</td>
<td>はは</td>
</tr>
<tr>
<td></td>
<td>は波盤</td>
<td></td>
</tr>
<tr>
<td></td>
<td>波盤波盤</td>
<td></td>
</tr>
<tr>
<td></td>
<td>波盤波盤</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>ni</td>
<td>に</td>
</tr>
<tr>
<td></td>
<td>に耳児児</td>
<td></td>
</tr>
<tr>
<td></td>
<td>に耳児児</td>
<td></td>
</tr>
<tr>
<td></td>
<td>に耳児児</td>
<td></td>
</tr>
<tr>
<td></td>
<td>に耳児児</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ho</td>
<td>ほ</td>
</tr>
<tr>
<td></td>
<td>保</td>
<td></td>
</tr>
<tr>
<td></td>
<td>保</td>
<td></td>
</tr>
<tr>
<td></td>
<td>保</td>
<td></td>
</tr>
</tbody>
</table>

*Nigori only, i.e., は。*
<table>
<thead>
<tr>
<th>PRON.</th>
<th>KATAKANA</th>
<th>HIRAGANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>ho Cont'd.</td>
<td>宝 (hako)</td>
<td>宝 (hako)</td>
</tr>
<tr>
<td>he</td>
<td>へ (he)</td>
<td>へ (he)</td>
</tr>
<tr>
<td>to</td>
<td>ト (to)</td>
<td>と (to)</td>
</tr>
<tr>
<td>chi</td>
<td>チ (chi)</td>
<td>キ (ki)</td>
</tr>
<tr>
<td>ri</td>
<td>利 (ri)</td>
<td>利 (ri)</td>
</tr>
<tr>
<td>nu</td>
<td>奴 (nu)</td>
<td>奴 (nu)</td>
</tr>
</tbody>
</table>

* Nigori only, i.e., be.
<table>
<thead>
<tr>
<th>PRON.</th>
<th>KANA</th>
<th>HIRAGANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>ru</td>
<td>流</td>
<td>流</td>
</tr>
<tr>
<td>wo</td>
<td>乎</td>
<td>乎</td>
</tr>
<tr>
<td>wa</td>
<td>和</td>
<td>和</td>
</tr>
<tr>
<td>ka</td>
<td>加</td>
<td>加</td>
</tr>
<tr>
<td>yo</td>
<td>與</td>
<td>與</td>
</tr>
</tbody>
</table>

* Nigori only, i.e., ga.
<table>
<thead>
<tr>
<th>PRON.</th>
<th>KATAKANA</th>
<th>HIRAGANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>ta</td>
<td>タ多</td>
<td>た太多多</td>
</tr>
<tr>
<td></td>
<td>タ多</td>
<td>た太多多</td>
</tr>
<tr>
<td>re</td>
<td>レ礼</td>
<td>レ礼</td>
</tr>
<tr>
<td></td>
<td>サ礼</td>
<td>サ礼</td>
</tr>
<tr>
<td>so</td>
<td>ソ曾</td>
<td>ソ曾</td>
</tr>
<tr>
<td></td>
<td>ソ曾</td>
<td>ソ曾</td>
</tr>
<tr>
<td>tsu</td>
<td>ツ門</td>
<td>ツ門</td>
</tr>
<tr>
<td></td>
<td>ツ門</td>
<td>ツ門</td>
</tr>
<tr>
<td>ne</td>
<td>ネ子称</td>
<td>ネ子称</td>
</tr>
<tr>
<td></td>
<td>ネ子称</td>
<td>ネ子称</td>
</tr>
</tbody>
</table>

* Nigori only, i.e., so.
<table>
<thead>
<tr>
<th>PRON.</th>
<th>KATA-KANA</th>
<th>HIRAGANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>na</td>
<td>ナ 奈</td>
</tr>
<tr>
<td>27</td>
<td>ra</td>
<td>ラ 良</td>
</tr>
<tr>
<td>28</td>
<td>mu</td>
<td>ム 年</td>
</tr>
<tr>
<td>29</td>
<td>u</td>
<td>ウ 児</td>
</tr>
<tr>
<td>30</td>
<td>i</td>
<td>イ 刀</td>
</tr>
<tr>
<td>31</td>
<td>no</td>
<td>ノ 乃</td>
</tr>
<tr>
<td>PRON.</td>
<td>KATA-KANA</td>
<td>HIRAGANA</td>
</tr>
<tr>
<td>-------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>o</td>
<td>オ スウ</td>
<td>お オウスウ</td>
</tr>
<tr>
<td>ku</td>
<td>クウスウ</td>
<td>クウオウスウ</td>
</tr>
<tr>
<td>ya</td>
<td>ヤキャマ</td>
<td>ヤキャマ</td>
</tr>
<tr>
<td>ma</td>
<td>マシマ</td>
<td>マシマ</td>
</tr>
<tr>
<td>ke</td>
<td>ケケシマ</td>
<td>ケケシマ</td>
</tr>
<tr>
<td>fu</td>
<td>フブ</td>
<td>フブ</td>
</tr>
<tr>
<td>PRON.</td>
<td>KATAKANA</td>
<td>HIRAGANA</td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>-----------</td>
</tr>
<tr>
<td>ko</td>
<td>コ已工江</td>
<td>こ已江愛</td>
</tr>
<tr>
<td>e</td>
<td>テ天</td>
<td>て天愛</td>
</tr>
<tr>
<td>te</td>
<td>アア佐散</td>
<td>り佐散</td>
</tr>
<tr>
<td>a</td>
<td>ア已工江</td>
<td>あ已江愛</td>
</tr>
<tr>
<td>sa</td>
<td>ア佐佐散</td>
<td>り佐佐草</td>
</tr>
<tr>
<td>ki</td>
<td>キ幾</td>
<td>き幾</td>
</tr>
<tr>
<td>PRON.</td>
<td>KATA-KANA</td>
<td>HIRAGANA</td>
</tr>
<tr>
<td>-------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>ki</td>
<td>Cont'd.</td>
<td></td>
</tr>
<tr>
<td>yu</td>
<td></td>
<td>みやゆめ</td>
</tr>
<tr>
<td>me</td>
<td></td>
<td>みやめ</td>
</tr>
<tr>
<td>mi</td>
<td></td>
<td>みやみ</td>
</tr>
<tr>
<td>shi</td>
<td></td>
<td>みやし</td>
</tr>
<tr>
<td>we</td>
<td></td>
<td>みやひ</td>
</tr>
<tr>
<td>hi</td>
<td></td>
<td>ひ</td>
</tr>
</tbody>
</table>

* Nigori only, i.e., ji.
The arrangement given in the following table (Table II.) is usually preferred by native scholars to the *iroha*. Here the syllabary (in the *Katakana* form) is arranged after a more scientific method, those syllables which contain the same vowels being arranged in upright columns, and those containing the same consonants in horizontal columns. It will be observed that this table contains fifty letters.
Amongst these, however, the three letters which have circles drawn round them are not in use, and have only been introduced in order to fill up the breaks in the series.

The reason why no letters are required for yi and wu is no doubt the close affinity of y and i and w and u, which renders y and w almost inaudible in this combination. Ye is equal to yi+a, and the same remark is therefore applicable to it as to yi.
N final is omitted from the second Table. It is properly not a Japanese letter, the termination of the future, which is nearly the only place where it is found in Japanese words, having been anciently not n, but mu. It sometimes represents an r which has been assimilated to an n or m following.

The Japanese language does not possess the sounds si, ti, tu, or hu. For si it has shi; for ti, chi; for tu, tsu; and for hu, fu.

* and enqueue, though belonging to the w column, are not pronounced wi and we, but i and e. No doubt the original pronunciation was wi and we. Wo (ヲ) was formerly considered one of the a (ア) i (イ) u (ウ) e (エ) series, and o (オ) was placed along with wa (ワ) i (イ) wu (ウ) e (エ). Motowori corrected this error, but it is still found in many Japanese books. The Wakun Shiwori, for instance, follows the old practice.

It will have been observed that the preceding Tables do not contain the letters g, z, j, d, b, and p. Neither the Hiragana nor the Katakana originally provided any means of distinguishing the syllables commencing with these letters from those beginning with k, s, sh, t, and h, and there are many old printed books in which the distinction is not marked. The passage at the end of this volume, taken from the Taketori Monogatari, is in example of this practice. The diacritic mark (゛) known as the *nigori, placed to the right of the letter, is now made use of for this purpose. It is the same for both Hiragana and Katakana. The letter p had no existence in the older form of the language. It is now marked by a small circle (゜), called the han-nigori, written to the right of those kana which commence with h or f. The

* Nigori means “impurity.” It is opposed to sumi (purity), the term used in speaking of the unchanged sounds. An old form of the nigori, now little used, is の, as fluence (ga). The nigori is often omitted, even at the present day.
use of these marks will be best understood from the subjoined table:

<table>
<thead>
<tr>
<th>か</th>
<th>き</th>
<th>く</th>
<th>け</th>
<th>こ</th>
</tr>
</thead>
<tbody>
<tr>
<td>が</td>
<td>ぎ</td>
<td>ぐ</td>
<td>げ</td>
<td>ご</td>
</tr>
<tr>
<td>さ</td>
<td>し</td>
<td>す</td>
<td>せ</td>
<td>そ</td>
</tr>
<tr>
<td>ざ</td>
<td>じ</td>
<td>ず</td>
<td>ぜ</td>
<td>ぞ</td>
</tr>
<tr>
<td>た</td>
<td>ち</td>
<td>つ</td>
<td>て</td>
<td>と</td>
</tr>
<tr>
<td>だ</td>
<td>ぢ</td>
<td>づ</td>
<td>で</td>
<td>ど</td>
</tr>
<tr>
<td>は</td>
<td>ひ</td>
<td>ふ</td>
<td>へ</td>
<td>ほ</td>
</tr>
<tr>
<td>ば</td>
<td>び</td>
<td>ぶ</td>
<td>べ</td>
<td>ぼ</td>
</tr>
<tr>
<td>パ</td>
<td>ビ</td>
<td>ブ</td>
<td>ペ</td>
<td>ポ</td>
</tr>
</tbody>
</table>

OTHER MARKS USED IN WRITING.

1 (Katakana) or 中 (Hiragana) for koto, a "thing or action." This sign is also used, more especially in the forms に or 中, to mark the beginning of a speech or quotation—thus 中. In this position it stands for koto, in the sense of kotoba, "words." In dramas it marks the beginning of the prose speeches of the actors.

中 is also used for koto. It is a combination of the Hiragana 中 and 中.

中 or 中, said to be a form of 卓, is used for a Chinese character when repeated a second time, as 中 ichi-ichi, "one by one."

(with Katakana) and 中 (with Hiragana), said to be also abbreviated forms of 卓, are put for the repetition of a word
of more than one syllable, as は tobito, "men.;" ま mate
mate, "wait! wait!

, said to be a further contraction of the same character,
is used for the repetition of a single syllable, as は ha! ha!
ha! ha! ha! ここ koko, "here."

and  are marks of punctuation, but they correspond
not so much to our periods and commas as to the rhythmical
pauses made by the Japanese in reading. They will be
found very unsafe guides to the structure of a sentence.

marks the beginning of a chapter or section. —, which
is merely the character ichi, "one," marks the beginning of
shorter divisions than ।. It is often put where "item" might
be used in English. A document, the sections of which are
marked in this way, is called a hitotsu-gaki or "one-writing."

is the equivalent of the English [ ] or ( ).

marks the end of a paragraph.

is for とき toki, "time."

is also used for とき toki, "time."

is for とき tomo, "although."

is put for gozaru, "to be."

is written for 里 tana, the first two syllables of 里 in the
honorsic auxiliary verb.

is put in Katakana for 里, "having done."

One or two lines drawn to the right of a word or character
have the same effect as italics or capitals in English printing,
as など.

The same effect is produced by a line drawn round a word
or letter, as eteru.
OTHER MARKS USED IN WRITING.

A is put for goza, the first two syllables of gozaru, "to be."

Ä is for masu, the polite termination of verbs in the spoken language.

In writing or printing Japanese, the divisions between the words of a sentence are not marked by corresponding spaces between the letters, as in English. The Katakana are written distinct from each other, but there is nothing to show where one word ends and another begins, while in Hiragana the letters are joined to each other or spaces left between them, entirely according to the caprice of the writer, and with no reference to the natural divisions of the words.

Japanese printing is in most cases an exact imitation of the written manuscript, the paper being pasted on the blocks which are then cut out, thus making a facsimile of the writing. This is, of course, impossible with moveable types, the use of which has lately spread extensively, but even in their case no spaces are left to show the divisions between the words, as in European printing.

PRONUNCIATION.

a has the sound of a in father.
i " , " , " , " i " machine.
u " , " , " , " oo " book.
e " , " , " , " ey " they.
o " , " , " , " o " so.

U frequently becomes i after sh, j, or ch in the Yedo pronunciation of Chinese words, as shuku, which is pronounced shiku.

The consonants have the same sounds as in English, except in the following cases:—

S, Sh.—Se and shi are the Yedo pronunciation. In some provinces these syllables are pronounced she and si.

Ji, the nigori of shi, is pronounced exactly like dji, the nigori of chi. A different spelling has been adopted in order
to preserve a mark of the different origin of these two letters. Zu and dusu are also often confounded, especially by natives of Yedo.

T, D.—The pronunciation of these letters differs slightly from the English sounds. In English the tip of the tongue touches the palate; in forming the Japanese sounds it is pressed more forward against the teeth.

H, F.—In the Yedo language the pronunciation of these letters resembles the English, except that in producing the Japanese sound represented by f, the under lip does not touch the upper teeth, but only approaches them, the result being a kind of strongly aspirated wh. In the west of Japan all this series of aspirates is pronounced f, not h. Hizen is called Fizen; Hirado, Firando, and so on. In the vulgar Yedo dialect hi is almost indistinguishable from shi.

R.—Especially before i, r differs considerably from the English sound. The true pronunciation can only be learnt from a native of Japan.*

The pronunciation of combinations of Japanese letters in some cases differs considerably from that of the letters taken separately, and in order to be able to read Japanese books as they are read by the Japanese themselves, it is necessary to know not only the sound of each letter when taken separately, but also the changes which its pronunciation undergoes in these cases.

Au, afu, ou, ofu oo, oho, and owo are pronounced o; and eu, efu, eo, and eho are pronounced i or yō. Thus sofui, (to associate) is pronounced sō; Ohosaka is read Osaka; sen-sou (a battle) is pronounced sen-so; efu (to get drunk), yō, and so on.

* The Japanese r is a medial, and not an aspirate. It is formed in the same way as d, except that the tip of the tongue touches the roof of the mouth further back than in pronouncing that letter. Some Japanese make it almost j.
The latter part of this rule is in reality only a particular case of the former. In Japanese etymology, \( e \) is equal to \( i+a \). Hence, therefore, \( ia u \) = \( i \), by the first part of the rule \( i \) changing to \( ch \) before \( i \), and \( au \) changing to \( o \). A similar analysis will show how it is that \( defu \) is pronounced \( djö \); \( sefu \), \( shö \); and \( heu \), \( hiyö \) or \( hyö \).

Exception 1: In the terminations of verbs \( afu \) \( ofu \) are by most Japanese read \( aü \) \( oü \).

Exception 2: In some words of native origin, \( afu \) and \( ofu \) are pronounced as written, for example—\( afureru \), to overflow; \( hofuru \), to slaughter.

U.—In pronouncing Chinese compounds, the first part of which ends with the letter \( ku \), and the second begins with \( k \), the \( u \) is lost, as in \( moku-kon \), which is read \( mokkon \). The vowels of the syllables \( tsu \) and \( chi \) are lost before a \( t \) following. \( Chi \) is in such cases written \( tsu \), as in \( motsute \) (pronounced \( motte \)) for \( mochite \).

G.—At the beginning of a word, \( g \) is the English \( g \) hard, but when it comes after other letters it has, in the Yedo dialect, the sound of \( ng \) in \( ring \), as in \( Nagasaki \), which is pronounced \( Na-nga-saki \). In the genitive particle \( ga \), \( g \) has also this sound. In the western dialect, \( g \) is in all cases the English \( g \) hard.

\( Tsu \).—In modern Japanese and in Chinese words, \( tsu \), except when it begins a word, is usually assimilated in pronunciation to a \( k \), \( s \), or \( p \) following. Thus \( shitsu-so \) is read \( shisso \); \( satsu-shari \), \( sasshari \); \( shutsu-kin \), \( shukkin \); \( Nitsu-pon \), \( Nippon \), &c. This has caused \( tsu \) to become regarded as a mere phonetic sign of the doubling of a letter, and it is not unfrequently used by modern writers when the doubling has resulted from the assimilation of other letters.
than *tsu*. Thus, *tattobu* is written *tatsu-tobu*, instead of *tafu-tobu*; *hossuru* is written *hotsu-suru*, instead of *hori-suru*. In Hiragana texts a Katakana *tsu* is occasionally used for the same purpose. Something of the kind is needed, for it is often difficult to determine whether the *tsu* has its proper sound or is assimilated to the following letters. The only rule which can be given is that *tsu* is usually assimilated in Chinese words and in the most modern form of Japanese, but not in the older language.

_H, F._—Except at the beginning of a word, the aspirates *h* and *f* are lost in pronunciation. *Ha* becomes *wa*; *hi, i; fu, u; he, e;* and *ho, o*. It is this loss of the aspirate which enables *fu* and *ho* to form a crasis with the preceding vowel, as shown above.

The particle *ha* is pronounced *wa*, and *he, e*, as they are considered to form part of the word to which they are joined.

The aspirates are sometimes omitted even in writing. Thus we find *iu* for *ifu*, “to say”; *shimau* for *shimafu*, “to finish.” This practice should not be imitated. The old language never has a syllable beginning with a vowel, except at the beginning of a word.

_N._—Before *m, b,* and *p, n* is pronounced *m*.

**TRANSLITERATION.**

In the first edition of this work, the rule adopted in spelling both Chinese and Japanese words in Roman letters was to give as nearly as possible the actual Yedo pronunciation of the entire word, irrespective of its spelling in Japanese *kana*. This method has been retained in so far as Chinese words are concerned, for in their case nothing is gained in a work like the present by an adherence to the Japanese spelling. In the case of Japanese words, however, the native spelling represents a more ancient pronunciation, and a
knowledge of it is indispensable for etymological purposes. It has therefore been thought advisable, in the present edition, to represent the spelling rather than the pronunciation, and each letter of the Japanese syllabary is consequently in all cases written with the same Roman letters, viz., those placed opposite to it in the foregoing tables. The preceding remarks on the modifications undergone by some letters when combined with others will enable the student to infer the actual pronunciation, and, for example, to read sofu, sô; Nagasaki, Na-nga-saki; matsutaku, mattaku, &c.

LETTER CHANGES.

The letter changes which Japanese words have suffered in the course of time have, in the majority of cases, not affected their spelling, which continues, as is so often the case in our own language, to represent the ancient pronunciation. These changes have been pointed out under the head of “Pronunciation,” but those of this class which have found their way into the spelling, together with the changes due to the action of euphonic laws in derivation and composition, are still to be noticed.

Changes of Vowels.

Elision.—The u final of adjectives, and of the negative particle zu, is elided before the initial vowel of the verb aru, “to be.” Thus, nakare is written for naku are, nagakari for nagaku ari, arazaru for arazu aru.

Other examples of the elision of a vowel are:—

Tari for te ari.
Tarahi, “a wash-hand basin,” for te arrahi.
Zaru for zo aru.
Kakari for kaku ari.
Sasageru, “to offer,” for sashi-ageru.
Nari for ni ari.
Letter Changes.

Tari for to ari.
Mare for mo are.
Ariso, "a reef," for ara iso.

The vowels of the syllables mi, mu, mo, and ni are often elided, the remaining consonant being then represented by the letter ɔ, which, as above observed, is pronounced n or m, according to the letter which follows it.

Examples:—

Ason, "a noble of the Court," for asomi.
Inbe, a man's name (pronounced Imbe), for Imibe.
On, the honorific particle, for omi.
Kindachi, "nobles," for kimi-tachi.
Kanzashi, a hair ornament, for kamisashi.
Nanji, "you," for namuchi.
Nengoro, "kindly," for nemokoro.
Hingashi, "east," for himukashi.
Ikan, "how," for ikani.

Aphacresis.—In the older language, a hiatus was inadmissible in the middle of a word. It was therefore necessary, whenever the second part of a compound began with a vowel, either to elide the final vowel of the first part of the compound, as in some of the examples quoted above, or else to remove the initial vowel of the second part. The following are examples of the latter course having been taken:—

Kamutsumari for kamu-atsumari, "an assembly of gods."
Towomari (pronounced tômari) hitotsu for towo amari hitotsu, "eleven."
Akashi (name of place) for Aka ishi.
Ogata (name of place) for Oagata.

Crasis.—I followed by a becomes e in the termination eri of the perfect, the e being here the result of a crasis of the i final of the root of the verb, and the initial a of the verb aru,
LETTER CHANGES.

"to be." An instance of a somewhat similar crasis is nageki "lament," for naga iki (lit. long breath).

An irregular crasis is that of the words to ifu, which are sometimes written teu (pronounced chô).

Other Changes of Vowels.

U.—In a few words u has been introduced in order to give the syllable a fuller sound, as—

Ma-keru (pron. môkeru) for makeru, "to provide."
Ta-beru (pron. tôberu) for taberu, "to eat."
Ya-ka (pron. yôka) for yaka, "eight days."
Shi-kau shîte (pron. shikô shite) for shika shîte, "thus," "therefore."

An u of this kind is occasionally introduced into Chinese words. For instance, one pronunciation of 佐官, usually read sakwan (a clerk in a government office), is so-kwan, i.e., sau-kwan.

An u in the old language has not unfrequently become o in the later times, as sodachi, "bringing up," for sudachi; no, "a moor," for nu.

Where the first part of a compound ends in e, this vowel in a considerable number of cases becomes changed into a.

Examples:—
Kana-mono, "a metal fastening"; from kane, "metal." and mono, "a thing."
Saka-mori, "a drinking bout"; from sake, "rice beer," and mori, root of moru, "to fill."
Da-bi, "a torch"; from te, "the hand," and hi, "fire."
Muna-gi, "a roof tree"; from mune, "the breast," and ki, "a tree."
Manako, "the pupil of the eye"; from me, "the eye," no, the possessive particle, and ko, "a child," "something small."

In a few cases i, in the same position, is changed into o, as konoha, "leaves of trees," for ki no ha; honoho (pron. honô).
"a flame," for hi no ho (lit., "an ear of fire"); hotaru, "a fire-fly," for hi-taru, "that which drops from it fire."

Attraction.—The tendency to assimilate the vowels of successive syllables, which is common to the Japanese language with the other branches of the same family, has been termed attraction. In Japanese its action is comparatively limited. The following changes of vowels are probably due to this tendency.

Shira-ga "white hair," for shira-ke.
Otodoshi, "the year before last," for atotoshi.
Ago ohokimi, "my great lord," for aga ohokimi.

The pronunciation of ou as ɔ (see page 20) is also no doubt due to attraction.

The letters i and u are closely allied to each other in Japanese. It has been already observed at page 19, that in Yedo the u of Chinese words is in many words pronounced i. A few Japanese words are spelt indifferently with either letter, as iwo or uwo, "a fish"; iroko or uroko, "a fish scale"; itsukushima or utsukushima, "to love." The spoken language has iku for yuku, "to go"; and in some places i bi is heard for yubi, "a finger," and i ki for yuki, "snow."

Changes of Consonants.

Nigori.—The most familiar change of consonants is the substitution for a pure (i.e., hard) consonant (viz., k, s, sh, t, ts, ch, or h, f), of the corresponding impure (or soft) consonant (g, z, or j, d, or dz, and b or p). [See above, page 21.] This occurs when the word beginning with a pure consonant is made the second part of a compound. The introduction of the nigori (i.e., impurity) is not universal in such circumstances, and there is much irregularity with regard to it, the same compound being pronounced by some people with the nigori and by others without it, as for instance the name of the city Ohosaka, which some pronounce Ōsaka, others Ōzaka.
The following rules will serve as a partial guide to its use.

1. In forming compound verbs, the first element of which is also a verb, the nigori is not introduced. Ex.: Sashi-hasamu, shime-korosu, hiki-toru.


The initial consonant of the second part of the reduplicated plural of nouns (see below, Chap. III.) almost invariably takes the nigori. Ex.: Sama-sama for sama-sama, “all sorts of”; shina-jina for shina-shina, “articles of various kinds”; hito-bito for hito-hito, “men.”

4. Teniwoha suffixed to the perfect and to the negative base take the nigori; those suffixed to other forms do not. Ex.: Yuke-ba, yuka-ba, yuki-te, yuki-shi, yuku-tomo. In the case of compound nouns, whether a consonant takes the nigori or not is greatly determined by euphony. Thus in abura-tsubo, “an oil-bottle,” the nigori is no doubt omitted in order to avoid the ill-sounding combination abura-dzubo. It is also for the sake of euphony that in Japanese words an 吠 (n or m) almost always causes the following consonants to take the nigori. Ex.: Kindachi for kimitachi, “nobles”; tsumindo for tsumi-hito, “a criminal”; karonzuru for karomisuru, “to make light of,” “to despise”; fude for fumi-te, “a pen”; himukashi, “east,” which has become first hingashi and then higashi. Chinese words are subject, though to a less extent, to the same tendency. For examples see the list of auxiliary numerals.

The letter ɸ, which is incorrectly described by Japanese
grammarians as the *han-nigori* (half *nigori*) of Ё and Ё is entirely foreign to the older Japanese language. It is only found in Chinese words and in the present spoken dialect of Japanese, in the latter of which cases it is usually the result of the assimilation of a preceding consonant to the initial Ё or Ё of the second part of a compound. Ex.: *Hap-pô* for *hachi-hô*, “on all sides”; *seppuku* for *setsu-fuku*, “disembowelment”; *hitsu-paru* (pron. *hipparu*) for *hiki-haru*, “to pluck”; *tsutsu-pari* (pron. *tsuppari*) for *tsuki-hari*, “a prop.”

In some Japanese words a double Ё seems simply to have taken the place of an older Ё or Ё. Thus, *yahari*, “still,” has been strengthened into *yatsu-pari* (pron. *yappari*); *ma-hira*, “humbly,” into *matsu-pira* (pron. *mappira*).

In Chinese words an й or й at the end of the first part of a compound has often the effect of changing the initial Ё or Ё of the second part into Ё. Ex.: *Nam-pû*, “an adverse wind,” for *nan-fû*; *mam-puku*, “full stomach,” for *man-fuku*; *dampan*, “a negotiation,” for *dan-han*.

There are a few Japanese words beginning with Ё, but they are all onomatopoetic words of recent origin.

Japanese grammarians maintain that the *nigori* is in all cases the result of some such changes as have been described above, and that it had no existence in the original form of Japanese words; but this opinion can hardly be sustained, in view of the numerous words which begin with Ё, Ё, Ё, Ё, Ё, Ё, Ё, and Ё, a fact for which they offer no explanation.

**Assimilation of Consonants to succeeding Consonants.**

The most ancient language had no double consonants, and consequently no assimilation. In the stage of the language represented by the *Genji Monogatari* and similar works, there are frequent instances of the assimilation of Ё to an Ё or й following, as *arazan nari* for *arazaru nari*, *bekam mereba* for *bekaru mereba*, *sakan-naru* for *sakarinaru*, *kudan no gotoku*
for *kudari no gotoku*, &c. This *m* or *n* is usually written to the right and in Katakana, and it is often dropped altogether, the tendency of the older language being to avoid double consonants. Thus, *karina*, "a letter," which becomes *kanna* by the assimilation of the *r* to the *n* following, is always written *kana*.

All other cases of assimilation belong to the latest form of the language. Except in the case of *m* or *n*, the Japanese syllabaries provide no means of writing double consonants, and recourse has therefore been taken to the rude expedient of writing, instead of the consonant assimilated, the letter in which this change most frequently takes place, viz., *tsu*. Thus, to show that *tafutoki*, "august," is to be pronounced *tattoki*, it is spelt *tatsutoki*; *hori suru*, "to wish," is written *hotsusuru*, in order to show that it is to be read *hossuru*; *kitsu-saki* (pron. *kissaki*), "the point of a sword," is written for *kirisaki*, and so on.

The Japanese language dislikes to have successive syllables beginning with the same consonant. To this principle are due such forms as

\[
\begin{align*}
\text{wo ba} & \text{ for } \text{wo wa}. \\
\text{arashi} & \text{ for } \text{aru rashi}. \\
\text{kerashi} & \text{ for } \text{keru rashi}. \\
\text{boshikugi}, \text{ "a broad-headed nail," } & \text{ for } \text{boshi-gugi}. \\
\text{wasuruna}, \text{ "don't forget," } & \text{ for } \text{wasururu na}. \\
\text{minagara}, \text{ "all," } & \text{ for } \text{mina nagara}.
\end{align*}
\]

The difference between the second and first conjugation of adjectives is no doubt due to the same tendency. In the first conjugation *shi* is added to the root in order to produce the conclusive form, but as in the second conjugation the root already ends in *shi*, the same rule, if applied to it, would give a termination *shishi*. One of these syllables is therefore dropped.
In the more ancient language this tendency extended to double consonants, one of which was usually dropped, as *kannya* (for *kari na*), which is always written *kana*, *arazan nari*, often written *arazanari*, &c.; but in the later and spoken forms of the language an opposite tendency may be observed, and many consonants have been doubled apparently for no other purpose than to strengthen the sound of the word to which they belong. Thus, *tada* has been strengthened into *tatsuta* (pron. *tatta*); *mataku* into *matsutaku* (pron. *mattaku*); *vahari* is sometimes pronounced *yappari*; *mina*, *minna*; *minami*, *minnami*, and so on.

K.—There is a tendency in Japanese to drop this letter when it occurs in the middle of a word. The most familiar instance of this is in the spoken language, where *k* is lost in the terminations of the adverbial and attributive forms of the adjective, *hayaku*, for example, becoming *hayau* (pronounced *hayo*), *hayaki*, *hayai*, &c.


H, F.—The aspirates of the syllables *ha*, *hi*, *fu*, *he*, *ho*, are often vocalized into *u*, the vowels of these syllables being at the same time dropped, as in the following examples:—


*Hauki* (pron. *hôki*), "a broom," for *ha-haki*.

The western spoken form of the past tense of verbs ending in *afu* is also an instance of this change. In this dialect the termination *ahita* always becomes *ota* (in writing, *auta*) instead of *atta*, as in the Yedo language. Thus, the past tense of
shimafu, "to finish," which at Yedo is shimatta, is, in the language of the western provinces, shimōta.*

M and N.—نى (m or n) is frequently vocalized into u, as in the following examples:—

Kouji (pron. kōji), 'a small road,' for ko-michi.
Teudzu (pron. chō-dzu), "water for washing hands," for te-midzu.
Kautsuke (pron. Kōtsuke), name of province, for Kamitsuke.
Kaubé (pron. Kōbe), name of town, for Kami-be.

A familiar example of this change is the n final of the future, which in the spoken language is changed into ū, and then forms a crasis with the preceding a, becoming along with it ō.

An ى is frequently introduced for the sake of giving a fuller sound.

Ex.: Yokumba, "if good," for yoku ba.
     Akambo, "a baby," for akabito.
     Tennō, "Emperor," for ten-ō.
     Zennaku, "good and bad," for zen-aku.

The Hakodate spoken dialect introduces this ى very freely.

M and b are closely related in Japanese. Some words are spelt with either indifferently.

Ex.: Samurafu or saburafu, "to attend on."
     Semaki or sebaki, "narrow."
     Kemuri or keburi, "smoke."
     Samishiki or sabishiki, "lonely."
     Himo or hibo, "a cord."

* Motowori lays down the rule, that vowels which are left when the initial consonant of the syllable to which they belong has been removed, or which are the result of the vocalization of a consonant, should be written with the vowel series of letters (아이우에오) and not with the aspirated series (ぱぴぷへホ) as is done by some writers.
LETTER CHANGES.

It should be remembered that the sounds, tu, ti, du, di, si, zi, and hu do not exist in Japanese, and are represented by tsu, chi, dzu, dji, shi, ji, and fu. Hence the variations which take place in inflecting such a verb as matsu (machii, matsu, mata, mate), and in other cases where these letters are involved, are only apparent, and no change of consonant really takes place.

Some of the preceding remarks on letter-changes are further illustrated in the following list of less obvious derivations.

A FEW DERIVATIONS.

Abumi, "a stirrup"; from ashi, "foot," and fumi, "tread." Cf. agaki for ashi-kaki.

Akatsuki, "dawn"; from aka, a root meaning "clear," "bright," and toki, "time."

Asatsute (pron. asatte), "the day after to-morrow"; from asu, "to-morrow," and satsute (for sarite), "having passed."

Fuda, "a ticket"; from fumi, "letter" or "writing," and ita, "a board."

Hakama, "trowsers"; from haki, "to draw on," and mo, "clothing."

Harubi, "a girth"; from hara, "belly," and obi, "girdle."

Hotoke, "a deceased person," "a saint," "a god"; from hito, "man," and ke, "spirit."

Idzumi, "a spring"; from idzuru, "to issue," and midzu, "water." Cf. mito, "water-gate."

Ihe, "a house"; from i, root of iru, "to dwell," and he, an old word meaning "place."

Ikada, "a raft"; from uki, "float," and ita, "board."

Inishihe, "ancient time"; from ini, root of inuru, "to go away," shi, a particle indicating past time, and he, "place."
Kami, “the upper of the two beams into which the slides are inserted in a Japanese house”; from kami, “above,” and i, root of iru, “to dwell.”

Koromo, “clothing”; from kiru, “to wear,” and mo, “clothing.”

Kutsuwa, “a bit”; from kuchi, “mouth,” and wa, “ring.”

Mahe, “before”; from me, “eye,” and he, “place,” or “side.”

Cf. shirihe, “behind.”

Mochi-dzuki, “full moon”; from michi, root of mitsuru, “to be full,” and tsuki, “moon.”

Mogusa, “tinder”; probably from mohe, root of moyuru, “to burn,” and kusa, “herb.”

Mukade, “a centipede”; from mukahi, “opposite,” and te, “hand.”

Nishi, “west,” for inishi, i.e., the part where the sun “has gone away.”

Nodo or nondo, “throat”; from nomi, “to swallow,” and to, “door.”

Otodoshi, “the year before last”; from ato, “previous,” and toshi, “year.”

Ototohi, “the day before yesterday”; from ato, “previous,” tsu, genitive particle, and hi, “day.”

Suzuri, “an inkstone”; from sumi, “ink,” and suru, “to rub.”

Tadzuna, “reins”; from te, “hand,” and tsuna, “rope.”

Taimatsu, “a torch”; from taki, root of taku, “to burn,” and matsu, “pine.”

Tōtōmi, name of a province; from towo, “far,” tsu, genitive particle, and umi, “sea.”

Tsugomori, “the last day of the month”; from tsuki, “the moon,” and komoru, “to retire.”

Tsuitachi, “the first day of the month”; from tsuki, “the moon,” and tachi, root of tatsu, “to arise.”

Tsumabirakani, “minutely,” “fully”; from tsumu, “to cut
short," and hiraku, "to extend." Cf. the phrase, "the short and the long of it."

Yaiba, "sword-edge"; from yaki, root of yaku, "to burn," and ha, "edge."

Yume, "a dream"; from i, a root which appears in inemuru, "to fall asleep," and me, the root of miru, "to see."

The Japanese grammarians have supplied us with etymological appliances far more powerful than any of those described above. They inform us that not only are syllables interchangeable which begin with the same consonant, i.e., those in the same vertical columns of the Table at page 15, but that one syllable may be changed for another if they only contain the same vowel, i.e., the syllables in the horizontal columns of the Table are interchangeable. This is the old maxim that in etymology the consonants count for very little and the vowels for nothing at all, with the difference that with the Japanese etymologists the consonants count for nothing as well as the vowels. With a comprehensive system like this, the gravest difficulties are easily surmounted. Thus, if we want to show that furuki, "old," is derived from wakaki, "young," we have only to run the eye along the columns which contain wa and ka till we come to ha and ra, and then follow the vertical columns in which the latter syllables occur till we find fu and ru, and the demonstration is complete.

This rule is sufficient when the words contain the same number of syllables, but in the case of a redundancy or deficiency in their number, the native grammarians are amply provided for the emergency. By means of jō-riaku (aphaeresis), chiuriaku (elision or contraction), geriaku (apocope), and joji (affixes), the superfluous syllables are promptly removed and additional syllables provided wherever necessary. The following derivations, which are taken from Japanese works on etymology, illustrate the application of these principles:—
DERIVATION.

Mume, "a plum," is derived from utsukushiku medzurashiku, "beautiful—rare," by taking the first syllable of each word and omitting the others by geriaku. This gives mume, but as u and mu belong to the same column, one may be substituted for the other.

Keshi, "a poppy," is derived from hirake, "to open out," and shiroshi, "white," the syllables hira being removed by jôriaku, and roshi being taken away by geriaku.

Shitagafu, "to follow," is derived from shita ni tsukite kokoro ni kanafu, the superfluous syllables being removed by chiuriaku.

Neko, "a cat," is from nedzumi konomu, "fond of rats," the first syllable of each word being taken, and the others rejected.

Inu, "a dog," is from inuru, "to go away," because if taken to another place, he "goes away," and comes back to his master.

Akane sasu, a makura-katoba of doubtful meaning, is derived by the Kanjikô from akaki ke, "red vapour," which is first contracted into ake and afterwards lengthened by joji into akane, and sasu, "to strike," "to shoot."

There is yet another system of derivation, by which words which we should be content to consider as roots are traced to fifty original elements corresponding to the fifty sounds of the Japanese syllabary. The following passage, taken from the preface of a Dictionary of Derivations compiled upon this system, will give an idea of its mode of operation.

"All Japanese words have their origin in the nature of the heart. For the heart has fifty modes of action, and consequently man naturally gives utterance to fifty sounds. If in his heart he thinks ah! the sound ah! comes spontaneously to his lips; if in his heart he grunts assent, he naturally utters the sound u; the thought oh! of alarm causes him spontaneously to exclaim oh! and so on with the rest. The combination of these results naturally in words. Thus the
colour aka (red) is so called because it is so radiant (kagayaku) as to make one feel *ah*; awo (green) has been so termed from its being so plentiful (ohoki) as to make us feel *ah!*; kane (metal) is so called because it adheres (nebari) firmly (kataku) together."

This system, which is not without a grain of truth in it, is aided by a free use of jōriaku, chiuriaku, &c.

The influence of these theories is observable in the writings of even the most eminent Japanese grammarians, and it has therefore been thought desirable to warn the student against them.

**ACENTS.**

Accents in Japanese have but little importance for the student either of the spoken or the written language. A competent authority has stated to me that the distinctions of accent described in the passages quoted below are really observed in speaking by the educated classes of Kiōto, but the language of Yedo certainly neglects them, and educated natives of the east of Japan declare that they are unable to discover any difference in the pronunciation of such words as *hi*, "the sun," *hi*, "fire," and *hi*, "a water-pipe"; *kaki*, "an oyster," and *kaki*, "a persimmon."

The views of the native grammarians upon this subject will be learnt from the following extract from the San-on-kō, by Motowori Norinaga:

"In the language of this Empire there are but three accents, viz., *the 平 (or even accent), the 上 (or rising accent), and the 下 (or departing accent). The entering accent (入) is not in use. *Hi*, 'the sun,' takes the 平 accent; *hi*, 'a water-pipe,' the 上 accent; and *hi*, 'fire,' the 下 accent. On the other hand the *hi* of hinata, 'sunshine,' takes the 上

*平 is something like the English monotone; 上 resembles the rising inflection, and 下 the falling inflection."
accent; the hi of hakehi, 'a kind of water-pipe,' takes the 代表 accent; and the hi of hibashi, 'tongs,' the 代表 accent. Yama, 'a mountain,' has the 代表 accent, but in such compounds as yamakaze, 'mountain-wind,' and yamamatsu, 'mountain-fir,' yama takes the 代表 accent. Yet in the compounds higashiyama, 'east-mountain,' and nishiyama, 'west-mountain,' yama has the 代表 accent. Uji (the name of a district) again is pronounced with the 代表 accent, but in the word Ujika, 'the river Uji,' it takes the 代表 accent, while in the compound Ujibashi, 'the Uji bridge,' it has the 代表 accent.

"In this way all words suffer changes of accent, and if in such cases the original accent were retained, a change of meaning would be the result. Take, for instance, yamakaze and yamamatsu, the examples just quoted. If yama is here pronounced, as in the original word, with the 代表 accent, the meaning will be 'mountain and wind,' 'mountain and fir,' and we shall have in each case two objects, and not one. It is owing to the change of accent that the meaning becomes 'the wind of the mountain,' 'the fir of the mountain.'

"But yama is composed of the two syllables ya and ma, kaha of the two syllables ka and ha. If we examine the accent of each syllable separately, we shall see that ya has the 代表 accent, ma the 代表, ka the 代表, and ha the 代表 accent. The entire words yama and kaha have nevertheless their own accents, both taking the 代表 accent. The same principle applies to polysyllabic words such as himukashi (higashi), 'east,' minami, 'south,' etc. But the attempt to distinguish the accent of each of a number of successive syllables leads to confusion, and no clear results can be obtained. This is due to the intimate connection which exists between the sounds of which a word is composed. There is, however, no uncertainty in deciding the accent of any entire word."

Motowori further says that although in speaking, Chinese words are accented by Japanese, the accents follow the
Japanese system, and have nothing to do with the original Chinese tones.

Kitanobe, author of the Ayuhishô, says that there are three accents in Japanese, viz., the yuki (going), corresponding to the Chinese $\hat{\imath}$; the kaheri (returning), corresponding to the Chinese $\uparrow$; and the tachi (cutting off), corresponding to the Chinese $\dot{\imath}$.

The comparison with Chinese shows that in the above remarks, by accent is meant musical intonation, and not a mere emphasis or stress on the word or syllable. In this latter sense the accent of Japanese words is much less marked than in English. It usually falls on the penultimate syllable, but to this rule there are numerous exceptions.
CHAPTER II.

CLASSIFICATION OF WORDS.

Japanese grammarians divide words into three classes, viz.—Na, Kotoba, and Teniwoha.

This classification accords well with the structure of the Japanese language. It rests on a division of words into principal and subordinate parts of speech, principal words being subdivided into uninflected (na) and inflected (kotoba). There is, however, no good reason why this subdivision should not be extended to the subordinate parts of speech, viz.—Particles and Terminations or Teniwoha. If this be done, we shall have four classes of words, as follows:

I. Uninflected Principal words (na).
II. Inflected Principal words (kotoba).
III. Uninflected Subordinate words (teniwoha).
IV. Inflected Subordinate words (teniwoha).

With this modification the classification of the Japanese grammarians has been adopted in the present treatise.

Na* means "name," and the class of words so denominated includes the noun, pronoun, numeral adjective, and interjection, together with a number of words, which, although corresponding in meaning to the verbs, adjectives, or adverbs of other languages, are uninflected, and must therefore be reckoned as na. Kotoba means "word." Under this term are comprised

* In the Kotoba no Chikamichi, na are called i-kotoba, or "words which remain at rest," as opposed to hataraki-kotoba, or "words of action," the term which in that treatise has been applied to the kotoba of older writers. By "rest" and "action" are here meant "want of inflection" and "inflection," and hataraki, "working," or "action," has no reference to the usual meaning of verbs as expressing action.
verbs and adjectives. The word *teniwoha* is nothing more than four of the commonest particles, viz.—*te, ni, wo, and ha*, united so as to form one word. Under this designation are included particles and prepositions, together with the suffixes attached to verbs and adjectives.

* *Teniwoha.*—The aspirate of *ha* is sounded in pronouncing this word.
CHAPTER III.

UNINFLECTED PRINCIPAL WORDS.

In this class of words are included the noun, pronoun, and numeral adjective of European grammars, together with some classes of words which it is convenient to render in English by other parts of speech, such as verbs, adjectives, or adverbs. Cases of this last kind are especially numerous among words of Chinese origin, all of which are uninflected, and must therefore be taken to belong to this class, by whatever parts of speech it may be convenient to translate them in English. Thus *ima,* "now," is really a noun, as its derivation shows. It is compounded of *i,* the root of *iru,* "to be present," and *ma,* "a space," the literal meaning being "the present space."  *Koko,* "here," is also a noun, as is shown by its allowing the case-signs *no,* *ni,* &c., to be appended to it. Such Chinese words as *shinjô,* "to offer respectfully," *goran,* "look," although often used alone, require some such verb as *nasuru* or *suru,* "to do," to be understood in order to make the sentence grammatically complete, and are therefore really nouns. The most common case of this kind is where a Chinese or Japanese uninflected word is combined with the verb *naru,* "to be," or with the particle *ni,* "in," to form a phrase equivalent to our adjective or adverb, the word being seldom or never used, except in one of these combinations. Thus, *kirei naru* is used as equivalent to our adjective "pretty"; *kirei ni,* to the adverb "prettily"; *shidzuka naru,* to our adjective "quiet"; *shidzuka ni,* to the adverb "quietly." These phrases are only substitutes for adjectives and adverbs, and must not be confounded with them. The true adjective is an inflected word (the adverb being one of its inflected forms), as may be seen by referring to the Table at the beginning of Chapter IV.
Words of this class have, properly speaking, no declension. The distinctions of gender, number, and case are indicated by means of certain particles placed before or after the words, which themselves suffer no change.

THE NOUN.

Nouns may be divided into Simple, Derived, and Compound nouns. Simple or Underived nouns require no remark.

DERIVED NOUNS.

Roots of Verbs.—The roots of verbs often become nouns without any change of form. Thus chiri, root of chiru, “to become scattered,” is also used as a noun meaning “litter,” “rubbish”; uchi, “a stroke,” is the root of the verb utsu, “to strike”; kakitsuke, “a writing,” is the root of the verb kakitsukeru, “to note down”; hiraki, “a door with hinges,” is the root of the verb hiraku, “to throw open.”

Those abstract nouns which seem as if they were formed by adding the syllable mi to adjectival roots really belong to this class. Thus takami, “height,” which contains taka, the root of the adjective takaki, “high,” is the root of a verb takamu, “to be high”; hayami, “speed,” is the root of a verb hayamu, “to be quick.” In the old literature these nouns still retain enough of their original force as verbal roots to take before them the particle wo, the sign of the objective case, as in the following examples:

Akagoma ga agaki wo hayami. The speed of foot of my bay horse.
Miyako wo tohomi. Its distance from the capital.
Yama wo ohomi. A plenty of mountains.

Some of these nouns in mi, like the English abstract words “height,” “depth,” are also susceptible of a concrete signifi-
cation. Thus, *fukami* may mean "a deep place" as well as "depth" in the abstract; *takami* may mean not only "height," but "an elevation," "a hill."

*Roots of Adjectives.*—The roots of adjectives are occasionally used as nouns, as in the phrase *shiro no jōfu,* "white cloth of first quality."

A few abstract nouns are formed from the roots of adjectives by changing the final vowel of the root into *e,* as *ake,* "redness," from *akaki,* "red"; *kure,* "darkness," from *kuraki,* "dark"; *take,* "length," "a height," from *takaki,* "high."

*Sa.*—The abstract nouns formed by adding *sa* to the roots of adjectives constitute a large class. It is to be observed that these nouns express not so much the quality denoted by the adjective as the degree of the quality. *Takasa,* for instance, is rather "highness" than "height"; *ohokisa* is "the degree of bigness," *i.e.,* "the size," rather than the mere quality of largeness in itself.

Examples:

*Akasa,* "redness," from *akaki,* "red."
*Nigasa,* "bitterness," from *nigaki,* "bitter."
*Atsusa,* "thickness" or "hotness," from *atsuki,* "thick" or "hot."
*Shirosa,* "whiteness," from *shiroki,* "white."

In the old language nouns are formed in one or two cases by adding this termination to the roots of verbs, as *kahesa,* "return," from *kaheru,* "to return."

*Ra.*—A few abstract nouns are formed by adding *ra* to adjectival roots, as *wabishira,* "misery," from *wabishiki,* "miserable."

*Ge, Ke.*—Abstract nouns are also formed from *na* (uninflected words) and from verbal or adjectival roots by the addition of the syllable *ge* or *ke,* which is identical with *ki,* "spirit." Derivative words of this class are of very frequent occurrence in the ancient *monogatari.*
Examples:—

Nanige (in the phrase nanige naku, "as if nothing were the matter"), from nani, "what."

Midzuke, "moisture," from midzu, "water."

Aburake, "oiliness" or "greasiness," from abura, "oil."

Nige (in the phrase nige naki, "incomparable"), from niru, "to be like."

Hitoge (in the phrase hitoge naki, "lonely"), from hito, "a man."

Tsuyoge, "an appearance of strength," from tsuyoki, "strong."

Abunage, "an appearance of danger," from abunaki, "dangerous."

Wadzurahashige, "an appearance of troublesomeness," from wadzurahashiki, "troublesome."

These nouns are often used in combination with naru as the equivalents of adjectives, or with ni added, instead of adverbs.

Examples:—

Mukutsuge naru, "hideous."

Rikôge ni, "plausibly."

Iyashige ni, "meanly."

Ka.—The uninflected words derived from other uninflected words, or from the roots of verbs or adjectives by adding one of the terminations ka, yaka, yoka, raka, haka, saka, soka, or bika are of the class described at page 41 as always found combined with the verb naru, "to be," to form phrases equivalent to adjectives, or with ni added as equivalents of adverbs. The ka which appears in all these terminations is no doubt identical with the ke or ge of the preceding paragraph, but the remaining syllables cannot be so readily explained. Ra is perhaps the ra used to form abstract nouns from adjectives, and bi another form of the termination mi, which has a similar force. These words are mostly descrip-
tive of outward appearance, and they often correspond to English derivatives in ful, y, or ly.

Examples:

Shidzu-ka naru, “quiet.”
Shidzu-ka ni, “quietly.”
Node-ka naru, “gentle.”
Waka-yaka naru, “youthful.”
Taka-yaka ni, “loudly”; “with a loud voice.”
Nihohi-yaka naru, “having a blooming appearance.”
Hana-yaka naru, “gay-looking.”
Koma-yaka naru, “minute.”
Tama-saka ni, “by a rare chance.”
Yabu-saka naru, “stingy.”
Nayo-bika naru, “graceful.”
Nada-raka naru, “gentle” (of an acclivity).
Niku-raka naru, “hateful.”
Oro-soka ni, “coarsely”; “without taking pains.”
Ate-haka naru, “noble-looking.”
Makotoshi-yaka ni, “with an air of truth.”
Aza-yaka ni, “clearly”; “distinctly.”

Compound nouns may consist—

1st. Of two nouns, as kazaguruma, “a toy windmill”; from kaze, “wind,” and kuruma, a “wheel or mill”; kahabata, a “river-side,” from kaha, a “river,” and hata, “a side.”


3rd. Of a noun followed by the root of an adjective, as tomobuto, “big stern” (a kind of boat), from tomo, “the stern,” and futo, root of futoki, “thick.”

4th. Of the root of a verb and a noun, as norimono, “a travelling chair,” from nori, root of noru, “to ride,” and mono, “a thing.”
5th. Of a noun and the root of a verb, as monoshiri, "a scholar," from mono, "a thing," and shiri, root of shiru, "to know"; midzuire, "a water-holder," from midzu, "water," and ire, root of iruru, "to put in."

In compounds the first element may qualify the second, as ita-do, "a plank door"; shō-shō, "a general of the third rank"; or in Chinese words may govern it, as kai-san, "founding a temple"; ke-shin, "transformation"; or may be governed by it, as hi-kaki, "a poker"; sake-nomi, "a drunkard"; or they may be joined by "and" understood, as him-puku, "poverty and riches"; jō-ge, "going up and coming down"; de-iri, "going out and coming in." In Chinese compounds two elements of the same or similar meaning are often combined for the sake of emphasis or comprehensiveness, as kai-sei, "reforming"; kon-zatsu, "confusion."

Hybrid Compounds (compounds of which one element is of Chinese and the other of Japanese origin) are much commoner in Japanese than in European languages.

Examples:—jiu-bako, "a nest of boxes made to pile up one on the top of another," from jiu, a Chinese word meaning "to pile up," and hako, the Japanese word for "box"; obohe-chō, "a note-book"; haretsu-dama, "a bomb-shell"; jō-bukuro, "an envelope."

HONORIFIC PREFIXES.

Mi, ohomi, omi, ohou, on, o.—Nouns with one of these honorific words prefixed are of the nature of compounds.

Mi means "august," "imperial," and is usually rendered by the Chinese character 御. It is generally, although not exclusively, found before words relating to the Mikado or to the kami (gods of the Shintō mythology), as mi-ko, "a prince"; mi-ya, "a shrine of a kami"; mi-su, "the transparent screen formerly hung before the Mikado on public occasions"; mi-ne, "the top of a mountain."
Ohomi is composed of *oho*, the root of *ohoki*, "great," and the *mi* just noticed. *Omi*, *ohon*, *on*, and *o* are abbreviated forms of it. *Ohomi* and *omi* are only found in the old language, the modern language preferring the form *on*. *Omi*, however, is still used in the spoken language prefixed to one or two words, as *omi ashi*, "the honorable legs." *O* is almost entirely confined to the spoken language, where it is exceedingly common.

All these words are prefixed to Japanese words only, except *o*, which is found joined to a few Chinese words, as *o rusu*, "your absence"; *o yaku-sho*, "the honorable office"; *o taku*, "the honorable house," i.e., "your house." *Mi* is also found prefixed to Chinese words, as *mi bōbu*, "the honorable screen," but this is extremely rare.

Examples of *ohomi*, &c.:

Ohomi-yuki, "an imperial progress."
Ohomi-obi, "the honorable girdle."
Ohon-gami, "the great and august god."

Idzure no ohon toki ni kaari ken. I know not in what (Emperor's) honorable time it was.

Nani bakari no mi sakana mo safurahanedo (pron. sbrawanedo). Although I have no fish to offer you.

Ikade on na wo kikase-tamahe. I beseech you to tell me your name.

Hime-miya no on tomo shite. Accompanying the Princess.
Mikado on namida koboshite. The Mikado shedding tears.
Mikado no on yamahi. The Mikado's ailment.

Before words of Chinese origin are prefixed the honorific words *go* or *gio*, as in *go-sho*, "the honorable place," i.e., "the palace"; *ki*, as in *ki-koku*, "the honorable country," i.e., "your country"; *son* (before the relations of the person
addressed), as in *son-pu* (pron. *som*), "the honorable father," *i.e.*, "your father."

*Go* occasionally appears before Japanese words, as *go motsutomo*, "you are right."

**HUMBLE PREFIXES.**

Humble prefixes are found with Chinese words only. They are—

*Gu*, as in *gu-sai*, "the stupid wife," *i.e.*, "my wife."

*Setsu*, as in *setsu-bo*, "the awkward mother," *i.e.*, "my mother."

*Sen*, as in *sen-zoku*, "the mean family," *i.e.*, "my family."

*Shō*, as in *shō-jo*, "the little woman," *i.e.*, "my daughter."

*Hi*, as in *hi-ka*, "the rough, rustic house," *i.e.*, "my house."

**GENDER.**

In the class of compound nouns should also be included nouns with one of the words *wo*, "male," or *me*, "female," prefixed. An *n* is sometimes inserted for the sake of euphony.

**Examples:**

**MASCULINE.**

- *Wo-uma*, "a horse."
- *Wo-jika*, "a stag."
- *Won-dori*, "a cock."

*W* is not pronounced in these words.

*Wo* and *me* are combined with Japanese words only.

**FEMININE.**

- *Me-uma*, "a mare."
- *Me-jika*, "a hind."
- *Men-dori*, "a hen."

**NUMBER.**

Under the head of compounds there remains to be noticed a kind of plural formed in the case of a few nouns by a repetition of the word. Except in the ancient literature, these forms have never exactly the same force as the plurals of European languages, nor is their meaning precisely the same in every case. "Every," "all kinds of," before the noun, are the most usual renderings.
Examples:—

Kuni, "a country"; kuniguni, "every country."
Hito, "a man"; hitobito, "all sorts of men."
Tokoro, "a place"; tokorodokoro, "various places."
Toki, "a time"; tokidoki, "sometimes."
Tabi, "a time"; tabitabi, "time after time"—"often."
Shina, "an article"; shinajina, "all kinds of articles"—"an assortment."

In almost every case the first letter of the second part of these compounds takes the nigori, if it be a letter which admits of it.

PRONOUNS.

The distinction of person which holds so prominent a place in the Aryan languages has little place in Japanese. The verb has no grammatical inflections to indicate person, and although there are words which correspond in meaning to the personal pronouns of other languages, their grammar is the same as that of nouns, and the idea of placing them in a separate class has not even suggested itself to the native grammarians.

The use of personal pronouns is much more restricted in Japanese than in English. As in Latin and Greek, they are used not as mere signs of the person of the verb, but in order to prevent ambiguity, or in cases where there is an emphasis upon them. Thus, "I will go," "He does not know," are in Japanese simply yukan, shirazu. But where the pronouns are emphasized, as in the following sentence, they must be expressed in Japanese.

Kowomina naraba, waga ko ni sen; wonoko naraba, nanji yumiyatori ni nashi-tateyo.

If the child is a girl, I will make it my child; if it is a boy, do you educate him for a soldier.

Where personal pronouns are wanting, the person of the
verb may usually be inferred from the presence of honorific forms indicating the second person, or of humble forms showing that the first person is meant.

The various modes of indicating the plural are but rarely had recourse to in the case of other uninflected words, but with pronouns it is the rule to employ the reduplicated form, or to add one of the plural affixes when two or more persons or things are meant.

PERSONAL PRONOUNS OF THE FIRST PERSON.

1.—Japanese Words.

A, wa, are, ware, waro.—The most ancient Japanese word for “I” is a or wa. Both these forms are of frequent occurrence in the Manyōshi, but they have become obsolete in the later forms of the language.

Examples:—

Wa wo matsu tsubaki.

The camellia which awaits me.

A wo matsu to

Kimi ga nure-ken
Ashibiki no
Yama no shidzuku ni
Naramashi mono wo.

Oh, that I could become changed into the drippings from the mountain toilsome to the feet, with which thou hast doubtless been wetted while waiting for me!

Ago (for aga) ohokimi, “my great lord.”
When followed by the possessive particle ga, wa is still in use.

Examples:—

Waga kimi, “my lord.”
Waga ko, “my child.”
Waga tomogara, “my companions” (used in the sense of “we”).
Waga atsurahe yarishi sakadzuki, “the wine cup which I ordered from you.”
PRONOUNS.

Waga has also the meaning “one's own.” Waga ko, for instance, may mean “his or her own child” as well as “my child.” Wa nami is properly a plural, but it is often used as a singular.

Are, another obsolete word for “I,” is a with the syllable re, which is also found in sore, kare, tare, &c.

Ware (plural* warera, wareware, or waredomo) is formed by adding the re just mentioned to wa, “I.” It is the most general word for the pronoun of the first person, and is found in the most ancient as well as in the latest forms of the language. It is occasionally heard in the spoken language in the plural form warera, which is used towards inferiors as a pronoun of the second person plural equivalent to orera. In the modern epistolary style, warera is used for “I” in addressing inferiors. Instead of ware no and ware ga, waga is used.

Examples of ware:—

Ware nakaran ato nari tomo. Even after I am dead.
Ware ni yoki hakarigoto ari. I have got a good plan.
Ware kaheri kitaru made, You must wait here till I
kokoni arite matsubeshi. return.
Ware-ware ha Hida no kuni We are artisans of the pro-
naru takumi nari. vince of Hida.

Waro is an obsolete word for “I.” It seems to be only a variation of ware.

Watakushi.—As a pronoun, watakushi belongs to the spoken language, and to modern epistolary correspondence, where it is the commonest word for “I.” Watakushi gi (thing) and watakushi kata (side) are also used. In the literary language watakushi means “selfishness.” “that which is private or personal.” Its derivation is doubtful.

* The editorial “we” is ware hito, “I and man,” and sometimes waga hai, or waga tomogara.
PRONOUNS.

Maro.—Maro is used chiefly, although not invariably, to inferiors, or to persons with whom one is on terms of close intimacy. It has much the same force as the ore or washi of the spoken language. Towards persons with whom one is not on familiar terms, maro is a haughty word for "I." The author of the Makura Zōshi remarks that the Court nobles, in addressing the Mikado, should not say maro for "I," but should use their own names instead.

In the Tosa Nikki a child says,—"Maro kono uta no kaheshi sen," "I will compose a reply to this verse of poetry." In one of Motowori's works he says: "Aru hito tohite ihaku," "Uta to ha ikanaru mono wo ifu zo ya?" "Maro kotahete ihaku." "A certain person asked of me, 'How do you define poetry?' and I answered......"

The Mikado and persons of high rank are in books made to use maro towards inferiors, as Maro no yo ni, "in my reign." It is little used in the modern written language.

Waraha (literally, "the child"), corresponding to the Chinese 親 (shō), is only used by women. Ex.: Waraha wo mo ite yuki tamahe, "take me with you, too."

Onore (plural onorera) is properly of no person. It means "self," "oneself," and may be used indifferently for "myself," "yourself," "herself," and "himself." In practice, however, it is so little different from "I" that a place has been given it among the pronouns of the first person.

In the spoken language, onore is usually of the second person, and is a contemptuous word oftenest heard along with abusive language.

Examples of onore:—

Ima onore misute-tatematsu-raba, ikade yo ni ohasen? If you should now abandon me, how could I exist in the world?
Onore kimi no kokoro yoku shirinu. I have well known your heart.
Onore ga chichi no tokui nari. He is a customer of my father's.
Onore hitori makaran to ihite. Saying "I will go myself, alone."

Mi, midomo, midzukara. — Mi literally means "body," "person," and hence "self," but like onore it is often used as a pronoun of the first person. Waga mi has the same meaning as mi. The derived form midzukara is, however, commoner. It is formed by adding to mi the genitive particle tsu, and the kara which also appears in nagara, mono kara, &c. Midzukara means "by or of oneself," "by or of myself."

Midomo is used in the spoken dialect by persons of the samurai class for the singular and plural indiscriminately.

Name of the speaker used instead of the pronoun of the first person.—Both in speaking and in writing, the name (the nanori, or if the speaker or writer has no nanori, the na) is often used instead of "I."

Examples :

Chikuzen mairite sono mukashi no kotodomo hito-bito ni kata-taraii haberi-shikaba. After (I) Chikuzen came and related to them all the things that had taken place previously to that.

Norinaga anzuru ni. In Norinaga's opinion [i.e., in my opinion].

Soregashi.—Soregashi properly means "a certain person," "somebody," but it is generally used in the sense of "I." It is peculiar to the written language.

Example :

Soregashi ga me no nihaka ni naku narite habereba. Inasmuch as my eyes were suddenly destroyed.
Yatsugare is a humble form of expression, equivalent to the Chinese boku (僕). It is not in use in the spoken language, nor in the earlier written language.

2.—Chinese Words.

Chin 臣 is the word used by the Mikado in his official character. It corresponds to the ‘we’ of European sovereigns.

Shin 臣 (plural shin-ra) is the converse of chin. It is the word used in petitions and memorials to government, or to persons in authority. In China this character is only used by officials of the highest rank, but in Japan all classes employ it. It is often preceded by the character gu 愚, “stupid.”

Yo 余 (plural yora), is peculiar to the written language. It may be used to superiors, inferiors, or equals.

Sessha 拙者, “the awkward person” (plural sesshadomo), is the word used for “I” in the official epistolary style when addressing equals. It is not altogether unknown in the colloquial language, but in speaking it is rather a formal word. In Aidzu it is commonly used for watakushi. Setsu, the sound of 拙, the first of the two characters for sessha, is also in use in the spoken language, as in the phrase setsu neron ni ha, “in my poor opinion.”

Boku 僕, “servant,” is a humble word. It corresponds to the Japanese yatsugare, which, indeed, was probably intended as a translation of boku. Boku also belongs to the spoken language.

Gu 愚 also implies humility. It is confined to the written language.

Examples:—

Gu ga senken hakushiki wo mochite. With my despicable views
Gu ikko no shônin to ihe- and slender intelligence.
domo— I am nothing but a poor merchant, but—
Shô, "handmaiden, concubine," is a word used by women in addressing superiors.

The modern epistolary style has numerous other words, mostly of Chinese origin, for the pronoun of the first person, such as—

Ge-setsu, "the mean and awkward person"; gu-setsu, "the stupid and awkward person"; ya-fu, "the rustic, the clown"; gu-tei, "the stupid younger brother"; set-tei, "the awkward younger brother"; fu-nei, "the simple one"; fu-shô, "the silly person"; hi-sei, "the clownish student"; rō-sei, "the ignorant vulgar student"; shô-sei, "the small or inferior student."

The student will probably find that among the numerous words for "I," ware, waga for the book style, sessha for official letters, and watakushi for private letters, will be sufficient for all his requirements.

PERSONAL PRONOUNS OF THE SECOND PERSON.

1. — Japanese Words.

Na or nare (cf. wa, ware) is the word used for the pronoun of the second person in the oldest form of the Japanese language. It occurs frequently in the Kojiki and Manyōshū, but has now been long obsolete. The Loochoo language still preserves it.

The Wakun-shiwori looks upon it as identical with na, "name," but it is better to consider it as the original pronoun of the second person.

Ex.: Na to a to, "you and I." (Kojiki.)

Nanji (plural nanjira) is derived by Japanese grammarians from na, "a name," and mochi, root of motsu, "to possess." Its original meaning is, therefore, "the name possessor,"—"the famous person." This derivation is confirmed by the fact that a form ohonanji, or ohonamuchi, is found in old books as the name of a god.
Nanji is perhaps the commonest word for the pronoun of the second person in the book style. It is the word used to translate the Chinese 与 and the English "thou," which latter it very much resembles in force. In the later literary language it usually indicates that the person addressed is the speaker's inferior. Nanji is not used in the epistolary style or in the spoken language.

Examples:—

Nanji gunji wo ba ika naru mono to omofu?

What sort of a person do you think a district magistrate is? [Said by a magistrate to a person who has been disrespectful to him.]

Nanji osoruru koto nakare.

Be not thou afraid.

Nanjira hisokani ふひと to narite.

Ye having become secretly man and wife. [A judge addressing criminals.]

Mikado "Kore ha nanji ga tsukureru mi hotoke ni ya" to tohase-tamafu.

The Mikado asked, "Is this an image made by you?"

Imashi, mimashi, or mashi is an old word for "you." It resembles nanji in its force and application.

Kimi, "lord," is used towards persons not differing greatly in rank from oneself. The Shōsoko Bunrei says that in spite of its literal signification, kimi is not a sufficiently respectful term to use in addressing one's own lord. In poetry it is the commonest word for "you." In the spoken language persons of the educated class sometimes address each other as kimi.

Wa-gimi, "my lord," is also found.

Example:—

Wagimi kudarase-tamafu ha saihai nari, "it is fortunate that you have come down" (from Kioto).

Omahe or onmahe (pron. ommaye: plural omahe gata or
omaha tachi), onmahe sama, otemahe.—Omahe or onmahe is composed of o or on, abbreviations of the honorific word ohomi, and mahe, “before.” The meaning is therefore “the honourable presence.” Omahe is, in writing, a highly respectful word—more so than kimi—and is used to superiors; but in the spoken language, where it is very common, it is only used towards inferiors, or to persons with whom one is on very familiar terms.

Omahe is seldom or never met with in the modern written language, but the derived form onmahe sama is a common word for “you” in letters written by women of the lower class.

Otemahe belongs to the epistolary style. It is used towards inferiors, and is also met with in the spoken language.

Nushi (plural nushi-tachi), wa-nushi, o nushi.—Nushi is literally “master.” As a personal pronoun, it is only used to inferiors. It is also found in the spoken language. Wa-nushi, literally “my master,” and o nushi, “the honorable master,” do not differ from nushi.

Example:

Wanushi wo no umitari, “I gave birth to you also.”

Soko (literally “that place,” from so, root of sore, “that,” and ko, an old word meaning “place”), with the allied words soko-moto or sono-moto, “that quarter,” sonata (for sono kata), “that side,” and sono hō (hō being Chinese for kata, “side”), are used towards persons of inferior station to oneself. They form their plurals by adding tachi.

Sono hō is the word with which a criminal's sentence begins.

Examples of soko, &c.:

Soko wo ba ika bakari ka ha omohi kikoeshi. How much did I think about you? [i.e., Do you imagine I thought of you?]

Sokotachi no ifu tokoro koko-rogurushikereba — saraba yukiten. As what you say makes me sorry for you—well then, I will go.
Soko wo machi-tamafu koto hisashi. Their waiting for you has been long.

Sono hō gi, shiri wo in to hosshi,— You, in the desire to aim at your own selfish advantage,—

On-mi (pron. ommi), composed of the honorific word on and mi, "body," "person," is a respectful word for "you," common in the later book style.

On-mi idzuku wo sashite yukase-tamafu? "whither are you going?"

O koto also belongs to the later book style, as okoto ga senaka ni oharete, "borne on your back." In this sentence the speaker is a mother addressing her grown-up son.

Mauto (pron. mōto), from ma, "correct," "just," and hito, "a man," is only used towards inferiors, as for instance by a noble to his retainers. The following example is from the Genji Monogatari:—

Kono anegimi ya mauto no nochi no oya? This elder sister is then your second parent?

Koyatsu, or koitsu, lit. "this fellow," is an extremely contemptuous word.

Ki-sama is a hybrid word composed of the Chinese honorific prefix ki 貴, "noble," and the Japanese word sama, "sir." Kisama occurs frequently in the modern epistolary style, and although not employed in addressing superiors, is by no means an impolite word. In the spoken language it is a contemptuous or familiar expression.

Anata, in the sense of "you," does not belong to the written language.

2.—Chinese Words.

Kak-ka, Ki-ka. These are the principal words for "you" in the modern official epistolary style. Kak-ka is considered as equivalent to "Your Excellency," and is used in addressing
Ministers of State, nobles, the Foreign Representatives, and other persons of similar rank. Ki-ka indicates much the same rank as "Esquire." It is the word used to Foreign Consuls, the principal local authorities at the open ports, the secretaries in the public departments, &c. Kak-ka and ki-ka are also placed after the name in writing the address, as E-koku Kôshi Kak-ka, "His Excellency the British Minister."

Hei-ka, Den-ka. In the same way Hei-ka (Your Majesty) is used in addressing the Emperor, and Den-ka (Your Highness) towards Princes of the Imperial family, and formerly to the Taikun, as Tennô Heika, "His Majesty the Tennô"; Taikun Denka, "His Highness the Taikun."

Sok-ka is also much used in the official epistolary style. It is a moderately respectful word.

In private letters, ki-kun, son-kun, or son-kô may be used to equals or superiors, and ki-den, or ki-jô, to inferiors.

Go-zen is the pronunciation of the Chinese characters by which omahe is written. It is, like omahe, a respectful word. Go-zen belongs to the book style. Go-hen (plural go-hen ra) is the Chinese equivalent of mauto, and, like it, is only used towards inferiors.

The student will probably find that narji for the book style, kak-ka, ki-ka or sok-ka for official letters, and ki-kun or ki-den for private letters will be all that he requires for writing Japanese.

PRONOUNS OF THE THIRD PERSON.

Ka, kare (pl. karera), a, are (pl. arera). These words are, properly speaking, the substantive forms of demonstrative pronouns, and mean literally "that person," "that thing." They are, however, used for "he," "she," "it," "they."

At the present time the distinction between kare and are is that the former is confined to the written language, and the latter to the spoken idiom. In the older language both words are in use, but a difference of meaning is recognized, kare
being applied to the less remote, and are to the more remote, of persons or objects not conceived of as immediately present before the speaker or the person addressed. Kare would therefore correspond to the Latin is, and are to ille.

Ka and a are old forms. They are usually followed by the particle ha.

In the written language a and are are much less frequently met with than ka and kare.

Examples:—

*Kare ga akugiō wo nikumïworkereba. Inasmuch as he hated his evil conduct.

*Ka ha to mite wataranu uchi hal—

Seeing that it is she, whilst I do not cross over—

The Japanese are fond of punning on ka ha. Thus in the above sentence it must be taken in two meanings, viz., ka ha, "she," and kaha, "a river."

It cannot be too strongly impressed upon the student that the Japanese language, although so abundantly supplied with personal pronouns, is very sparing in their use. There are often pages and even whole chapters without a single personal pronoun. In writing Japanese it is a good rule never to introduce them except when absolutely necessary for the sense, and always to think first whether one of the numerous honorific or humble words or forms will not serve the purpose. These remarks apply equally to the spoken language.

**DEMONSTRATIVE PRONOUNS.**

<table>
<thead>
<tr>
<th>Root and Archaic Form.</th>
<th>Substantive Form.</th>
<th>Adj, Form.</th>
<th>Meaning.</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Ko,</td>
<td>kore (pl. korera),</td>
<td>kono,</td>
<td>this.</td>
</tr>
<tr>
<td>So,</td>
<td>sore (pl. sorera),</td>
<td>sono,</td>
<td>that.</td>
</tr>
<tr>
<td>Ka,</td>
<td>kare (pl. karera),</td>
<td>kano,</td>
<td>that.</td>
</tr>
<tr>
<td>A,</td>
<td>are (pl. arera),</td>
<td>ano,</td>
<td>that.</td>
</tr>
</tbody>
</table>

* Kore and kono correspond to the Italian questo (Latin hic), sore and sono to cotesto (Latin iste), and kare and kano, are and ano, to quello (Latin is, ille).
Ko, kore, kono are said of things conceived to be near, or belonging to the speaker. They may be described as demonstrative pronouns of the first person.

Ko and kore are substantive forms. Ko is only used when followed by one of the particles no, wo, ha, or ya, or in forming compounds, as, for instance, koko, "this place," "here"; ko-toshi, "this year"; ko-yohi, "this evening"; ko-yo-naki, "unsurpassable." In the Kojiki, however, ko is more freely used, and such constructions as ko wo ba are found where the later language would have kore wo ba.

Kono (i.e., ko followed by the genitive particle no) is the adjective form. It should be distinguished from kore no. Kono nedan, for instance, would mean "this price"; kore no nedan, "the price of this."

Examples:—

Ko ya matsu-mushi no koe ni ha aran? Might this be the note of the matsu-mushi?
Ko ha koto-mono no kaha nari. This is the skin of a different animal.
Ito ashiki koto to te, kore kare kikoyu. Making it a very bad thing, he said this and that. [I.e., He made all manner of objections to it.]

So, sore, and sono, "that," are said of persons and things which are regarded as near, or in some way connected with the person addressed. They may be called the demonstrative pronouns of the second person. Sonata (for sono kata, "that side") and soko are actually used as personal pronouns of the second person, and sono is frequently best translated by the English "your." The most common use of sore and sono is where they refer to something which has just been mentioned, it being conceived as present to the mind of the person addressed.
So is seldom found except with one of the particles no, ga, mo, yo, wo, or ha affixed, or in compounds, as soko, sochi.

So and sore are substantives; sono is the adjective form.

The same distinction is to be observed between sono and sore no as between kono and kore no.

Sore is sometimes seen in a detached position at the beginning of a chapter. This is a Chinese idiom, and is confined to the style imitated from translations of Chinese books.

Examples of sore:—

Soha shirazu. That I did not know.
Soga ihi-keraku. That which he said.
Tatsu no kubi ni itsu iro ni In the dragon's head there is
hikaru tama arí—sore wo five colours; it take and
torite tamahe. give to me.

Yorite koso sore ka to Not until one has approached
mo will one see whether it is
mime. that or not.

Sore ni mo yorazu. Without reference to that.
Sono hoka. In addition to that.
Sono koro. At that time.

*Ka, kare, and a, are have been noticed as personal
pronouns of the third person, but, as already observed, they
are really demonstratives. The forms kano and ano are never
possessive adjective pronouns, but demonstrative adjective
pronouns. In other words, kano and ano (ka and a, with the
genitive particle no) mean "that," not "his" or "her," which
would be, in Japanese, kare ga or kare no, are ga or are no.
Kano is also found in the sense "a certain."

Kare, kano, *are, ano are used of persons or things not

* Are and ano are of rare occurrence in the written language, but in
the spoken language they have almost superseded kare and kano.
immediately present. They may be termed demonstrative pronouns of the third person.

*Kare ha nani zo to nan wotoko ni tohi-keru.*
*Kare ha nani bito zo?*

"What is that?" he asked the man.
What man is he? Who is he?

*Kano hō ni haya kogi-yose yo.*
*Kano hito no ikani omofuran.*
*Kano on tenaraki tori.*

Quickly row to that side.
I wonder what somebody thinks of it.
Taking the copy-book in question.

**INTERROGATIVE PRONOUNS.**

<table>
<thead>
<tr>
<th>Root and old subst. form.</th>
<th>Modern subst. form.</th>
<th>Adjective form</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ta</td>
<td>Tare</td>
<td>—</td>
<td>who (written l.)</td>
</tr>
<tr>
<td>—</td>
<td>Dare</td>
<td>—</td>
<td>who (spoken l.)</td>
</tr>
<tr>
<td>Na</td>
<td>Nani</td>
<td>Nani no</td>
<td>what</td>
</tr>
<tr>
<td>Idzu</td>
<td>Idzure</td>
<td>Idzure no</td>
<td>which (written l.)</td>
</tr>
<tr>
<td>—</td>
<td>Dore</td>
<td>Dono</td>
<td>which (spoken l.)</td>
</tr>
</tbody>
</table>

*Ta, tare, "who."* The root *ta* is preserved by the old language in the expressions *ta zo,* "who"; *ta ga,* "whose." The Kojiki has *ta ni,* "to whom," instead of *tare ni.* *Ta, tare* are used of persons only.

*Nani,* "what" (plural *nanira*), is used of things only, except in the compound *nani-bito,* "what man," "who!" *Nani no,* usually pronounced *nanno,* is the adjective form, as *nani no una,* "what horse."

The root of *nani* is probably *na,* the *ni* being originally the preposition "to." *Nani* is found in the older literature in the sense of "for what," "to what end." The root *na* is also found in *naze, nado,* "why." *Nani* belongs to both the written and the spoken languages.
Idzure, "which," "where," is used both of persons and things. Idzure no is the adjective form. The same root is found in the adverbs idzuko, "where," idzuchi or idzukata, "whither," &c. In the spoken language all these words change idzu into do. Thus idzuko becomes doko; idzuchi, dochi, &c.

Classical Japanese does not recognize the meaning "at any rate," in which the spoken language and later writers often use idzure.

Ika, "what manner," is found in connexion with a few words and particles only, as—

Ika naru, "what manner of."
Ika ni, "in what manner," "how."
Ikade (for ikanite), "how."
Ikaga, "how."
Ikaga no, "what kind of."
Ika-bakari, "how much."
Ika-hodo, "how much."

Iku, "what number," appears in the following combinations:—

Ikutsu, "how many";
Ikura, "how much," or "how many";
Ikumai, "how many" (of flat things);
Ikuka, "how many days";
Ikubaku, "how much";

and also before many nouns, as iku-ki, "how many trees"; iku-haru, "how many springs."

Itsu, "what time," "when," is found alone and also in combination, as itsuka, itsushika, "some time or other"; itsugoro, "when," &c.

Examples of Interrogatives:—

Kono yama no na wo nani to ka mafusu? What is the name of this mountain?
He asked who this woman was.

Be it whatsoever it may.

In whose truth shall I put trust?

Who can he be who inquires?

How shall I know which it is?

When did he come?

What has become of this man?

Whilst sick with anxious thought what she should do.

No number of times being specified. Any number of times.

INDEFINITE PRONOUNS.

The Interrogative Pronouns *tare, idzure*, and *nani* become Indefinite Pronouns by the addition of the particles *ka* or *mo*. Thus *tare ka* is Japanese for "somebody," *nani ka* for "something," *tare mo* for "anybody," and *nani mo* for "anything." *Ka*, however, sometimes only intensifies the interrogatives. When *tare mo* and *nani mo* are followed by negatives, the negative may be joined to them in rendering into English, and the whole translated "nobody," "nothing." Thus *tare mo shirazu* is "nobody knows"; *nani mo shirazu*, "he knows nothing."

To none of them did any answer appear.

Some great cause for sadness.

Among the things contained in it there was nothing sweet-smelling.
Other words used as Indefinite Pronouns are:

**Hito.**—This word literally means "man," and is used in a similar way to the French "on" or the English "one," "people." It may also mean "other people" (French *autrui*).

Examples:

- **Hito no uwasa shichi jiu nichi nari.** The talk of the world is for seventy days.
- **Hito no kuni he makari-keri.** He went away to a foreign country.
- **Mina hito.** Everybody.
- **Hito wo hito to mo sezu.** He does not look on people as human beings.

*Soregashi* originally meant a "certain person," "somebody," but it has come to be merely a humble way of saying "I."

*Nanigashi,* "a certain person," "somebody," is used where a person's name is not known, or is purposely left unindicated.

*Aru hito,* lit. "an existing man," is also very commonly used for "somebody."

*Mina,* "all," is used either alone or with a noun. The old language put *mina* before the noun, as *mina hito,* "all men"; the later language puts it after, and in fact makes it an adverb qualifying the verb of the sentence.

**DISTRIBUTIVE PRONOUNS.**

*Ono-ono, mei-mei,* correspond to the English word "each" when used as a substantive. "Each," as an adjective pronoun, is rendered by *ono-ono no* or *mei-mei no.* *Mei-mei* is Chinese.

**REFLEXIVE PRONOUNS.**

*Shi.* The most ancient reflexive pronoun in the Japanese language is *shi,* "self" or "own." It occurs frequently in the *Manyōshū,* but is now entirely obsolete.
Onore is at present the ordinary word for "self," "himself," "herself," "itself," &c. The final syllable re is omitted before the genitive particle ga, as in the phrase ono ga waruki koto "one's own faults." The derivative word onodzukara, "of oneself," is also in use. Dzu is here the genitive particle tsu with the nigori.

Mi and midzukara are synonymous with onore and onodzukara. Mi means "body," hence "person," "self."

Waga is properly a pronoun of the first person, but it is also used in all persons in the sense "one's own," as waga ko "one's own child."

Ji-shin and ji-bun are Chinese words for "self." They belong to the later language.

Examples of reflexive pronouns:

Onore sakadzuki te ni torite. Taking the wine-cup into his hand himself.

Ame no shita ni onore ni masaru takumi aru to mo zonji-safurahazu. He did not think that under heaven there was any better workman than himself.

Onore to marobi. Rolling over of itself.

Jishin ni mo zenkwai no atahazaru wo shiri. He knew himself that it was impossible that he should recover.

Shi ga haha wo toraku wo shirazu. They know not of their own mother's being taken.

RELATIVE PRONOUNS.

The Japanese language has no relative pronouns, nor indeed relative clauses at all. What is a relative clause in English is in Japanese converted into an attributive clause, and like other attributives, is placed before the noun which it qualifies—viz., the noun which is in English the antecedent of the relative clause. The verb of the relative clause is put
in the attributive form in the Japanese construction. Thus, "the man who comes" is in Japanese kuru hito; "the man who came yesterday," kino koshi hito. The same construction is found in English in such phrases as "the murdered man" for "the man who was murdered," "the stolen goods" for "the goods which were stolen"; and it is still commoner in German, where it is often applied to long phrases which would inevitably be relative clauses in English.

The same construction is allowable even when the relative in English is not in the nominative, but in one of the oblique cases, as in the following examples:

**Hana sakuyama.** The mountain on which flowers are unfolding. [Lit., the flower-unfolding mountain.]

**Matsu hito konu mono yuyeni.** Because he comes not whom (I) await.

**Uguhisu no naki-tsuru hana.** The flowers amongst which the uguisu has just been singing.

**Uwo ohoki kaha.** A river in which fish are plentiful.

Where in English the verb of the relative clause is in the passive voice, the Japanese language usually prefers a construction with the active verb. Thus, instead of saying "a country which is unknown," they say shiranu kuni, i.e., "a (people) not know country"; "a man who is called Denkichi" is in Japanese Denkichi to ifu mono, lit. "a person whom (people) call Denkichi."

The construction in which the words tokoro no, "of the place," are inserted between the noun and the verb, as in the phrase "kuru tokoro no hito," "the man of the coming place," i.e. "the man who comes," is an imitation of a Chinese idiom,
and is not found in the more ancient literature. The oldest example of it which the present writer has met with occurs in the Tsure-dzure gusa, a work of the fourteenth century. It is sparingly used even at the present time.

Examples of tokoro as a Relative:—

Kirishitan shiumon to ifu ha Nambankoku yori wataru tokoro no jahō nari.

That which we call the Christian religion is an evil doctrine which came over from the country of the southern barbarians (the Portuguese).

Korosu tokoro no tori wo kubi ni kakesasete. Having caused the birds which he had killed to be hung about his neck.

NUMERALS.

The Japanese language has two series of numerals, one consisting of words of native origin, and one composed of Chinese words.

<table>
<thead>
<tr>
<th>JAPANESE</th>
<th>CHINESE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Hito-tsu</td>
<td>Ichi</td>
</tr>
<tr>
<td>2 Futa-tsu</td>
<td>Ni</td>
</tr>
<tr>
<td>3 Mi-tsu</td>
<td>San</td>
</tr>
<tr>
<td>4 Yo-tsu</td>
<td>Shi</td>
</tr>
<tr>
<td>5 Itsu-tsu</td>
<td>Go</td>
</tr>
<tr>
<td>6 Mu-tsu</td>
<td>Roku</td>
</tr>
<tr>
<td>7 Nana-tsu</td>
<td>Shichi</td>
</tr>
<tr>
<td>8 Ya-tsu</td>
<td>Hachi</td>
</tr>
<tr>
<td>9 Kokono-tsu</td>
<td>Ku</td>
</tr>
<tr>
<td>10 Torwo</td>
<td>Jiu</td>
</tr>
<tr>
<td>11 Torwo'mari hito-tsu</td>
<td>Jiu-ichi</td>
</tr>
<tr>
<td>12 Torwo'mari futa-tsu</td>
<td>Jiu-ni</td>
</tr>
<tr>
<td>13 Torwo'mari mi-tsu</td>
<td>Jiu-san</td>
</tr>
<tr>
<td>14 Torwo'mari yo-tsu</td>
<td>Jiu-shi</td>
</tr>
<tr>
<td>15 Torwo'mari itsu-tsu</td>
<td>Jiu-go</td>
</tr>
<tr>
<td>JAPANESE</td>
<td>CHINESE</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>16  Towo'mari mu-tsu</td>
<td>Jiu-roku</td>
</tr>
<tr>
<td>17  Towo'mari nana-tsu</td>
<td>Jiu-shichi</td>
</tr>
<tr>
<td>18  Towo'mari ya-tsu</td>
<td>Jiu-hachi</td>
</tr>
<tr>
<td>19  Towo'mari kokono-tsu</td>
<td>Jiu-ku</td>
</tr>
<tr>
<td>20  Hata-chi</td>
<td>Ni-jiu</td>
</tr>
<tr>
<td>21  Hata-chi amari hito-tsu</td>
<td>Ni-jiu-ichi</td>
</tr>
<tr>
<td>30  Mi-so-dji</td>
<td>San-jiu</td>
</tr>
<tr>
<td>40  Yo-so-dji</td>
<td>Shi-jiu</td>
</tr>
<tr>
<td>50  I-so-dji</td>
<td>Go-jiu</td>
</tr>
<tr>
<td>60  Mu-so-dji</td>
<td>Roku-jiu</td>
</tr>
<tr>
<td>70  Nana-so-dji</td>
<td>Shichi-jiu</td>
</tr>
<tr>
<td>80  Ya-so-dji</td>
<td>Hachi-jiu</td>
</tr>
<tr>
<td>90  Kokono-so-dji</td>
<td>Ku-jiu</td>
</tr>
<tr>
<td>100 Momochi</td>
<td>Hiaku</td>
</tr>
<tr>
<td>200</td>
<td>Ni-hiaku</td>
</tr>
<tr>
<td>300</td>
<td>Sam-biaku</td>
</tr>
<tr>
<td>400</td>
<td>Shi-hiaku</td>
</tr>
<tr>
<td>500 I-ho-chi or i-ho-tsu</td>
<td>Go-hiaku</td>
</tr>
<tr>
<td>600</td>
<td>Rop-piaku</td>
</tr>
<tr>
<td>700</td>
<td>Shichi-hiaku</td>
</tr>
<tr>
<td>800 Ya-ho</td>
<td>Hap-piaku</td>
</tr>
<tr>
<td>900</td>
<td>Ku-hiaku</td>
</tr>
<tr>
<td>1,000 Chi-dji</td>
<td>Sen</td>
</tr>
<tr>
<td>2,000</td>
<td>Ni-sen</td>
</tr>
<tr>
<td>3,000</td>
<td>San-zen</td>
</tr>
<tr>
<td>10,000 Yorodzu</td>
<td>Man</td>
</tr>
<tr>
<td>30,000</td>
<td>Sam-man</td>
</tr>
<tr>
<td>100,000</td>
<td>Oku</td>
</tr>
<tr>
<td>1,000,000</td>
<td>Chô</td>
</tr>
</tbody>
</table>

The terminations *tsu*, *chi*, and *dji* of the Japanese series of numerals, and perhaps also the *dzu* of yorodzu, are only different forms of the same particle. They are probably all identical with the genitive suffix *tsu*. Towo, “ten,” does not
take this termination, but it is preserved in the phrase *tsudzu hatachi*, which properly signifies "ten or twenty years of age," although later writers have given it the meaning of "nineteen or twenty years of age."

*Yatsu* was originally a general word for "a great number." Thus, in the *Manyôshû* we have *u wo yatsu kadzuke,* "keeping large numbers of cormorants." *Yaso* and *yaho* are also used in the same sense.

The numerals of the Japanese series above ten are obsolete in the modern language except *hatachi*, *misodji*, &c., as far as *yosodji*, which are still in use, but only with the meaning "twenty years of age," "thirty years of age," &c. *Yorodzu* also remains in use, in the sense of "a very large number," "a myriad."

The *mari* in *towo'mari hito-tsu* is *amari,* "over and above," "in addition," with the initial *a* elided.

Immediately before a noun, the numeral of the Japanese series is used with a Japanese word, and of the Chinese series with a Chinese word. In this position the Japanese numerals are commonly put in the root form, *i.e.*, without the final syllables *tsu*, *chi*, or *dji*, but the longer form is also used, though more rarely. We may say, for instance, *futatsu tose* as well as *futa tose,* "two years." For numbers above ten, Chinese numerals are used with Japanese words, except in the old language.

In counting, Japanese use the root form, except that instead of *hito*, *futa*, they say *hi*, *fu*.

Whenever a Japanese numeral does not immediately precede its noun, or where it does not qualify any noun, it is invariably put in the longer form, as *futatsu no toshi*, or *toshi futatsu,* "two years"; *futatsu tamahe,* "give me two."

The words before which Chinese numerals are placed are monosyllabic, and are mostly names of weights or measures, or belong to the class of Auxiliary Numerals described below.
NUMERALS.

Larger numbers than ten thousand are usually expressed by the help of multiples of man, oku and chô being very rarely used. One hundred and fifty thousand, for instance, is expressed by jiu-go-man rather than by ichi oku go man.

In numerals consisting of several words, the same order is followed as in English, e.g., sen happiaku roku jiu hachi, 1868.

ORDINALS.

The Japanese language has no separate words for ordinal numbers. They are expressed by prefixing dai, or adding ban me or go to the cardinal numbers. These particles are usually combined, as in the following examples:—

_Dai ni ban me._ | No. 2, the second.
_Dai hiaku nijiu roku go._ | No. 126.
_Roku ban or roku ban me._ | The sixth.

Sometimes the cardinal numbers are used without addition as Ansei ni nen, “the second year of Ansei.”

AUXILIARY NUMERALS.

Instead of joining the numeral immediately to the noun, the Japanese language generally prefers to use what I have ventured to call Auxiliary Numerals. They correspond to such English phrases as “six head of cattle,” “two pair of shoes,” “five sail of ships,” which would be in Japanese _ushi rop piki, hakimono ni soku, fune go sô._ Auxiliary numerals may either follow the noun, as in the examples just given, or they may be placed before it, with the genitive particle no intervening, as _futa hashira no kami,_ “two gods.”

The following lists contain the more common of this class of words.

AUXILIARY NUMERALS OF JAPANESE ORIGIN.

_Eda_ (branch), for _chôshi_, a kettle with a long handle.
_Furi_ (brandish), for bills (_naginata_), swords (_tachi_), &c.
_Hane_ (wing), for helmets.
Hari (stretch), for bows, tents, mosquito-tents.
Hashira (pillar), for gods of the Shintô mythology; also, in the older language, for men.
Kake (hang), for cruppers and several other parts of harness.
Kara (empty), for drums.
Kasane (pile), for official clothes.
Kashira (head), for eboshi (a kind of cap) and deer.
Kazari (ornament), for kammuri, a sort of cap of ceremony.
Koshi (loin), for swords of all kinds.
Kuchi (mouth), for saddles, stirrups, and bits.
Kudari, for trowsers.
Kumi (pile), for jiu-bako, sets of boxes piled one on the other.
Moto (stem), for plants, and for a large kind of falcon, on account of the perch on which they rest.
Nagare (flow), for flags.
Ori (bend), for small boxes.
Saho (pole), for nagamochi, a travelling chest carried on a pole.
Sashi, for mackerel.
Sorohe (set), for horse-gear.
Suhe (seat), for falcons.
Suji (line), for bridles, bowstrings, arrows, girdles, spears.
Tomahi, for storehouses.
Tsugahi (brace). In sending presents of wild geese, wild ducks, swans, and pheasants, they are usually reckoned by tsugahi, or brace.

AUXILIARY NUMERALS OF CHINESE ORIGIN.

Bi (tail), for fish.
Bu (class), for books, or for copies of a book.
Chô (handle), for norimons and jinrikishas, tools with handles, muskets, small drums (tsutsumi), ink sticks.
Chô (stretch), for bows, stringed instruments.
Chô (card), for packets of medicine.
Fil (seal), for sealed letters.
Fuku (border), for hanging pictures.
Gu (set), for clothing, &c.
Hai (cup), for cups, glasses full.
Hei (handle), for things with handles, such as uchiwa.
Hiki, for animals, except birds and men.
Ho (ear of corn), for utsubo, a kind of quiver.
Hon (stem), for cylindrical things, as pens, fans, sticks, large fish, spears, whips, &c.
In (number), for officials, &c.
Jiku (roller), for hanging pictures.
Kai (cover), for hats.
Ken (eave), for houses.
Kiyaku (leg), for chairs and other articles of furniture having legs.
Ko or ka, for things generally, especially where no other auxiliary numeral is in use, as for places, days, months, years, &c. This numeral is placed immediately before the noun, as ik-ka-sho, "one place."
Kwa (ball), for balls.
Kwan (tube), for wind instruments, also pens.
Kwan (roll), for books, also stuffs made up into rolls.
Mai, for flat things, such as sheets of paper, flat fish, clothing.
Men (face, surface), for mirrors, cup-stands, ink stones, koto (a stringed instrument).
Mon (gate), for cannon.
Nin (man), for men.
Rid (rim), for carriages.
Rid (collar), for armour, clothing.
Riu (grain), for pills, grains of rice.
Satsu (vol.), for volumes of a book.
Shiu (burn), for sticks of incense.
Shiu (head), for poems.
So (boat), for ships.
Sô (pair), for pairs of screens.
Soku (foot), for pairs of shoes, stockings, &c.
Tô (head), for some animals, as dogs, oxen.
Tsô (communication), for documents.
Wa (feather), for birds.
Wa (bundle), for bundles of grass, straw, grapes, firewood, vegetables, &c.

Examples of Numerals:—

He has made a boat.
Many thousand times lamentable.
One thousand four hundred and twenty-five dollars.
Twice in one year.
Three passports for three men.
For the space of five years.
Thirty-one letters.
Hearing one, to know ten.

They killed one ox, and carried away as plunder two others.

The class of na or uninflected words comprises numerous adverbs.* They generally consist of a root, followed by one of the particles ni or to. In some words, however, it is optional to omit the particle, as naze ni or naze, “why”; haru-baru to or haru-baru, “from afar”; and in numerous other cases the root stands alone without any particle, as inishihe, “anciently”; ima, “now”; kon-nichi, “to-day.”

The derivation of most words of this class shows that they

* For other classes of adverbs, see under the verb and adjective.
are really nothing more than nouns, as for example *ima*, “now,” from *i*, root of *iru*, “to remain,” and *ma*, “a space”; *koko*, “here,” from *ko*, “this,” and *ko*, an old word meaning “place”; *ohokata*, “probably,” from *ohoki*, “great,” and *kata*, “side,” “part.”

The root is often reduplicated, sometimes to convey the idea of repetition, as *dan-dan*, “step by step,” “gradually”; *tabi-pdfi*, “frequently”; but oftener merely for the sake of emphasis, as *haru-baru to*, “from afar”; *tsura-tsura*, “attentively.”

The Japanese language is rich in onomatopoetic adverbs.

Examples:—

*Gata-gata*, with a rattling noise.
*Do-fu*, with a thud.
*Soyo ro* or *soyo-soyo*, with a rustling sound.
*Futa-futa*, with a flapping noise, as of a fan.
*Dobun-to*, with a plunging sound.
*Sara-sara*, with a rattling noise.

Examples of *na* as adverbs:—

*Ima ha tayii*. It hath now ceased.
*Yoso ni shite kofureba kuru-shi*. Being away [from him], I pine for love.
*Haruka ni miyu*. It is visible afar off.
*Wadzuka ni hitori futari*. Only a few — one or two persons.
*Shiba-shiba no mimaku no hoshisa*. The desire to see thee frequently.
*Imada koneba*. Because he does not yet come.

**CONJUNCTIONS.**

The Japanese language is sparing in the use of conjunctions. The necessity for them is in some measure
obviated by the Rule (see Chap. IX.) according to which the adverbial form of the verb or adjective is used instead of the conclusive form or attributive form whenever followed by a verb or adjective co-ordinated with it in the sentence. Thus, in the sentence *kokoro wo tsukushi, chikara wo kiwamete, ahi-hataraku-beshi,* "you must work together, giving to it all your soul, and devoting all your strength," the circumstance that *tsukushi* is put in the adverbial form is a sufficient indication that this verb stands in the same connexion with the following verb *kiwamete,* which is expressed in English by the use of the conjunction "and."

Where in English the conjunction "and" is inserted between two nouns, it is commonly omitted in Japanese. *Hiaku-shō chō-nin no antai,* "the security of the peasants and townsfolk"; *sake sakana,* "sake and fish." Most words used as conjunctions are verbs or particles, or combinations of words of these two classes. A few. however, are *na,* alone, or with a particle added.

Ex. : *Katsu,* and, moreover.

*Katsu mata,* and again.
*Hata,* further.
*Mata,* again.
*Mata ha,* or.
*Hata mata,* again.
*Motsutomo,* still, nevertheless.

The above are placed at the beginning of the clause to which they belong.

*Ahida* (lit. "space"), because.
*Yuye* or *yuye ni* (lit. "cause"), because.
*Jō* (lit. "article"), inasmuch as, because that.

The last three words are placed at the end of the clause
after the verb in the attributive form. They occur very frequently in the modern epistolary and official style.

INTERJECTIONS.

Interjections belong to the class of uninflected words. They require little remark.

Examples of interjections:

*Iza! tomoni mi ni yukan.*

Come! let us go and see it it together.

*Ana! omoshiro!*

Oh! how amusing!

*Ana! u yo no naka!*

Ah! what a wretched place this world is!

*Ahare! ima ha yo ni naki hito no kazu ni irishi ni ya!*

Alas! can he have now entered the number of men not of this world!

*Woshi! woshi!*

Hush! hush!
CHAPTER IV.
INFLECTED PRINCIPAL WORDS.
(Kotoba or Hataraki-kotoba.)

This class of words corresponds to the "verb" and "adjective" of the grammars of European languages, but with limitations which will be understood from the following observations. The reader had better at once discard from his mind any notions of the functions of inflection which he may have acquired by the study of European languages. In Japanese, inflection has nothing to do with voice, mood, tense, person, gender, number, or case. Instead of a passive voice, Japanese verbs have derivative verbs with a conjugation the same as that of active verbs; mood and tense are indicated by teniwoha or suffixes; person is only occasionally and indirectly intimated by the use of honorific or humble particles; gender is denoted by compounds similar to the English words "he-ass," "she-ass," and number and case are expressed, if at all, by suffixes or particles distinct from the noun, which, as has been already stated, is never inflected.

In the Japanese language, the principal office of inflection, as distinguished from the addition of suffixes, is to give to the same root the force of a different part of speech according to the inflection employed. In Latin, and even in English, inflection has to a limited extent the same function. Thus, for the verbal root *fac* we have *facit*, a verb, *facere*, which is virtually a noun, and *factus*, which is an adjective, and in English the same root *lend* appears as a verb in *lends*, and in the participle *lending* as an adjective or a noun according to circumstances. The extent to which this system is carried is one of the chief distinctive features of Japanese grammar.
INFLECTED PRINCIPAL WORDS.

Not only have all *kotoba* (inflected words, *i.e.*, verbs and adjectives) forms in which they appear successively as nouns, adverbs, adjectives, and verbs, but the suffixes indicative of tense, &c., have inflections by which they are affected in the same manner.

Inflection has a second function, *viz.*, to provide bases to which are added the suffixes or *teniwoha*. The form for which the term "Negative Base" has been adopted in this treatise is employed solely for this purpose, and each of the four other forms, although at times a separate and independent word, may also be a mere base to which certain suffixes are attached.

The following table gives a synoptical view of all the inflections of which Japanese principal words or *kotoba* are capable. It should be studied in connexion with the table of terminations given at the close of Chapter VII.
# TABLE OF INFLECTIONS.

<table>
<thead>
<tr>
<th>ROOT.</th>
<th>REGULAR.</th>
<th>IRREGULAR.</th>
<th>ADJECTIVES.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Conjugation I.</td>
<td>Conjugation II.</td>
<td>Conjugation III.</td>
</tr>
<tr>
<td></td>
<td>kashi, &quot;lend&quot;</td>
<td>tabe, &quot;eat&quot;</td>
<td>mi, &quot;see&quot;</td>
</tr>
<tr>
<td>Adverb.</td>
<td>kashi</td>
<td>tabe</td>
<td>mi</td>
</tr>
<tr>
<td>Conclusive Form or Verb.</td>
<td>kasu</td>
<td>tabu</td>
<td>miru</td>
</tr>
<tr>
<td>Attributive or Substantive Form.</td>
<td>kasu</td>
<td>taburu</td>
<td>miru</td>
</tr>
<tr>
<td>Base for Neg. and Future Particles.</td>
<td>kasa</td>
<td>tabe</td>
<td>mi</td>
</tr>
<tr>
<td>Perfect.</td>
<td>kase</td>
<td>tahure</td>
<td>mire</td>
</tr>
</tbody>
</table>
ROOT.

1. The roots of verbs and adjectives are often used as nouns, as yorokobi no amari, "excess of joy"; e-gata no girī, "a meaning hard to apprehend"; shiro no Satsuma jōfu, "white Satsuma fine cloth"; tsukaki, "a messenger." In these examples yorokobi, amari, egata, shiro, and tsukaki are the roots of yorokobu, "to rejoice," amaru, "to exceed," egataki, "hard to apprehend," shiroki, "white," and tsukafu, "to send." It is more convenient, however, to consider these nouns as na derived from kotoba, and they have been accordingly noticed under that head at p. 41.

2. The root is also used in forming compounds, as kashi-ya, "a house to let"; yo-hodo, "a good deal"; waru-gashikoki, "badly-clever," i.e., "cunning."

3. In exclamations the adjective is put in the root form.

PRINCIPAL PARTS OF KOTOBA (VERB AND ADJECTIVE).

ADVERB OR ADVERBIAL FORM.

In verbs this form does not differ from the root; in adjectives it is distinguished by the addition of the syllable ku.* As will be seen below, the term "adverb" or "adverbial form" does not cover all the uses to which this form is applied. Sometimes it is a true adverb (1), at other times it is joined to a verb or adjective, but without qualifying it (2), and may therefore still be called an adverb, although not exactly in the ordinary sense of the word, and it is sometimes not an adverb at all, but a noun (3), or merely a base to which suffixes are attached (4).

1. The adverbial forms of adjectives are sometimes adverbs, as hayaku hashiru, "to run fast," atsuku shasuru, "to thank

* The spoken language drops the letter / in this termination, and the contracted form is also frequently found in books of the naka-mukashi, or middle-age of Japanese history, as for instance the later Monogatari.
The adverbial forms of verbs have often the same force. For instance, in the sentence *chikaku hashiri kitari,* "he has come near running," it is plain that *chikaku* and *hashiri* both stand in precisely the same relation to *kitari.* Both words describe the manner of the coming, and are therefore adverbs. It is this use of the adverbial form which has suggested the term applied to it in the *Kotoba no Chikamichi,* viz., *zoku-yō-gen,* or "word joined to inflected words."

What we should call compound verbs are often nothing more than verbs preceded in this way by the adverbial forms of other verbs, as *buchi-korosu,* to "beat-kill," *i.e.," to beat to death"; *kiri-harafu,* "to cut-clear-away," *i.e.," to clear away by cutting."

2. A most important function of this form is described in the term invented for it by a native grammarian, viz., *ren-yō-gen,* or "word co-ordinated with inflected words." It is a rule of Japanese syntax that when two or more *kotoba* are co-ordinated in the same sentence, the last only receives the inflection which properly belongs to all, those which precede being placed in the adverbial form. [See below, Chap. IX.]

In compound verbs the first element is sometimes co-ordinated with the second in this way, as *yuki-kaheru,* "to go and return."

3. The adverbial form may be a noun, as in the following examples:

*Furuku yori.* From of old.
*Kore wo tanomi ni te.* Trusting in this.

4. A number of the *teniwoha* are added to the root-form as a base. [See below, Chapters VI. and VII.]

**CONCLUSIVE FORM.**

This form has been termed variously by Japanese writers *kiruru kotoba,* *zet-wei-gen,* or *sai-dan-gen,* literally "cutting,"
“determining,” or “decisive word.” These epithets have reference not only to the force of the conclusive form, which is the same as that of our indicative mood, but to the position which it always occupies at the end of a sentence. Strictly speaking the conclusive form is not of any tense. In the sentences kaha nagaru, kaha fukashi, the properties “flowing” and “depth” are predicated of the river without reference to time, and it is only from the context that one can judge whether time past, present, or future is intended. But as the past and future are generally indicated by suffixes, the present tense is in the majority of cases the most suitable translation for the conclusive form of verbs or adjectives. Thus, in the absence of any indication to the contrary in the context, the above phrases would be translated “the river flows,” “the river is deep,” although it is quite possible that the context may render it desirable to translate them “the river flowed,” or “the river will flow,” “the river was deep,” or “the river will be deep.”

The want of a proper system of punctuation in Japanese books often renders it difficult for the student to distinguish where one sentence ends and another begins. The only remedy for this lies in his making himself familiar with the conclusive forms both of verbs and adjectives, and of the inflected teniwoha or suffixes.

Examples of Conclusive Form:—

Nochi no hito no sadame wo matsu. I await the decision of posterity.
Kono teniwoha ni futa kokoro ari. This suffix has two meanings.
Kono hataraki-kotoba ito ohashi. These inflected words are very numerous.
Ohomune ya ni onaji. Its general meaning is the same as that of ya.
A few adverbs are obtained by reduplicating the conclusive forms of verbs. Ex.: Osoru-osoru, "tremblingly"; yuku-yuku, "as time goes on," "while on our way."

*For the suffixes to this form, see Chaps. VI. and VII.

**ATTRIBUTIVE OR SUBSTANTIVE FORM.**

This form is denominated in the Kotoba no Chikamichi zoku-tai-gen, or "word joined to nouns," i.e., "adjective," and other names of a similar purport have been invented for it by other native writers on grammar.

1. This form may be an adjective. In the case of verbal roots, it then corresponds to the participle in _ing_ of English verbs, but it may oftener be translated by placing the verb in a relative clause. Like the conclusive form, it is of no tense, and the context must decide whether, in translating it, the present, past, or future tense should be employed.

There is an ambiguity in the use of this form as an adjective which a glance at the context is generally sufficient to remove. _Matsu hito_, for instance, may mean either "the man who is waiting" or "the man for whom I wait"; _shiru_

* The conclusive form has almost entirely disappeared from the modern form of the spoken language, its place having been usurped by the attributive form. An exception is _nashi_, the conclusive form of the negative adjective, which is not unfrequently used in the spoken language, although _nai_ (a contraction of the attributive form _naki_) is more common. In some of the provincial dialects the conclusive forms of adjectives are still in use. This change in the construction of Japanese is well worthy of the attention of students of language. It is as if we gave up the use of the indicative mood, and used participles instead, saying, for instance, "he dying" or "his dying" instead of "he died," "his being killed" instead of "he was killed." The sensation headings of American newspapers, and the verbless sentences of telegrams and advertisements, show that English is not altogether free from the same tendency. For the manner in which this change was brought about in Japanese, see Chap. V., under the particles _no_ and _ga_.

---

VERB AND ADJECTIVE. 85
hito may be either “the man who knows” or “the man I know”; arigataki kokoro may be either “a thankful heart” or “a heart for which one should be thankful.”

Examples of Attributive Form as Adjective:

- Noki chikaku tobu hotaru. The firefly that flies near the eaves.
- Ohan to susumu toki. When he started in pursuit. [Lit., the time of his starting to pursue.]
- Inuru jiu ichi nichi. The past 11th day.
- Yuku he naku. Without any place to go to.
- Tametomo no yuku he shire-zaru koto. His not being able to learn where Tametomo had gone to.
- Yoki hito. A good man.
- Uwo ohoki kaha. A river in which fish are plentiful.

2. This form has, as a noun, two significations. Kasu, for example, may mean either “the person or thing who lends” or “the act of lending”; yoki may mean “good persons or things” or it may mean “goodness.” In other words, kasu may be the equivalent either of kasu mono or of kasu koto; yoki may correspond in meaning to either yoki mono or yoki koto. It will be observed that in neither of these senses has the attributive form the same meaning as the root, which may also be used as a noun.

Examples of Attributive Form as Noun:

- Zoku-tai-gen yori ukuru ha. Those (teniwoha) which are attached to the attributive form.
- Tatsutoki mo iyashiki mo. Both noble and mean persons.
Hodokusu ni mo, shimatsu ni mo.
Kami ichi mai ni te mo su-tšuru wo osorete.
Kono ji wo mochiyuru ha ayamari nari.
Hi no hikari ni sono hite wo hiramekasuru ha hata wo furu ga gotoshi.
Wadzurahashiki made ohoshi.

Both in liberality and in economy.
Fearing the throwing away of even a single sheet of paper.
The use of this character is an error.
Its causing its fins to glisten in the sunlight is like the waving of a flag.
They are numerous unto troublesomeness. [I.e., They are so numerous as to be troublesome.]

3. This form takes the place of the conclusive form when preceded by zo, ya, or an interrogative, by a rule which is explained in Chapter IX.

Examples:—
Otonashi-gaha to zo tsuini
nagare-idzuru.
Kore zo medetaki.

It is as the river Otonashi that it at last flows out.
It is this that is beautiful.

4. The suffixes which may be attached to this form as base are given below. [See Chaps. VI. and VII.]

BASE FOR NEGATIVE AND FUTURE SUFFIXES.

This base never constitutes a complete word by itself. It is only found associated with the negative and future suffixes. It is termed, in the Kotoba no Chikamichi, shō-zen-gen, or "future form," and is opposed to the ki-zen-gen, or "past form," as the perfect is termed in the same treatise. The San-in-kō says that this form imada shikarazaru ni mochiyu, "is used for events which have not yet taken place," a description which seems more appropriate than the shō-zen-gen of
the Chikamichi, as it would apply to the negative as well as to the future.

For the suffixes attached to this base, see Chaps. VI. and VII.

**PERFECT.**

In the modern written language, verbs of the first conjugation have a perfect formed by adding *aru* to the root, the final *i* of which is contracted with the initial *a* of *aru* into *e*. Thus *kaku*, “to write,” has a perfect *kakeru* (for *kaki* + *aru*), “to have written”; *ifu*, “to say,” has a perfect *iheru* (for *ihi* + *aru*), “to have said.”

In the most ancient literature we find a form from which the final syllable *ru* of this form has disappeared,* and there it is not confined to verbs of the first conjugation, but is also in use, although with some changes, for verbs of the other conjugations and for adjectives. It is this form which is in the present treatise called the perfect, the *ki-zen-gen* of the Chikamichi. The perfect form is used in the following ways.

1. In the most ancient literature† it stands by itself as a perfect, as

*Inishihe no kito ni ware are ya?* Have I been one of the men of old?

*Ikani omohoshimene ka?* What has been his thought?

2. When preceded by *koso*, it takes the place of the conclusive form. Hence it has been called by a native gram-

* There are several other instances of the disappearance of the *ru* final of the verb *aru* and its derivatives. In the written language *miyezaru nari* is often written *miyezanari*, and in the spoken language we have *ta* (the termination of the past tense) for *taru*, *kirei-na* for *kirei naru*, *waruka* (Nagasaki dialect) for *waruku aru*, and *attakke* (Yedo dialect) for *ari-tari-keri*.

† The perfect form *me* of the future suffix *n* or *mu* is occasionally met with in modern writers.
marián koso no musubu kotoba, or “form joined with koso.” [See Chapter IX.]

Examples:—

Kore koso tama nare.  It is this, and not anything else, which is the jewel.
Yone koso yokere.  It is rice only that is good.

3. The most familiar use of this form is as the base to which are added the conditional and concessive particles ba, do, and domo. It retains, however, its force as a perfect, as may be seen by comparing such forms as yukeba, “since he has gone” or “if he has gone,” with yukaba, “if he went” or “if he should go.”

4. In the first conjugation of verbs, and in the irregular verb aru,* this form coincides with that of the Imperative Mood.

Example:—
Yuke, “go!” nakare, “let it not be.”

* For the mode in which the Imperative is formed in other conjugations, and when combined with a negative, see under the suffixes yo, na—so, and na.

The following table shows the formation of the Imperative, both Positive and Negative, in the different conjugations:—

<table>
<thead>
<tr>
<th>VERB.</th>
<th>POSITIVE IMPERATIVE</th>
<th>NEGATIVE IMPERATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Conj.</td>
<td>kasu</td>
<td>kase</td>
</tr>
<tr>
<td>2nd Conj.</td>
<td>taburu</td>
<td>tabe yo</td>
</tr>
<tr>
<td>3rd Conj.</td>
<td>miru</td>
<td>mi yo</td>
</tr>
<tr>
<td>Irregular Verbs</td>
<td>aru</td>
<td>are</td>
</tr>
<tr>
<td></td>
<td>kuru</td>
<td>ko yo</td>
</tr>
<tr>
<td></td>
<td>suru</td>
<td>se yo</td>
</tr>
<tr>
<td></td>
<td>inuru</td>
<td>ine</td>
</tr>
</tbody>
</table>
CONJUGATIONS.*

There are three conjugations of verbs and two of adjectives.  
*First Conjugation of Verbs.*—To this conjugation belong the great majority of underived verbs.  It is distinguished by having a form for the negative base distinct from the root,

* Of the three conjugations of Japanese verbs, the first is evidently the original one.

The third consists entirely of verbs with monosyllabic roots.  If these verbs had been inflected according to the first conjugation, the vowel of the root would have been obliterated in every part of the verb except the adverbial form, a loss which could be ill afforded in words consisting of only two letters.  To avoid this the letter r has been inserted between the root and the characteristic vowel endings of the attributive, conclusive, and perfect forms, so that we have, for instance, instead of mu me, miru miru mire.  In the case of the negative base, the obliteration of the vowel of the root has been avoided by a different means, viz., by allowing the root to remain without change.

There are a few other verbs with monosyllabic roots whose inflections. no doubt partly from the same cause, resemble to some extent (and in the Yedo spoken language are identical with) those of verbs of the third conjugation.  One of these verbs is uru, "to get," which is conjugated thus: Adv. e, concl. u, attrib. uru, neg. base e, perfect ure.  Uru may in fact be considered a slightly irregular verb of the third conjugation.  It will be seen by referring to the Table of Inflections that the principal parts of uru are identical with the terminations of verbs in e of the second conjugation, and there is every reason to conclude that all such verbs are composed of a root followed by this verb uru.  This is plainly the case with Passive and Causative Verbs, which constitute the large majority of verbs of this conjugation.  Korosururu, "to be killed," is obviously nothing more than korosu-ari-uru, i.e., "get-be-kill"; korosasuru, "to cause to kill," is koroshi-shi-uru, i.e., "get-make-kill."  The Derivative Transitive and Intransitive verbs, such as adsukuru, "to give in charge" (really to get taken charge of), miyuru, "to be visible," may be easily shown to contain the same element, and an analysis of the remaining verbs in e of this conjugation will generally reveal it.  The number of those whose roots end in i is comparatively small, and many of them may also be inflected according to the first conjugation.  They are also plainly derivatives, but it may perhaps be doubted whether the final uru
and by the circumstance that the inflections involve no increase in the number of syllables of the root.

Second Conjugation of Verbs.—The number of underived verbs of this conjugation is small, but it comprises all passive and causative verbs. The Japanese grammarians make two conjugations of it, drawing an unnecessary distinction between verbs whose roots end in ʼi and those whose roots end in ʼe.

In the second conjugation the root and the negative base are identical in form, and the attributive form and the perfect contain one syllable more than the root. In the spoken language of Yedo, and sometimes in the modern written language, the attributive form and perfect of verbs in ʼi of this conjugation terminate in ʼiru, ʼire, and the same forms of verbs in ʼe end in ʼ eru, ʼere.

Third Conjugation of Verbs.—The third conjugation differs from the first in having the negative base the same as the root, and from the second in having the conclusive undistinguishable from the attributive form. The following list contains all the verbs of this conjugation. It will be observed that they have without exception monosyllabic roots. In this conjugation the older language often attaches to the adverbial form the teniwoha which belong properly to the conclusive form.

Kiru, "to clothe"; niru, "to resemble"; niru, "to boil";
is the verb eru, "to get," or some other verb with a monosyllabic root, as, for instance, iru, "to remain."

It may be observed that the spoken language of the east of Japan, by omitting the conclusive form and preserving the vowel of the root in the attributive and perfect forms (having eru iru, ere ire instead of eru, ure), makes the second conjugation agree entirely with the third. It is not improbable that in this case the spoken forms are really older than those of the literary language.

The above remarks may be summed up by saying that the First is the Original conjugation; the Second, the Derivative or eru conjugation; and the Third, the Monosyllabic conjugation.

**IRREGULAR VERBS.**

Aru, “to be.” The conjugation of aru differs from that of verbs of the first conjugation in the conclusive form only, which is ari instead of aru. The latter form is, however, retained as a base for the suffixes (except to, which is rather a conjunction than a suffix proper) of the conclusive form. Like aru are conjugated oru, haberu, and imasokaru, and the suffixes into the composition of which aru enters, viz., keru, taru, zaru, meru, naru, and seru.* The imperative of aru is are, and the negative imperative nakare (for naku-are).

Kuru, “to come.” In this verb the suffixes shi and shika, which in other verbs it is the rule to append to the root-form, are more usually, though not invariably, attached to the negative base ko. The imperative of kuru is ko, but modern writers have often koyo or koi. The negative imperative is kunu, or in the later language kuruna.

Suru, “to do.” Like suru are conjugated ohasuru, “to be,” and the numerous compounds of suru, as hi-suru, “to compare”; ji-suru, “to decline” or “refuse”; shô-zuru, “to produce,” &c., &c. The suffixes shi and shika are never found attached to the root-form of this verb, viz., shi, but always to the negative base se. The imperative of suru is seyo. The negative imperative is suna or suruna.

Inuru, “to go away.” Like inuru is conjugated shinuru, “to die,” and also the suffix nuru, which is nothing more than inuru with the initial i elided. Inuru has the imperative ine. Later writers have sometimes ineyo.

* Saru (for sa-aru) and shikaru (for shika-aru) are, of course, also conjugated in the same way as aru.
CONJUGATIONS.

CONJUGATIONS OF ADJECTIVES.

Most adjectives are of the first conjugation; the second conjugation includes those adjectives only whose roots end in shi or ji.* The native grammarians are of opinion that the ending kere of the perfect is compounded of ki, the termination of the attributive form, and are, the perfect form of aru, “to be.” The old forms yokenu, yokedomo, which are found in the Manyōshū, perhaps stand for yoki-aramu, yoki-aredomo, and are additional instances of the loss of the letter r of the verb aru, “to be.” (See above, note to page 88).

Only a few of the suffixes are attached immediately to the different parts of adjectives. The verb aru generally comes between.

DERIVATIVE VERBS.

I. Derived from na or Nouns.

Verbs are derived from na—

1. By adding the termination ru, as
   Yadoru, “to lodge”; from yado, “a lodging.”
2. By adding mu, maru (intrans.) or muru (trans.) as
   Haramu, “to become pregnant”; from hara, “the belly.”
   Tsukamu, “to grasp”; from tsuka, “a handle.”
   Inamu, “to refuse”; from ina, “no.”
   Kiwamaru, “to reach a limit”; from kiwa, “edge.”
   Kiwamuru, “to push to an extreme”; from kiwa, “edge.”
3. By adding gu, as
   Tsunagu, “to tie”; from tsuna, “a rope.”

* The reason why the conclusive form does not add shi in the second conjugation is obviously because the root already ends in shi (or ji, which is the same thing in Japanese), and the repetition of the same syllable is disliked. In other respects the second conjugation is the same as the first, and if this difference is only remembered, the student need not trouble himself about the second conjugation of adjectives.
4. By adding nafu, as
   Ajinafu, “to taste”; from aji, “taste.”
   Tomonafu, “to accompany”; from tomo, “company.”
   Mahinafu, “to bribe”; from mahi, “money.”

5. By adding fu, as
   Utafu, “to sing”; from uta, “song.”

6. By adding buru (root bi), as
   Inaburu, “to refuse”; from ina, “no.”
   Otonaburu, “to be of full age”; from otona, “a full grown person.”

7. A good many derivative verbs are formed by adding to nouns the verb suru, “to do,” the initial s of which often takes the nigori and becomes z. In the great majority of these verbs the root is a Chinese word. In the later language those verbs of this class in which the initial s of suru takes the nigori often follow the spoken form of verbs of the second conjugation in i for the Attributive, Neg. Base, and Perfect, as, for instance, anzuru, “to reflect,” which is conjugated thus:

<table>
<thead>
<tr>
<th></th>
<th>OLD CONJ.</th>
<th>NEW CONJ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adverb</td>
<td>anji</td>
<td>anji</td>
</tr>
<tr>
<td>Concl. Form</td>
<td>anzu</td>
<td>anzu</td>
</tr>
<tr>
<td>Attributive</td>
<td>anzuru</td>
<td>anjiru</td>
</tr>
<tr>
<td>Neg. Base</td>
<td>anze</td>
<td>anji</td>
</tr>
<tr>
<td>Perfect</td>
<td>anzure</td>
<td>anjire</td>
</tr>
</tbody>
</table>
Examples of derivatives of suru:

Ron-zuru, modern form ron-jiru, "to argue."
Mei-zuru, modern form mei-jiru, "to command."
Omon-zuru (for omomi-suru), modern form omon-jiru, "to esteem."
Karon-zuru (for karomi-suru), modern form karon-jiru, "to despise."

These last two verbs are derived from the nouns omomi, karomi, which contain the roots of the adjectives omoki, "heavy," and karoki, "light." [See above, p. 41.]

Hi-suru, "to compare."

In this example the letter s does not take the nigori, and the conjugation of suru is therefore retained even by modern writers.

8. By adding meku, as

Kara-meku, "to have a Chinese look"; from Kara, "China."
Fuyu-meku, "to have a wintry look"; from fuyu, "winter."

II. Derived from Verbs.

1. Intransitive and Transitive Verbs.—In English there are seldom distinct words or forms for the intransitive and transitive applications of the same verbal root. Thus the words ride, sink, break, bend, and many others are either transitive or intransitive according to circumstances. In such cases the Japanese language has usually two distinct verbs containing the same root.

These verbs are formed in several different ways, sometimes the transitive from the intransitive form (I.), sometimes vice versa (II.), and sometimes both from an obsolete verb containing the common root (III.).

Intransitive must be distinguished from passive verbs. For instance, kiruru, the intransitive form of kiru, "to cut," should not be confounded with kiraruru, the passive form. The latter only is properly translated "to be cut." Kiruru means
“to possess the quality cut,” i.e., “to be discontinuous.” It conveys no idea of passivity or of being acted upon either from without or by the subject itself. Many of these verbs are best translated with the help of adjectives terminating in able and ible. Ururu, kiruru, &c., are exactly rendered by the French se vendre, se couper, &c.

The following examples illustrate the various modes in which transitive and intransitive verbs are formed from one another.

**Intransitive.**

<table>
<thead>
<tr>
<th>1st Conjugation</th>
<th>Transitive.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shirizoku</strong> , “to retreat.”</td>
<td><strong>Shirizokuru</strong>, “to drive back.”</td>
</tr>
<tr>
<td><strong>Tatsu</strong> , “to stand.”</td>
<td><strong>Tatsuru</strong> , “to set up.”</td>
</tr>
<tr>
<td><strong>Susumu</strong> , “to advance.”</td>
<td><strong>Susumuru</strong> , “to encourage.”</td>
</tr>
<tr>
<td><strong>Yamuru</strong> , “to cease.”</td>
<td><strong>Yamuru</strong> , “to cease.”</td>
</tr>
<tr>
<td><strong>1st Conjugation</strong></td>
<td>1st Conjugation.</td>
</tr>
<tr>
<td><strong>Ugoku</strong> , “to move.”</td>
<td><strong>Ugokasu</strong> , “to move.”</td>
</tr>
<tr>
<td><strong>Odoroku</strong> , “to be astonished.”</td>
<td><strong>Odorokasu</strong> , “to astonish.”</td>
</tr>
<tr>
<td><strong>Kawaku</strong> , “to dry.”</td>
<td><strong>Kawakasu</strong> , “to dry.”</td>
</tr>
<tr>
<td><strong>Oyobu</strong> , “to extend.”</td>
<td><strong>Oyobosu</strong> , “to extend.”</td>
</tr>
<tr>
<td><strong>Wataru</strong> , “to cross over.”</td>
<td><strong>Watasu</strong> , “to send over,” “to deliver over.”</td>
</tr>
<tr>
<td><strong>Kaheru</strong> , “to return.”</td>
<td><strong>Kahesu</strong> , “to send back.”</td>
</tr>
<tr>
<td><strong>Nokoru</strong> , “to remain over.”</td>
<td><strong>Nokosu</strong> , “to leave.”</td>
</tr>
<tr>
<td><strong>1st Conjugation</strong></td>
<td>2nd Conjugation.</td>
</tr>
<tr>
<td><strong>Yoru</strong> , “to approach.”</td>
<td><strong>Yosuru</strong> , “to bring near.”</td>
</tr>
<tr>
<td><strong>Noru</strong> , “to mount.”</td>
<td><strong>Nosuru</strong> , “to mount.”</td>
</tr>
<tr>
<td><strong>3rd Conjugation.</strong></td>
<td>2nd Conjugation.</td>
</tr>
<tr>
<td><strong>Niru</strong> , “to be like.”</td>
<td><strong>Nisuru</strong> , “to counterfeit.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd Conjugation.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kikoyuru</strong> , “to be audible.”</td>
</tr>
<tr>
<td><strong>Kiruru</strong> , “to be discontinuous.”</td>
</tr>
</tbody>
</table>
Intransitive.
2nd Conjugation.
Kudakuru, “to crumble.”
Tokuru, “to melt.”
Miyuru, “to be visible.”
Tsugaru, “to be continuous.”

2nd Conjugation.
Oruru, “to descend.”
Okuru, “to rise.”
Idzuru, “to go out.”
Niguru, “to flee.”
Obiyuru, “to start with alarm.”
Suguru, “to pass,” “to be excessive.”

1st Conjugation.
Tasukaru, “to have help.”
Sadamaru, “to be fixed.”
Kawaru, “to change.”

2nd Conjugation.
Shirakuru, “to become white or feeble.”

Noburu, (root nobi), “to stretch.”

Transitive.
1st Conjugation.
Kudaku, “to crush to pieces.”
Toku, “to melt.”

3rd Conjugation.
Miru, “to see.”

1st Conjugation.
Tsugu, “to join.”

III.

1st Conjugation.
Orosu, “to let down.”
Okosu, “to raise.”
Idasu, “to put out.”
Nigasu, “to let flee.”

Obiyakasu, “to frighten.”
Sugosu or sugusu, “to pass,”
“to exceed.”

2nd Conjugation.
Tasukuru, “to help.”
Sadamaru, “to fix.”
Kafuru, “to change.”

2nd Conjugation.
Shiraguru, “to make white.”

The transitive verbs terminating in su or suru, although differently inflected from suru, “to do,” have no doubt been formed by adding this verb to the root. Indeed, the modern language often conjugates them like suru, and we meet with such forms as watase-shi instead of watashi-shi, tsukahasure-domo instead of tsukahasedomo. The verb masu, so common in the spoken language, is one of the verbs which has been affected in this way. In the older language it is a verb of
the first conjugation, but in the later and spoken language its inflections have been assimilated to those of *suru*. The terminations *aru* and *uru* of the above table are no doubt the verbs *aru*, "to be," and *uru*, "to get." The conjugation, however, of those in *aru* is regular.

In the examples given below we have pairs of transitive verbs containing the same root. Those in the second column may seem at first sight to be merely the causative forms of those in the first column. They are really the transitive forms corresponding to intransitive forms which in most cases have ceased to exist, or perhaps never have existed. *Kasu,* for example, does not mean "to cause to borrow," but "to make borrowed," *i.e.,* "to lend"; *misuru* is the transitive form corresponding to the intransitive *miyuru*, "to be visible," and does not mean "to cause to see," which would be *misasuru*. The fact that these forms never have a honorific sense shows that they are not regarded as causative verbs.

*Karu,* "to borrow."  
*Sadzukaru,* "to receive."  
*Adzukaru,* "to take charge of."  
*Satoru,* "to understand."  
*Tamaharu,* "to receive."  
*Kiru,* "to wear."  
*Miru,* "to see."  

*Kasu,* "to lend."  
*Sadzukuru,* "to give."  
*Adzukuru,* "to give in charge."  
*Satosu,* "to acquaint."  
*Tamafu,* "to give."  
*Kisuru,* "to put on (clothes)."  
*Misuru,* "to show."  

2. Causative Verbs. The causative forms of verbs may be obtained by the following empirical rule.

**Rule.** For verbs of the first conjugation, and the irregular verbs *aru* and *inuru*, add to the negative base *suru* (*root se*) or in the modern language *shiruru* (*root shime*).

For verbs of the second and third conjugations, and the irregular verbs *kuru* and *suru*, add to the negative base
sasuru (root sase), or in the modern language shimuru (root shime).

**Exception.** Verbs with monosyllabic roots add seshimuru, the causative of suru, to the root. Suru itself is, of course, an exception.

Examples:—

1st Conjugation.

*Mamoru,* “to guard.”

*Mamorasuru* or *mamorashimuru,* “to cause to guard.”

*Korosu,* “to kill.”

*Korosasuru* or *korosashimuru,* “to cause to kill.”

2nd Conjugation.

*Yasuru,* “to become lean.”

*Yasesasuru* or *yaseshimuru,* “to cause to become lean.”

*Tadzunuru,* “to look for.”

*Tadzunesasuru* or *tadzuneshimuru,* “to cause to look for.”

3rd Conjugation.

*Miru,* “to see.”

*Misasuru* or *miseshimuru,* “to cause to see.”

All causative verbs have their roots terminating in e, and are of the second conjugation.

The causative forms are very commonly used instead of the original verbs in a honorific sense. The reason is that, according to Japanese ideas, it is considered polite to represent the man of rank as surrounded by vassals and attendants, whom he causes to execute his commands.*

3. **Passive Verbs.** The passive forms of verbs may be obtained by the following empirical rule:—

* In suru, sasuru, or shimuru, the terminations of causative verbs, it is easy to recognize the elements suru (root shi), “do,” and uru, “get.” The passive terminations nuru and raruru are evidently composed of the verbs aru, “be,” and uru, “get.”
DERIVATIVE VERBS.

RULE. For verbs of the first conjugation, and the irregular verbs aru and inuru, add ruru (root re) to the negative base.

For verbs of the second and third conjugations, and the irregular verbs kuru and suru, add raruru (root rare) to the negative base.

Examples:—

ACTIVE.  
Kasu, "to lend."
Taburu, "to eat."
Miru, "to see."
Aru, "to be."
Kuru, "to come."
Suru, "to do."
Inuru, "to depart."

PASSIVE.  
Kasaruru, "to be lent."
Taberaruru, "to be eaten."
Miraruru, "to be seen."
Araruru, "to be able to be."
Koraruru, "to be able to come."
Seraruru, "to be done."
Inaruru, "to be able to depart."

All passive verbs have their roots terminating in e, and are of the second conjugation.

In the case of intransitive verbs these forms have a potential signification, as in the examples koraruru, inaruru, cited above, and the passive forms of transitive verbs may have a potential as well as a passive signification. Miraruru, for instance, may be "to be seen" or "to be able to see." The potential often merges into a honorific sense, it being thought more respectful to say that a man "has been able to do something" than simply that "he has done something." The passive forms of causatives are very frequently used as honorific substitutes for the original verbs. A familiar example of this is araseraruru, the passive of the causative of aru, a form much used in speaking of the Emperor.*

Examples of Transitive and Intransitive, Causative and Passive Verbs:—

* The Kotoba no Kayohi-ji, Vol. I., is the best native authority on the subject of intransitive and transitive, causative and passive verbs.
Ko wo womina ni adzukete yashinahasu.

Having given the child in charge to a woman, he caused her to nourish it.

Hi no naka ni uchi-kubete yakase tamafu ni, mera mera to yakenu.

When he caused (his attendants) to burn it by throwing it into the middle of a fire, it burned away with a blaze.

Hi ni kubete, yakitari.

He burnt it by placing it on the fire.

Sashi kosareshi (honorific use of passive) edzumen.

The map which you have been good enough to send me.

Tenchi no ahida ni umaruru mono.

Creatures born between heaven and earth.

Kwōtō kawarase (honorific use of causative) tamafu koto nashi.

The imperial line of descent has never changed.

Tami yasukare to asana yuna inorase tamafu koto.

(The Emperor's) praying every morning and every evening that his subjects may have ease.

Hito no kokoro wo tanoshi-mashinuru.

To give pleasure to the hearts of men.

Onore ga tamashihī wo nusumarete.

Being robbed of his own soul.

Hito ha mihenu nari.

There is no one to be seen.

4. In the Manyōshū and Kojiki there are found many verbs which differ from the ordinary forms of the same verbs by having aru, afu, or asu instead of the u final, or by being lengthened in other ways:—

Examples:—

Tsutsushimeru for tsutsushimu, “to be quiet and respectful.”
Kakusafu for kakuṣu, "to hide."
Nabikafu for nabiṣku, "to bend."
Nagekasu for nageku, "to lament."
Tsumasu for tsumu, "to pluck."

These seem to be merely poetical forms, of the same meaning as the original verbs.

III. Derived from Adjectives.

1. By adding mu to the root.

Ex.: Shiromu, "to become white"; from shiro, root of shiroki, "white."

Kuromu, "to become black"; from kuro, root of kuroki, "black."

The lengthened forms shiromaru, kuromaru, &c., are also found. The corresponding transitive verbs end in muru (root me), as shiromuru, "to make white," nagamuru, "to lengthen," "to gaze upon."

2. By adding ru to the root.

Ex.: Shigeru, "to be dense"; from shigeki, "dense."

Nigaru, "to feel bitterly"; from nigaki, "bitter."

The final vowel of the root is sometimes changed, as in Asuru, "to be shallow"; from asaki, "shallow."

Katsuru, "to be hard"; from kataki, "hard."

The last two examples are, however, verbs of the second conjugation.

3. By adding garu to the root. These verbs are chiefly formed from the desiderative adjectives ending in taki.

Ex.: Yukitagaru, "to wish to go"; from yukitaki, "desirous of going."

Hoshigaru, "to be eager for"; from hoshiki, "eager."

Ayashigaru, "to think strange"; from ayashiki, "strange."

Garu is no doubt compounded of ge, the termination of nouns described at page 42, and aru, "to be." These verbs
are, however, not conjugated like *aru*, but as regular verbs of the first conjugation. They must not be confounded with the combinations so frequently met with of the adverbial form of adjectives with *aru*. *Hoshigaru*, for instance, must be distinguished from *hoshik'aru*.

**Compound Verbs.**

The first element of a compound verb may be a noun or an adjectival root, but is more commonly a verb in the root form. The first element of a compound may stand to the other—

1st. In the relation of an object direct or indirect.

Ex.: *Tabi-datsu*, "to start on a journey."
    *Mono-gataru*, "to relate."

2nd. In the relation of an adverb qualifying it.

Ex.: *Ni-korosu*, "to boil to death."
    *Seme-hairu*, "to enter with violence."
    *Buchi-korosu*, "to beat to death."
    *Atsu-gohetaru kinu*, "thick clothing."

3rd. It is sometimes co-ordinated with it.

Ex.: *Yuki-kaheru*, "to go and return."
    *Nige-chiru*, "to flee and scatter," "to be put to the rout."

**Derivative Adjectives.**

I. Derived from *na*.

1. By adding *rashiki*. These adjectives have a similar signification to English adjectives in *ish*. They belong to the later language.

Ex.: *Kodomo-rashiki*, "childish"; from *kodomo*, "a child."
    *Baka-rashiki*, "foolish"; from *baka*, "fool."

2. By adding *shiki* or *jiki*.

Ex.: *Hanahadashiki*, "extreme"; from *hanahada*, "very."
    *Hitoshiki*, "uniform," "similar"; from *hito*, "one."
    *Kohishiki*, "beloved"; from *kohi*, "love."
Adjectives in shiki often reduplicate the root for the sake of greater emphasis.

Ex.: Hakabakashiki, "efficient."

Chinese roots sometimes take this termination.

Ex.: Bi-bi-shiki, "splendid"; from bi, "beauty."

3. By adding keki. Keki is a poetical form. It simply changes an uninflected word into an inflected word, and does not alter the meaning. Thus tahirakeki, from tahira, means "level," "flat," and is the same as tahira naru of the ordinary written language, or tairana of the spoken language.

Such forms as naga-keku, samu-keku, where keku (never keki) follows the root of an adjective, have an entirely different character, and must not be confounded with the adjectives just described.

II. Derived from kotoba.

1. By adding shiki to the root, the vowel of which is usually modified at the same time.

Ex.: Konomashiki, "lovable"; from konomi, root of konomu, "to like."

Isogashiki, "busy"; from isogi, root of isogu, "to be busy," "to be in a hurry."

Osoroshiki, "dreadful"; from osori, root of osoru, "to dread."

All verbs have derivative adjectives formed by adding taki to the root, and beki and majiki to the conclusive form, but it is more convenient to include these terminations among the teniwoha.

COMPOUND ADJECTIVES.

The first element of a compound adjective may be either a noun, a verb in the root form, or the root of another adjective.

Examples of Compound Adjectives:—
Na-takaki, "famous"; from na, "name," and takaki, "high."
Te-bayaki, "dexterous"; from te, "hand," and hayaki, "quick."
Kiki-gurushiki, "harsh"; from kiku, "to hear," and kurushiki, "painful."

Nogare-gataki, "inevitable"; from nogaru, "to escape," and kataki, "difficult."

Shi-yasuki, "easy to do"; from suru, "to do," and yasuki, "easy."

Usu-akaki, "light red"; from usuki, "thin," and akaki, "red."
CHAPTER V.

UNINFLECTED TENIWOHA SUFFIXED TO NA.

I. Case Suffixes.

Genitive, no, ga, tsu, “of.”
Dative, Locative, Instrumental, ni, “at,” “in,” “to”; nite, “in,” “by means of”; he, gari, “towards”; made, “as far as.”

Accusative, wo.

Vocative, yo, ya, yayo.

Ablative, yori, kara, “from.”

II. Plural Suffixes.

Ra, domo, tachi, gata, bara, nado, shiu, to.

III. Other Suffixes.

Ha (read wa), Distinctive or determinative particle.
Mo, “also,” “even.”

Ka, Interrogative.
Kana, Exclamatory.

Ya, Interrogative and Exclamatory.

Nan, Emphatic.

Zo, do.

Koso, do.

To, Conjunctive.

Dzutsu, “each.”

Dani, “at least.”

Sura, “even.”

Sahe, “even.”

Shi, “only.”

Nomu, bakari, “only.”

Gachi, “all over.”

Nagara.

Datera.
Many of the *teniwoha* in this chapter may be suffixed not only to *na*, but to those parts of *kotoba* and inflected *teniwoha* which are capable of being treated as substantives, viz., the adverbial form and the attributive form.

I. CASE SUFFIXES.

There is no suffix to distinguish the nominative case. As shown below, *ha* and *ga* do not indicate the nominative.

*Genitive or Possessive Particles.*

*No, ga, tsu, "of."

The distinction between *no* and *ga* resembles that between the English preposition *of* and the *s* added to form the possessive case. This is probably what the Japanese grammarians mean when they tell us that *ga no yori omoshi*, i.e., "*ga* is heavier than *no*," the possessive relation being looked upon as a closer one than the partitive relation.

In the classical period *ga* was used only after the substantive forms of verbs and a few other words, chiefly pronouns, as, for instance, *ta ga, wa ga, kimi ga, imo ga, chichi ga*. *Ga* and *no* are in later times used without much distinction. Thus *hana ga saku* and *hana no saku* mean precisely the same, viz. "the unfolding of the flowers." There is, however, a tendency in the Japanese language to treat phrases of this kind as if they contained an assertion, and *hana no saku* or *hana ga saku* are sometimes met with in poetry in the sense of "the flowers unfold." In the spoken language the last-named meaning has become much the more usual one in the case of *ga*, and so entirely has the proper force of that particle been forgotten in these cases that it is either considered a sign of the nominative case, or is omitted altogether. This construction—viz., the attributive form with or without *ga*—is now used in speaking to the exclusion of the conclusive form, which has passed out of use both for verbs and adjectives. Thus for *midzu nagaru*, "the water flows," the spoken
language has midzu ga nagaruru (or oftener nagareru) or midzu wa nagaruru; for hana ha shiroshi, "the flower is white," hana ga shiroi (for shiroki) or hana wa shiroi. [See above, page 85.]

In the later part of the classical period there are instances where ga with a pronoun of the first person seems to imply humility, and with pronouns of the second or third person, contempt or disparagement; but this use of ga is unknown in the more ancient language, and also in its modern form.

No (not ga) is used where the same thing is meant by the two nouns which it joins, or where one is a part of the other as in the examples Yamato no kuni, "the province of Yamato," chichi no Dainagon, "her father the Dainagon," sono toshi no natsu, "the summer of that year."

A noun is sometimes omitted after no if it can be easily supplied from the previous clause, as hito tsuma to ware no, "some one else's husband (or wife) and mine." Tsuma is of course to be supplied after no.

No frequently occurs in the ancient poetry in the sense of no gotoki or no gotoku, "like," as tori no muragarite matsu, "to wait assembled in a flock like birds."

Tsii (sometimes dzii) is an old word for the genitive particle. It is obsolete in the modern language except in onodzukara, midsukara, "of or by oneself," and a few other words.

Examples of Genitive Particles:—

Tsuiki no yo, yuki no ashita. A moonlight night, a snowy morning.

Taregashi ga muko ni naru. To become such a one's son-in-law.

Ono ga waruki koto no sange. The confession of one's own sins.

Saki no kami mo, ima no mo. Both the former lord, and the present one.
Miyako he to
Omofu mo mono no
Kanashiki ha
Kaferanu hito no
Areba nari keri.

Ima no yo no hito no monoseru
fumi uta wo miru ni.

Oki tsu shiranami.
Waga naku namida,
Nuru ga uchi ni.
Ittsutsu no matsu.
Seikan kô ga kotoba ni.
Yuku midzu no hayaku
(poetical).
Kimi kofuru namida no toko
ni michinureba.

Fuyu-gare no
Mori no kuchi-ba no
Shimo no uhe ni
Ochitaru tsuki no
Kage no sayakesa.
Matsu hito no kon ya koji ya
no sadame nakereba.

Even with our joyous anticipations of returning to the capital is mingled the sad thought that there are some who never will return. [In this sentence it is necessary to supply from areba the substantive form aru.]

In reading the prose and poetical compositions of the men of the present day.
The white waves of the open sea.
The tears which I weep.
During my sleep.
Five times six.
In the words of Seikan.
Swift as running water.

As the tears of longing for thee have filled my couch. [In this phrase no joins namida with michinuru, which must be supplied from michinureba.]
Oh! the brightness of the moonlight that falls on the hoar-frost of the decayed leaves of the winter-withered woods!
As there is no certainty as to whether he whom I expect will come or not.
Haru ha kagiri no nakarama-shikaba.  
*If there were only no end to spring.*

Ihe tsu dori.  
The house-bird, *i.e.*, the cock.

Haru no suhetsu kata.  
The latter part of spring.

**Dative, Locative, and Instrumental Cases.**

*Ni,* “at,” “in” or “to,” “into,” “by”; *ni* te, “by,” “by means of”; *he* and *gari,* “towards”; *made,* “as far as,” “until.”

*Ni* is sometimes the sign of the dative case, as in the following examples:—

*Ware ni museyo.*  
Show me.

*Hito ni adzukuru.*  
To give in charge to some one.

*Oya ni niru.*  
To be like one’s parents.

In the following examples *ni* means “to,” “in,” or “into.”

*Yokohama ni yuku.*  
To go to Yokohama.

*Yokohama ni woru.*  
To live in Yokohama.

*Hako ni iruru.*  
To put into a box.

*Ni* has the meaning of “along with” in the following example:—

*Obana ga kaze ni niha no tsuki-kage.*  
Along with the wind through the obana (a kind of grass) the moonlight in the courtyard.

In such expressions as *isami ni isamite,* “full of eagerness” (lit., “along with eagerness being eager”), *ni* has the same force.

The instrumental case is represented by the noun followed by *ni* te. This is the equivalent of *wo motte* of the modern semi-Chinese style.

Ex.: *Chi ni te chi wo arafu.* To wash away blood by blood.
Ni is sometimes apparently the root of an obsolete verb 
nu, “to be.” Ni te, for instance, may mean “being” as well 
as “in,” and naru (ni + aru) may mean “to be” as well as 
“to be in.” Ni te is then the equivalent of de atte of the 
spoken language.

Examples:—

Onore ha Chōin no hotori ni saburafu okina ni saburafu. I am an old man who resides 
in the neighbourhood of Chōin.

Ika naru hito? What manner of man? [Lit., 
a how being man.]

Wadono tachi ha idzuku no hito-bito ni ka? What country-men are ye, my 
masters?

Kono atari ni te. In this neighbourhood.

Fudokoro naru fue. A flute which was in his 

bosom.

Ni may often be conveniently regarded as the sign of the 
predicate of a proposition.

In the semi-Chinese style wo shite or wo motte sometimes 
takes the place of ni, as shinra wo motte nani nani wo shira-
shimuru, “to make so and so known to your servants.”

Ni is added to indeclinable words to form adverbs, as jiki 
ni, “quickly”; muri ni, “violently,” “wrongfully.”

Ni is used with causative verbs to distinguish the person 
who is caused to perform the action, and with passive verbs 
to indicate the person by whom the action is performed. The 
phrases used in the Kayohi-ji for “causative” and “passive” 
are examples of this use of ni.

Ta ni shikasasuru. Causing another to be or do 
so and so.

Ta ni shikaseraruru. Being caused by another to 
be or do so and so.
Other examples of *ni*:

*Makoto ni.*  
In truth.

*Sumiyaka ni.*  
Immediately.

*Mutsu ni wakaruru.*  
To be divided into six.

*Idzure no toki ni?*  
At what time?

*Uta yomu ni.*  
In composing poetry.

*Kane ni naru.*  
To become metal.

*Dai ni tsukuru.*  
To make into a table.

*Onodzukara naru mono ni shite.*  
Making it to (i.e., accounting it) a thing which is produced of itself.

*Sore ni.*  
In addition to that.

*Koto ni yorite.*  
According to circumstances.

*Oya ni kandô seraru.*  
He was disowned by his parents.

*To* is sometimes used in the same signification as *ni* in the example *kane ni naru* quoted above.

**Ex.:** *Hito to naru,* “to become a man,” “to attain to manhood.”

*He,* “towards.”

*He* not being considered a separate word from the noun to which it is joined is pronounced *e* by the rule given at p. 2. It is really a noun meaning “place,” “direction,” as in *ihe,* “a house,” from *i,* root of *iru,* “to dwell,” and *he,* “place”; *yuku he,* “the direction in which to go.” It has taken the *nigori* in the compounds *hamabe,* “the shore”; *nobe,* “the moor”; *umibe,* “the sea-side.”

*He* is often confounded by careless speakers and writers of Japanese with *ni,* “to.” The former is properly used only of motion in the direction of, the latter of motion up to. Thus *kita he yuku,* “to travel northwards,” is the correct expression, and not *kita ni yuku.*
Example of he:—

Mine he funoto he ori nobori.  
Sometimes ascending towards the summit, sometimes descending towards the base.

Made indicates a limit arrived at, and may be translated “until,” “as far as,” “as much as,” “as many as,” “to such a degree,” &c.

Examples:—

Jiugo nich made.  
Until the 15th.

Karasu no atama shiroku nar made.  
Until a crow’s head becomes white.

Yokohama made.  
As far as Yokohama.

Michi mo naki made.  
To such a degree that there was no road.

Gari is an old word occasionally found in poetry. It has the same meaning as he.

Examples of gari:—

Kimi gari.  
Towards you.

Hito no gari ifubeki koto arite fumi wo yaru.  
Having something to say to some one, I send a letter.

Hashi wo uma koshiganete, kokoro nomi imo gari yarite, wa ha kokoni shite.  
My horse being unable to cross the bridge, I remain here, my heart alone I send towards thee.

**Accusative Case.**

Wo, the ordinary sign of the accusative case, was probably in its origin an interjection of the same meaning with the English “O!” It has this sense in sono yahe gaki wo! “O! that eight-fold barrier!” a phrase which occurs in one of the oldest extant specimens of the Japanese language.

In the monogatari we find instances of wo as an interjection in answer to a call or command, something like the English “Halloa!” or “Aye, aye, Sir!”
Example:

*Wo to te (for to ihi te) tachinu.* “Aye, aye, Sir,” said he, and started off.

Intermediate between its use as an interjection and as the sign of the accusative case may be placed those instances where *wo* seems to be merely an emphatic particle, of much the same force as a significant emphasis or pause over the word. This is perhaps why Motowori calls it a *yasume-teniwoha* or “pause particle” when used in this way.

Example:

*Sanidare no*

*Tsuki no honokani*

*Miyuru yo ha,*

*Hototogisu dani*

*Sayaka ni wo nake.*

*Wo* has here the force of drawing attention to the antithesis between the *faint* shining of the moon and the *distinct* singing of the bird.

The same *wo* is also found after verbs.

Example:

*Yomosugara*

*Mite wo akasan*

Akin to this force of *wo* is its meaning in sentences like the following:

*Shira-tsuyu no*

*Iro ha hitotsu wo—*

*Ikani shite*

*Aki no konoha wo*

*Chiji ni somuran?*

On this night, when the moon of the 5th month is seen faintly, do thou, at any rate, O, hototogisu! sing distinctly.

All night long

Having *seen* thee I would watch till morning

O moon of autumn!

On the sky of to-night

May there be no cloud.

The *wo* here marks an emphasis on *mite*.

Of the clear dew

The colour being but one—

How then can it be that

The leaves of autumn

A thousand-fold it dyes?
Wo has in this case an adversative force very much like the English "but," "though," "notwithstanding."

Mono wo. When wo follows mono, preceded by a verb or adjective in the attributive form, it has commonly the meaning just described.

Example:—

Miyako idete
Kimi ni ahan to
Koshi mono wo—
Koshi kahi mo naku,

Wakarenuru kana.

Setting forth from the capital,
That I might meet you,
I have come hither, but
My coming having been fruitless,
Alas! we are parted.

By far the most common use of wo is as the sign of the accusative case. This case is, however, by no means invariably indicated by wo. It is not found when the noun is governed by a preposition, or when it forms, along with a governing verb, an equivalent to a single verb, as in riōji suru, "to treat medically," kemi suru, "to examine," and is omitted in many other cases. In fact it is only used when it is desired, to mark distinctly the case of the noun.

Examples of wo.

Kono ko wo mitsukete nochi
ni take wo toru ni fushi wo
hedatete yogoto ni kogane
aru take wo mitsukuru.

After discovering this child in collecting bamboos, he
every night found bamboos containing gold on separating
the joints.

Takara wo ushinahi, yamahi
wo mauku (pron. mōku).

He loses his money, and con-
tracts disease.

Kono chigo yashinafu hodo
ni. [Accus. without wo].

In proportion as they nur-
tured this infant.

Wo is frequently found in Japanese where in English a
preposition would be used.
Examples:—

Miyako wo tohomi. The being distant from the capital.

Hito wo wakaru. To part from some one.

Ohoji wo yorobohi yukite. Staggering along the high road.

Ô-dan wo yamu. To be sick of jaundice.

Other particles sometimes come between the noun and wo, as—

Kushi to kanzashi to wo nuku. To remove comb and hair-pin.

Kore bakari wo shiru. He knows this only.

In poetry, and in the semi-Chinese style, wo is sometimes seen at the end of a sentence. In such cases an inversion of the construction has taken place, or an ellipsis has to be filled up.

Example:—

Hisokani negafu—yûshib kono tairi ni gyaku sezaran koto wo.

Wo ba. The ba of this combination is the ordinary distinctive particle ha with the nigori. Both particles have here their ordinary meaning.

Example:—

Hito tsuku ushi wo ba, tsuno wo kiri, hito kifu taka wo ba, mimi wo kirite, sono shirushi to su.

We cut off the horns of an ox which butts at people, and cut the ears of a falcon which bites people, as a mark of their vice.

It will be observed that the last sentence is an example of a double accusative, a construction familiar to us in Latin and Greek.

In the semi-Chinese style wo mochite (motte) or wo shite is often put for ni or wo only.
Vocative Case.

The vocative case is rarely indicated by any specific particle, but when necessary one of the particles yo, ya, or yayo may be added to the noun. Example:—

Jinta yo! Jinta yo! to yoba-hite yamazu.  
He never ceased calling out, “Jinta! Jinta!”

Ablative Case.

Yori, kara, “from,” “since.” Yori is the root of the verb yoru, “to approach,” “to relate to,” but this meaning is forgotten in its familiar use as a suffix meaning “from.” Yo and yu are ancient poetical forms for yori. Yori may be translated “than” when used in phrases like the following, where in English the comparative degree of the adjective is employed: sakura yori mune ha hayaku saku “the plum blossoms earlier than the cherry.” Kara cannot be used for yori in such a position.

Kara does not differ in meaning from yori. It is curious that whereas it has become nearly obsolete in the later written language, the spoken language uses it almost to the exclusion of yori.

In the old language no is often put between kara and its noun, the reason being, no doubt, that kara was originally a noun itself. A similar construction is observable in the compounds te-dzu-kara and ono-dzu-kara, “of oneself.”

Kara ni of the old language does not differ in meaning from kara alone.

Mono kara has much the same force as nagara, as in the following example:—

Itsuhari to
Omofu mono kara—
Ima sara ni
Taga makoto wo ka
Ware ha tanoman?  
False
While I think it,
Just now
In whose truth  
Shall I put my trust?
Examples of yori and kara:

Mukashi yori.
From antiquity.
Muma kuruma yori otsuru.
To fall from a horse or carriage.

Ohosaka yori.
From Osaka.
Oya yori ukuru.
To receive from one's parents.

Kore kara.
From here.
Kohishiki yori ha, uki ha
Compared with love, is misery
mono ka ha?
aught?

Kore yori hokani.
Other than this.
Fune no he yu mo tomo yu mo.
Both from the ship's stem and stern.

On inochi wo rochii ni suterarubeke yori.
Rather than fling away your
life into the road.

II. PLURAL SUFFIXES.

Ra may be used either with persons or with things, as
arera, “they”; korera, “these things”; nanjira, “you.” Ra
implies neither respect nor the reverse. It is therefore little
used with nouns or pronouns in the second person.

In the old language there are instances of ra joined to
nouns in the singular. For instance, the Manyōshū has kora,
imora where only one person is meant. This is, however,
exceptional.

With adverbs of place, ra gives an idea of greater indefi-

niteness. Kokora, for instance means “hereabouts”; achira,
“somewhere there.”

Domo (from tomo, “a companion”) is a very common plural
particle in the old language, where it is used for both persons
and things, as mushi-domo, “insects”; koto-domo, “things.” In
the modern language it is mostly found with pronouns or
nouns (not inanimate things) in the first or third person.

In the modern language watakushidomo and midomo are
sometimes used where only one person is meant.
Tachi (in the later language also dachi) is used with nouns or pronouns in the second person, or in speaking respectfully of any one, as miko tachi, "princes"; oya tachi or oya dachi, "parents."

Gata (from kata, "side") is similar in meaning to tachi. It belongs to the later language.

Ex.: Omahe-gata, "you."

Bara is little used.

Examples:—
Hôshi bara no ni san nin. Two or three priests.
Otoko womina bara. Men and women.

Nado or nando (from nani to) is sometimes called a plural particle. Its meaning is rather that of the Latin et cetera.

Examples:—
Kaze no oto, mushi no ne nado ito-ahare nari. The sound of the wind, and the cries of the insects, &c., are very touching.

Shokudai, tsukue, kôro nando no yôi wo shite. Having made ready candle-stick, table, incense-pot, &c.

Shiu is a Chinese word which is sometimes found in the later language as a plural particle, as kodomo shiu, "children"; yakunin shiu, "officials."

Tô is sometimes a plural particle, and sometimes, like nado, resembles the Latin et cetera.

Examples:—
Môri Daigaku no Kami tô. Môri Daigaku no Kami and others.

Sho hanshi tô. Samurai of the various Han.

Sô and sho. The plural is implied by the use of such Chinese prefixes as sô or su, "several"; sho, "various," but the combinations of these particles with monosyllabic Chinese words, as in su-nin, "several persons," sho-koku, "the various countries," belong to Chinese rather than to Japanese grammar.
Examples of Plural Particles:—

*Kodomo* ra or *kodomo* shiu. Children.

*Nanjira.* You.

*Aru tokoro no samurahi domo.* The samurai of a certain place.

*Kono hito domo wakaregatakau omofu.* I felt it hard to part with these men.

III. OTHER SUFFIXES.

*Ha.* This particle is not looked upon as a separate word from the noun to which it is joined, and is accordingly read *wa*, according to the rule by which aspirates are not pronounced in the middle of a word. [See page 22.]

*Ha* may be termed a separative or distinguishing particle. Its force is thus described in the *Kotodama no Shirube*:

"*Ha* ha isasaka nageku kokoro wo obite, mono ni mare, koto ni mare, aru ga naka yori eri-wakuru yō no kokoro moteru teniwoha nari." I.e., "*Ha* has somewhat of an exclamatory force, and is a particle which possesses the meaning, as it were, of choosing out and separating a thing or an action from amongst a number."

In English, *ha* may sometimes be translated "with respect to," "in the case of," "in so far as regards," "at any rate," or its meaning may be given by printing in italics the word to which it refers. The French "quant à" expresses its force pretty accurately. In most cases, however, *ha* cannot be rendered in translation, and its force is often so slight that its presence or absence makes no appreciable difference in the meaning. In speaking, a significant emphasis is often the best equivalent.

Ex.: *Ware ha* to omohi. Thinking I (am somebody).

*Kore to* ha chigafu. It is different from this.

*Kono tokoro* he ha kitarasu. He has not come here at any rate.
Ha has been called the sign of the nominative case. It is quite true that it often does distinguish the subject of a sentence, but this is merely by virtue of its general force as a distinguishing or separating particle. A suffix which is used freely with nouns in the dative or objective case cannot properly be described as the sign of the nominative.

Examples:—
Toki shiranu yama ha Fuji
no ne (nari).
Ken ha kwako wo utagasu
kotoba nari.

The mountain which knows not time is the peak of Fuji.

In the phrase Akashi no ura ha? “In regard to the Bay of Akashi?” or “What about the Bay of Akashi?” ha looks like an interrogative particle. The sentence is, however, really incomplete, and some such words as ika naru tokoro naru? “What sort of a place is it?” require to be supplied. In Sono fumi no kotoba ha to tofu, “‘What is the language of that letter?’ asked he,” a similar ellipsis has to be filled up.

Ha is used not only to single out an object from among a number, but to contrast or oppose one object to another. The Greek —μεν—δε would accordingly be in Japanese —ha—ha.

Examples:—
Hito ha isa!
Kokoro mo shirazu;
Furuzato ha
Hana zo mukashi no
Ka ni nihohi-k eru.

Its people—ah no!
I know not their hearts;
But in my native place
The flowers with their ancient
Fragrance are odorous.

Miyama ni ha
Matsu no yuki dani
Kienaku ni

Deep in the mountains
E’en the snow on the fir trees
Has not yet melted—
Miyako ha nobe no
Wakana tsunami-keri.

On the moors by the capital
We have plucked the young herbs.

In the first of these two sentences the has point the contrast between the inhabitants and the place itself; in the second, between the mountains where the season is late, and the capital where it is early.

When ha is suffixed to an interrogative word or particle, it shows that the question is merely rhetorical, and not for information, and that a negative answer is expected. But if the question already contains a negative, an affirmative reply is suggested. Thus, while ikaga sen merely puts the question, "What is to be done?" which may or may not be merely rhetorical according to the context, ikaga ha sen is only another way of saying "there is nothing to be done," "there is no help for it." In the same way Ware hitori ka? "Am I the only person?" may be either a question asked for information or an indignant way of denying that one is the only person. But if we say ware hitori ka ha, the question can only be a rhetorical one, and the answer "No!" necessarily follows.

This rule holds good throughout the greater part of Japanese literature. In the pre-classical period, however, ha is found with interrogatives without any meaning of this kind, and the rule is not often exemplified in modern literature, which is comparatively sparing in its use of particles.

Examples:—

Kohishiki yori ha uki ha
mono ka ha?

Nuru ga uchi
Miru wo nomi ya ha

Yume to ihan—
Hakanaki yo wo mo
Utsutsu to mizu.

Compared with love, is misery aught?
Shall we call that alone a dream which we see while sleeping? — this vain world also I look not upon as reality.
Namida ya ha!
Mata mo afubeki
Tsuma naran—
Naku yori hoka no
Nagusame zo naki.
Itsu ka ha mafushi ayamari-
taru?

What? Tears! He is
doubtless a husband whom
I shall meet again—
Other than weeping
Consolation I have none.
When did I ever inform you
wrongly?

In the later language anî at the beginning of an interroga-
tive clause shows that a negative reply is expected.
The case suffixes and the interrogative particles ha and ya
are placed between ha and the noun. Where wo intervenes,
ha takes the nigori and becomes ba. This is owing to the
dislike which the Japanese language has for allowing two
successive syllables to begin with the same consonant.

Example:—
Hito tsuku ushi wo ba, tsuno
wo kiri; hito kufu taka wo
ba, mimi wo kiru.

We cut off the horns of an ox
which butts at people; we
cut off the ears of a falcon
which bites people.

Mo is the opposite of ha. Kore ha, for instance, means
"this separated or distinguished from something else"; kore
mo means "this along with something else," and may be
translated "too," "also," "even."

Examples:—
Kono hô ni mo.
Uhe ni mo iheru gotoku.
Sono koro made mo.
Ifubeki ni mo arazu.

On this side also.
As has been stated above also.
Even up till that time.
It is not necessary even to
mention.

Where mo is repeated with each of two successive nouns
the meaning is "both—and—."

Example:—
Kono yo mo, nochi no yo mo.
Kozo mo kotoshi mo.

Both this world and the next.
Both last year and this year.
Mo after an interrogative particle has often a force opposite to that of ha in the same position, and indicates that an affirmative answer is expected if the question is affirmative, and a negative answer if the question is negative in form. For example—

Tayuru hi arame ya ha? is “Will there be a day when it will cease? [by no means]” but Tayuru hi arame ya mo? is “Will there ever be a day when it will cease? [I trust so].”

A somewhat similar use of mo is where it converts interrogative pronouns and adverbs into indefinite. Thus by the addition of mo, tare, “who,” becomes tare mo, “any one;” itsu, “when,” becomes itsu mo, “at any time;” “always;” and nani, “what,” becomes nani mo, “anything.”

Especially in the old language mo is in many cases nothing more than a feeble interjection of surprise for which there is no adequate English equivalent.

Example:—

Kakaru hito mo yo ni ide ohasuru mono nari-keri.

Even such a man is a thing which appears in the world, i.e. There are such men as this in the world.

Mo is contracted with are, the imperative of aru, “to be,” into mare, as in the phrase Idzure ni mare, “Be it whichever it may”; Mi mare mizu mare, “Be it that I see, be it that I do not see,” i.e. “whether I see or not.”

Mo ga mo or mo ka mo, mo ga na, mo ga mo na express a strong desire.

Examples:—

Amabashi no nagaku mo ga mo.
Takaku tobu
Tori ni mo ga mo (narite)

I pray that the bridge of heaven may last long.
A high-soaring Bird—Oh! that I could become,
Asu yuitke
Imo ni kotodoji.
Otoko mo womina mo ikade
toku miyako he mo ga na
to omofu kokoro areba.

That I might go to-morrow
And visit my love.
As both men and women
were eager to reach the
capital as soon as possible.

The case suffixes and the interrogative particles ka and ya
are placed between mo and the noun.

Ka and ya. In Japanese no change of construction is
required in order to convert an affirmative clause into an
interrogative one. All that is necessary is to suffix one of
the particles ka or ya.

The force of ka or ya varies somewhat according to circum-
stances, being referable to one of the following heads:—

1. A question for information.
2. A merely rhetorical question.
3. A doubt.
4. A mere exclamation, of much the same force as the
sign "!"

Ka is chiefly used in the first sense, but is also common in
meanings 2 and 3. Followed by mo, it occurs in the Man-
yōshū as a mere interjection. In the combination kana it has
also usually an exclamatory force, though it occasionally
retains its interrogative meaning.

Ya seldom marks a question asked for information; its
force is almost entirely restricted to the other three heads.

Examples of ka:—

1. Kono hito ni ko ha aru ka,
naki ka?
Konnichi ka?
2. Kono kado no mahe yori
shi mo wataru mono ka?
Sono kinsei gaen subeki ka?

Has this man children or
not?
Is it to-day?
How is it possible for me to
pass before this door?
Is one to agree to this pro-
hibition?
Examples of ya:—

1. Migi ha ika narujiko naru ya?
   Ichô ya aru?
2. Ani kore wo sassezaru-be-ken ya?
3. Hana ya momiji wo miru.
   Kore ya to omofu.
   Oya ya shinrui.
   Saru ni mo ya rui subeshi.

   Ame tsuyoku shite, hashi ochikeru ni ya—

4. Ana! mendô ya!
   Ureshi ya!
   Jinta ya!

Is it a firefly on the river bank, or a fire kindled by the fishermen?
In what august time (i.e., reign) will it have been? [I do not know.]
It may perhaps be three or one.
How dreadful! How lamentable!
Alas! what a stupid thing
The heart of man is!
The moon that hath come forth over the mountain of Mikasa!

What is the cause of this?

Have you an attendant?
Is it likely that he does not perceive this?
To look at the flowers or red leaves of autumn.
I think it is perhaps this.
Parents or relations.
He is perhaps to be classed even with monkeys.
Whether it was that the bridge had fallen on account of heavy rains—
Oh! what a bother!
How joyful!
Jinta!
Mimasaka ya! Kumenosara Mimasaka! Nay, rather let me speak of the Kumenosara mountain.

Ka added to interrogative pronouns and adverbs usually, but not always, makes them indefinite, as tare, "who," tare ka, "somebody," itsu, "when," itsu ka, "at some time or another." At the end of a clause which begins with an interrogative, Motowori rules that ka is the proper particle to use and not ya, except the latter has its exclamatory force, as nani zo ya? "What is it?" In the modern language, however, little attention is paid to this rule, and especially in indirect interrogative clauses, ya is almost always found instead of ka.

In the modern semi-Chinese style ya often represents the Chinese 也, especially after the opening words of a chapter or paragraph. It has here its exclamatory force, and draws the attention of the reader strongly to the subject-matter which is about to be discussed. Thus an article on adoption begins as follows: Yōshi no shinkwan taru ya— "With regard to the custom of adopted children—"

Ya followed by aran (fut. of aru) is usually contracted into yaran, which in the spoken language, and occasionally in the popular written style, is further shortened into yara.

Nan is probably the same particle as the na, nā, nô or ne (Yedo dialect) of the spoken language. It is an emphatic exclamation drawing the attention strongly to the word which precedes. It resembles, but is a less emphatic word than zo. Nan is perhaps the future of the obsolete verb nu, "to be," inserted parenthetically in the sentence. Namono is an old form which occurs in the Manyōshū and other old books.

Examples of nan:—

Kore nan sore to utsusēmin kashi.
Kore nan ume to shirinuru.

I would like to see this exchanged for that.
I found that this was a plum.
Katachi yori ha kokoro nan masari-taru. Her heart was more excellent than her beauty.

Zo is an emphatic particle. The Kotodama no Shirube describes it as "a particle which limits and narrows things, or represents them, as it were, taken up and held in the hand," and adds that "it is opposed to ya in meaning." Very often the best way to translate zo is to change the construction of the sentence in the manner shown in the following examples.

Examples of zo:
Oya no kokoro yasume-shidzumete zo mata ide ni keru. It was not until he had quieted and calmed his parents' hearts that he again went out.

Kore zo tadashiki yomizama naru. It is this that is the correct mode of reading.

Kara no uta ni mo kaku zo arubeki. This is probably true in the case of Chinese poetry too.

Koso resembles zo in meaning, but it is a still more emphatic word. It is probably derived from ko, "this," and so, "that." The Ayuhisha says of the sentence yone koso yokere, "it is rice and rice only that is good," that yone no hoka ha nashi to ifu nari, i.e., "this is saying that there is nothing else but rice (that is good)." The same authority further says of koso that it has the force of choosing out and rejecting other things, and of taking up in the hand and looking at the object to which it refers. Kore koso may therefore be translated, "This and nothing else," "This more than aught else," "This very thing." Koso and nan are very common particles in the naka mukashi, or later classical period, but are less frequently met with in the modern language.

Koso is sometimes seen at the end of a sentence. In such cases a verb has to be supplied after it.
Examples:—

Ahi-min koto nomi koso
(omohe).

Hana chirazu ari koso
(hoshikere).

Examples of koso:—

Yorodzu no yamahi ha sake
yori koso okore.

Mukashi ha “ame no shita”
to nomi koso ihere.

Tsutsu ha tsu no teniwoha
wo kasanetaru mono ni koso
are.

Hôrai no ki ka to koso omohi-
tsure.

Masame ni kimi wo ahi-mi-
teba koso, waga kohi ya-
mame.

I think of naught else but
meeting him.

My whole wish is that the
flowers may not become
scattered.

It is strong drink alone from
which all diseases spring.

In ancient times, the only
form of expression was
“ame no shita.”

Tsutsu is nothing more than
a reduplication of the suffix
tsu.

I had imagined that it was
doubtless none other than
the tree of Mount Hôrai.

Not until after I have seen
you face to face will my
longing cease.

To is a conjunctive particle. With nouns it may mostly
be translated “and,” “with,” “along with,” as in the examples
kare to ware, “he and I,” kimi to yuku, “to go along with
you.”

Analogous to the use of to with verbs as equal to the
English conjunction “that” in introducing indirect narration
is its use after nouns when followed by one of the five verbs
miru, “to see”; kiku, “to hear”; omofu, “to think”; suru, “to
do”; and ifu, “to say.” To ifu is often contracted, especially
in poetry, into tefu (pron. chô), chifu (chiu), or tofû ( tô). To
often stands after nouns where one of the five verbs mentioned
above must be supplied in order to complete the sense. Thus
to te often stands for to ihite or to omohite; to yo for to miyo or to seyo; to so for to isu so; to naraba for to isu koto naraba; to dani for to isu koto dani, &c.

Where adverbial expressions are formed by adding to to uninflected words, as in haru baru to, "from a distance," hiso hiso to, "quietly," shite is to be understood after to.

Taru, preceded by a noun, as in the phrase shinjin taru hito, "a man who is a master," is a contraction for to aru. This form is rarely found in poetry, and never occurs in the more ancient language.

Examples of to:—

_Hito no kotoba to midzukara no kotoba._

Another's words and one's own words.

_Kore to chigafu._

It is different from this.

_Ame to furu (poetical)._ To fall like rain.

_Yuki to chiru sakura no hana._

The cherry flowers which scatter like snow.

_Natsu to aki to._

Both summer and autumn.

_Rusui to sadamuru._

To appoint rusui.

_Oya to miru._

To regard as a parent.

_Ko taru (for to-aru) mono._

One who is a child.

_Dzutsu_ means "at a time," "apiece," as in the following examples:—

_Hitori dzutsu iru._

To enter, one person at a time.

_Tori no ko tovo dzutsu._ Young birds ten at a time.

_Mina ni yotsu dzutsu atayuru._ To give them all four apiece.

_Goto ni, "each," "every"—as tabi goto ni, "every time"; tsuki goto ni, "each month."_

_Dani_ with an affirmative means "at least," "at any rate," "if no more," and with a negative, "even," "so much as." It is used where something less than might have been expected is spoken of, as in the following examples:—
Sore wo mite dani kaherinan. I will return after having seen that at any rate (having expected more).

Moji to ifu mono wo katachi wo dani mitaru koto no nakari-ken. Probably not so much as the shape of what are called characters had been seen.

Ichi monji dani shiranu mono. A person who does not know even a single letter.

Ke hito suji wo dani ugokashi tatematsuraji. I will not move even a single hair.

Sera may also be translated "even," but it is used where something is introduced more than might have been expected, as in the examples:—

Haruka no nochi, Nara no koro no sho ni sura. Long after, even in writings of the Nara period.

Seijin sura. Even a holy man.

Sahe (pronounced saye) is connected with the verb sofuru (root sohe), meaning "to associate," "to join to," and in the old language it means "also," "in addition," as in the examples:—

Hito futa no
Me nomi ni arazu:
Itsutsu mutsu
Mitsu yotsu sahe ari—
Suguroku no sae.
Hannen amari nógió wo naszu, ihe ni mo róbó sahe ari.

Not only are there the sides one and two: there are also five, six, three, and four—the dice of the backgammon board.

Hannen amari nógió wo naszu, ihe ni mo róbó sahe ari. He had done no cultivation for more than half a year, and in addition he had an aged mother in the house.

In the colloquial language and in the later written language, sahe is used instead of dani and sura.

Shi is a particle of very little meaning which is sometimes found after nouns. "Only" is a little like it.
Examples of *shi* :-

*Kimi kofuru namida shi nakuba.*

If there were only no tears of longing for you.

*Shika shi araba.*

If this were only so.

*Hōshō no ori shi mo.*

Even at the time of the Emperor's death.

*Onore shi.*

By themselves.

*Nomi* and *bakari*, "only," "no more than."

Examples :-

*Mutsu bakari.*

Only six.

*Kimi nomi.*

You only.

*Bakari* is derived from *hakaru*, "to weigh," and originally meant "quantity," in which sense it is frequently used by old writers, as in the example *Hito bakari hishashiki ha nashi*, "there is no animal so long-lived as man."

The style imitated from the Chinese puts *nomi* at the end of a sentence in a meaningless way. Motowori condemns this.

*Gachi* or *gachi ni*, also *gochi*, "all over."

Examples :-

*Hige gachi ni yase-yase naru otoko.*

A lean fellow all over beard.

*Suzuro ni namida gachi nari.*

She became unconsciously bathed in tears.

*Hana hirake-hatezu, tsubomi gachi ni miyu.*

The flowers have not unfolded completely, but seem all over buds.

*Nagara* means that the object to which it applies is taken without any change or modification.
Examples:

*Tabi no sugata nagara.* In his travelling dress *as he was.*

*Tsuyu wo eda nagara miyo.* Look at the dew as it lies on the branch.

*Datera* resembles *nagara* in meaning.

Example: *Oi-bito datera,* "old man as he is."

*Gatera,* "by way of." Example: *Katami gatera to okosetaru koromo,* "the clothing sent by way of keepsake."
CHAPTER VI.

UNINFLECTED TENIWOHA SUFFIXED TO KOTOBA.

This chapter gives an account of the more common suffixes attached to inflected words, classified according to the part of the verb or adjective to which they are joined. Some suffixes are attached to more parts of the verb than one, but in such cases there is a difference of meaning or application. It is to be noted that these particles may be added not only to the principal parts of verbs or adjectives, but to the corresponding parts of those teniwoha which admit of inflection.

It is impossible to notice all the different combinations of teniwoha. Some of the more common are explained in the following pages, and it is believed that the others will present little difficulty to the student who has mastered the meaning of the several teniwoha of which they are composed.

Few teniwoha are joined immediately to adjectives. The auxiliary verb aru is usually interposed. Thus for hoshikusu we must say hoshikarazu, "he is not desirous"; for yoku keri, yokari-keri, &c. In such cases the u final of the adjective is elided.

The initial consonant of those particles which are added to the negative base and to the perfect takes the nigori; particles added to other forms remain unchanged.

I. UNINFLECTED TENIWOHA ADDED TO THE ADVERBIAL FORM.

The adverbial form is sometimes a noun, and as such may be followed by most of the particles described in the previous chapter. Amongst those which occur most frequently in this position are ni, ha, mo, to, and nagara.
The commonest signification of *ni* following a verb in this form is “in order to,” as in the phrases *mi ni*, “in order to see”; *yobi ni kitareri*, “he came to summon.” *Ni* also occurs after the adverbial form in such idiomatic phrases as *akire ni akirete*, “extremely amazed”; *isami ni isamite*, “very eager.”

*Ha*. When *ha* follows the adverbial form of adjectives, it has sometimes the same meaning as it has when suffixed to nouns, i.e. that of a distinctive or separative particle. It may also have the meaning “if” (conditional future), but in that case *ba* is more commonly written.

Examples:—

*Sono katana nibuku ha araji.* That sword will not be blunt (whatever else it may be).

*Nawo nogare-gataku ha.* A thing which it is still more difficult to escape from.

*Onajiku ha waga shomô no katana tamaharitenya.* If it will be the same (to you), will you please give me the sword which I desire.

*Ha* after *zu*, the adverbial form of the negative suffix, has the force of a conditional, as *yô sezu ha*, “if one did not take care,” but in this position most later writers prefer to write *ba*.

*Ha* after *te*, the adverbial form of the suffix *tsuru*, has its ordinary force as a separative particle.

*Mo* is frequently found with the adverbial form of both verbs and adjectives. Here it may usually be translated “even.” It is particularly common after *te*, as *shiri-te mo*, “even knowing,” *iki-te mo*, “even having gone.” *Mo* sometimes comes between the two parts of a compound verb, as *ihi mo oharazu*, “not even finishing what he was saying.”

*To* is found with the adverbial form of verbs in idiomatic phrases like *ari to aru*, “as many as there are,” *kiki to kiku hito*, “all who may hear.”
Nagara has a similar meaning after verbal roots to that which it has after nouns.

Examples:

Umare nagara no katawa-mono.  
In the same state in which he was born, a cripple, i.e., a cripple from his birth.

I nagara teki wo matsu.  
Remaining at rest to await the enemy.

I nagara no ikusa.  
A defensive warfare.

Yorube to ha omohi nagara.  
Though still looking on it as a source of help.

Gatera, "by way of." Ex.: Imashime gatera ni ifu koto "something said by way of reproof."

Gachini or gochini. With verbs, this suffix may be translated "constantly."

Examples:

Kaheri-mi gachi ni ide tama-hinu.  
He went away constantly looking behind him.

On naka mo hedatari gachi ni te.  
Being also constantly on bad terms.

Mono home gachi.  
Always praising things.

The following particles are found in conjunction with verbs only.

Tsutsu indicates that the action of the verb to which it is joined is simultaneous with that of the verb following. When tsutsu occurs at the end of a sentence, as it often does in poetry, an ellipsis must be supplied, or the order of the sentence has been inverted. The Kotodama no Shirube thus distinguishes between tsutsu and te: "The sentence Otoni kiki te koji-wataru is equivalent to Otoni kiki te nochini kohi-wataru, but Otoni kiki tsutsu kohi-wataru is equivalent to Otoni kiki to onaji toki ni kohi-wataru."
Examples of *tsutsu*:

*Aru mono to (omohite) wa-
sure tsutsu, naki hito wo
tofu.*

*Midzu no uheni asobi-tsutsu
uzo wo kufu.*

—*mi —*mi resembles the —*tari —*tari of the
spoken language.
Examples:—

*Haremi kumorimi.*

*Nakimi warahimi.*

*Kaminadzuki furumi fura-
zumi sadame naki shigure
zo fuyu no hajime naru.*

—*tsu —*tsu also corresponds to the —*tari —*tari
of the spoken language.
Example:—

*Ikusa ha kiritsu kiraretsu
suru mono nari.*

*Na—so. The negative of the imperative mood is in the
old classical Japanese formed from the adverbial form by
prefixing *na* and adding *so.*

Examples:—

*Na yuki so.*

*Na yaki so.*

Do not go.
Do not burn.

* For which the modern language would say *yuku nakare.*
"Kefu nami na tachi so" to Everybody prayed—may the
hito-bito inoru. waves not arise to-day!
Ware wo hito na togame so. Let not people blame me.

The last two examples show that the imperative is by no
means confined to the second person.

Yo is in the second and third conjugations added to the
adverbial form, and in the irregular verb suru, to the negative
base, as the sign of the Imperative Mood. Except by
ignorant writers of the present day, yo is not used to form
the Imperative in the First Conjugation, but it may be placed
after it by way of giving additional emphasis, as in the
example Tore yo kashi, "Do take it, I pray you." This is
however, a very exceptional use of yo. A yo of this kind may
occur even after a negative imperative, as wasuruna yo, "be,
sure not to forget."

Examples of yo:—

Mi yo. Look!
Tabe yo. Eat!

II. UNINFLECTED TENIWOHA ADDED TO CONCLUSIVE
FORM.

Rashi is connected with the adjectival termination rashiki,
which it resembles in meaning. It is, however, indeclinable,
and has always the force of the conclusive, and never of the
attributive form. It has the same meaning as sōna of the
spoken language, as in the phrase ame ga furi sōna, "it is
likely to rain," which would be in the written language ame
furu rashi.

There can be little doubt that rashi is really added to the
attributive form, and that the final ru which distinguishes
this form in verbs of the second conjugation has been
dropped for reasons of euphony. The final syllable of the
perfect forms in ri is also dropped before rashi.
Example of *rashi*:

*Haru sugite*
*Natsu kitaru rashi;*
*Shirotake no*
*Koromo hoshitari,*
*Amenokagu yama.*

Spring seems to have passed away, and summer to have come, for the white garments are spread out to dry on Mt. Amenokagu.

To corresponds to the English conjunction "that,"* and is the sign of quotation, or of indirect narration. It may be placed not only after the conclusive forms of verbs and adjectives, but after any word which is capable of standing at the end of a sentence.

As has been explained above (p. 129) there is often an ellipsis after *to* of one of the five verbs *miru,* "to see"; *kiku,* "to hear"; *omofu,* "to think"; *suru,* "to do"; and *ifu,* "to say," either in the substantive form or in the adverbial form with *te* added. This is often the key to a difficult construction.

In the modern language, as for instance in newspapers, the following construction is not uncommon. First we have some such phrase as *Aru kisha ihaku,* "A certain writer observes," or *Hisokani kikeri,* "I have heard privately." Then follows the quotation, after which is the particle *to*, marking the end of it. *Iheri* or *kikeri* must of course be added to complete the sense, and the omission of these words is condemned by Motowori as a slavish imitation of a Chinese construction. In the modern language, however, *to* is continually used in this way by the best writers.

* There can be little doubt that, like its English equivalent, *to* was originally a demonstrative, and that it is identical with the *so* of *sore,* "that." It has still this meaning in the compound *to kaku,* "in that way or in this," and in the phrase *to mare kaku mare,* "be it in that way or in this." In many other cases *to* is best construed as equivalent to "this" or "thus."
Examples of to:—
Rashi ha sōna to ifu kokoro nari to iheri.
Kwaki nobin to suru ni.

Yukan to omofu.
Hidetsugu kō ni tsukahe tematsuran to (omofu) ni ha arazu.
Takara ohoki ha mi wo moru ni gai arī to (ifu) ha kakaru koto wo mafusu.

Hito-guchi wo fusagan to (omohite).
Ya. Ya has the same variety of meanings after inflected words as it has after uninflected. [See p. 125.] It has sometimes an interrogative force and is at others a mere exclamation.

Examples of ya:—
Ari ya nashi ya?
Ito hadzukashiki waza narazu ya?
Ureshi ya!
Omohi no gotoku no notamafu ya!
Jitsu ni shikaru ya ina ya wo shirazu.
Kore wo miru ya ina ya, suguni kore wo yakushite—

He has said that the meaning of rashi is sōna.
The fiery element in its efforts to expand.
I am thinking of going.
It is not that I wish to enter Hidetsugu’s service.
The saying that great riches are injurious in respect of self-protection was meant of occurrences like this.
Thinking that he would stop people’s mouths.

Is there or is there not?
Is it not a very shameful thing?
How glad I am!
Your speech is even as my thought!
We did not know whether it was really so or not.
As soon as we saw it, we at once having translated it—

The last example contains a very common idiomatic use of ya. Miru ya ina ya literally means “while it is doubtful whether one sees it or not,” i.e., “as soon as one sees it.”
**Kashi** is a word which adds emphasis to what precedes. It is often used at the end of prayers to the Deity, where it means much the same as our "Amen." Kashi is doubtless nothing more than the conclusive form of *kaku*, "thus," and means literally "thus it is." It really stands by itself, and forms no part of the sentence.

**Examples:**

*Kokoni kuruma yori ori haberinu kashi.*

We here got down from the carriage.

It is difficult to give the force of *kashi* in this sentence, "Thank God" is perhaps a little near it.

*Mo, yo, and na* after the conclusive form are mere interjections.

All these particles, except *rashi*, are found after both adjectives and verbs in the conclusive form.

**III. UNINFLECTED TENIWOHA ADDED TO ATTRIBUTIVE OR SUBSTANTIVE FORM.**

As a noun, this form of the verb may be followed by any of the particles mentioned in the previous chapter.

*Wo* has ordinarily its usual force after this form of verbs and adjectives as the sign of the accusative case. It has, however, sometimes the same meaning as *mono wo*, *i.e.*, "although," or "whilst." [See p. 115.] For this last *wo*, modern writers and the colloquial dialect have *ga*.

*Ni* is often found with the attributive form of the past suffix *shi* in the sense of "as" or "since." *Kaze fukishi ni,* "since the wind was blowing."

*Kara,* with verbs, means "after," *as—*

*Oshimu kara kohishiki mono wo.* Whereas it is after we regret things that they are dear to us.

*Kaze no fukishi kara.* After the wind blew.
Ka. The interrogative particle *ka* is suffixed to this form; as has been seen above, *ya* is added to the conclusive form.

*Na* added to the attributive form of the verb gives one form of the negative imperative of the written language and the sole form used in the spoken language, as *yuku na*, “do not go”; *taburu na*, “do not eat”; *miru na*, “do not look.”

The *ru* final is, in one or two exceptional cases, dropped before this *na*, as *wasuru na*, “do not forget”; *ku na*, “do not come.” The regular forms are also found.

The verb *aru*, “to be,” has a negative imperative, or rather a substitute for one, formed by prefixing the negative adverb *naku*, “not,” to the positive imperative *are*, thus giving the form *nakare*.

*Aku, keku*. In the old language there is a form which ends in *aku* in the case of verbs, and in *keku* in the case of adjectives. The difference in these endings is only apparent. They are identical in meaning, and may both be obtained by the following rule:—

**Rule.**—Add *aku* to attributive form, eliding the final *u* of verbs, and contracting the final *i* of adjectives with the *a* of *aku* into *e*. [See above, p. 24.] Thus, from *miru*, “to see,” is formed *miraku*; from *kohishiki*, “dear,” *kohishikeku*.

The termination *aku*, whose existence is here assumed, is not found in any other connexion, and its derivation is by no means obvious. The *a* may perhaps be the *a* of *aru*, “to be,” and *ku* is possibly the same as the *ko* of *koto*. *Samukeku* would therefore be *samuki-aru-koto*; *miraku*, *miru-aru-koto*. At any rate this derivation corresponds well with the meaning, for this form is always a *noun*, and not an adverb or adjective, as the final *ku* might lead one to imagine. No such form exists as *samukeki*.

In a few verbs this form is in use even in the modern language, as *Kōshi no ihaku*, “the saying of Confucius”; *negahaku ha*, “that which I beg for.”
Examples:

Shi ga haha wo toraku wo shirazu.

Mimaku no hoshisa.

In the last sentence *aku* is added to the attributive form *mu* of the future particle.

Nagekaku wo todome kanete—

Yokeku wo mireba.

Nuru yo ochizu

Ime ni ha miredo

Utsutsu ni shi

Tada ni araneba

Kohishikeku

Chihe ni tsunorinu.

Koma no oshikeku mo nashi.

Ahoshiki, the termination of desiderative adjectives in the old language, is contracted for *akuhoshiki*. It is added to the future suffix *mu*. Thus, *mimahoshiki*, "wishing to see," is *mi-mu-aku-hoshiki*; *yukamahoshiki*, "wishing to go," is *yuka-mu-aku-hoshiki*. These adjectives belong to the second conjugation.

Example:

Ko wo oshiyuru hito ha kaku koso aramahoshikere.

It is of this kind alone that it is desirable that teachers of youth should be.

IV. UNINFLECTED TENIWOHA ADDED TO NEGATIVE BASE.

*Ba* with the negative base forms what may be called a future conditional tense. Thus *yukaba* means "if he shall go," "if he should go," or "were he to go." *Ba* is probably a contraction for *nu*, the future suffix, and *ha*, which has in this
combination substantially the same meaning as described above, p. 120. The fact that the older language has ha instead of ba after the negative suffix zu and after adjectives confirms this derivation, as the future suffix is not found along with either of these forms. Later writers, however, following a false analogy, use ba for ha in these cases.

After adjectives m is sometimes inserted for the sake of euphony, as yokumba for yokuba, "if it should be good."

In the Manyoshu forms like yokaba are found. The commentators say that aba is here a contraction for araba. Yokaba would therefore be for yoku-araba.

Ba has often an optative force, which is sometimes brought out more forcibly by adding the interjection ya, as in the sentence hito ni misebaya, "Oh! that I might show it to some one."

Examples of ba:—

Tsuki ide ba. If the moon should come forth.

Kore wo shirazu ba. If he should not know this.

Riōgoku ni sebaya to nozomu. He wished to make it his own dominion.

Ugūshisu no tani kara idzuru kohe naku ba. Were it not for the note of the uguisu coming forth from the valley.

Saraba (for sa-araba). Should that be so.

De is a negative particle. Its grammar is that of a verb in the adverbial form, it is equivalent to, and is perhaps a contraction for, zu-te. Another derivation makes it a contraction for ni-te, ni being here the old adverbial form of the negative suffix nu.

Example of de:—

Fukaki kokoro wo shirade ahi-gatashi. It is impossible to meet him without knowing the depth of his heart.
ji is also a negative particle. Its grammar is that of a verb in the adverbial, conclusive, or attributive form. It is the negative corresponding to the future particle น or ณ. ร is the equivalent of ณ of the spoken language, and of บก-รา of the later written language.

Examples:

\textbf{Makeji kokoro.} A spirit that will not be vanquished.

\textbf{Isshô no haji kore ni suguru ha araji.} It is improbable that any disgraceful act of his whole life will surpass this.

\textbf{Mukahe-ideji to oboshite.} Thinking he would not go out to meet him.

\textbf{Kon ya koji ya?} Will he come or will he not?

\textbf{Nan} with the negative base must be distinguished from \textbf{nan} with the adverbial form. The latter is the future of นุรุ. รnan with the negative base is probably contracted for น of the future followed by \textbf{nan} described in the chapter on suffixes added to nouns. The form thus obtained has an optative signification. It is chiefly confined to poetry.

Examples:

\textbf{Kimi ga kokoro ware ni tokenan.} Would that your heart were melted unto me!

\textbf{Kami ni tamuke suru nusa no ohi-kaze yamazu fukanan.} May the favouring breeze of (i.e. granted by reason of) the fillets offered to the god blow without ceasing!

\textbf{De, ji,} and \textbf{nan} do not occur after adjectives.

V. UNINFLECTED TENIWOHA ADDED TO PERFECT.

\textbf{Ba} with the Perfect is the same separative particle ข (with the ณิกริ) already described at p. 120. \textbf{Yukeba}, for instance, will therefore mean “in the case that he has gone,” “in respect to his having gone,” and \textbf{ba} in these forms may usually be
rendered by one of the conjunctions “since,” “when,” “whereas,” “because.”

Ya after this ba has its ordinary dubitative force, and not an optative, as when it follows ba suffixed to the negative base. Thus mirebaya means “since he has seen, if indeed he has seen,” while mibaya means “Oh! that he might see.” Mireba ka would mean “is it because he has seen,” or “perhaps because he has seen.”

Examples of ba:

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haru tateba, kiyuru kohori.</td>
<td>The ice that melts now that the spring has come.</td>
</tr>
<tr>
<td>Hi wo tomoshite mireba, ro-ku-jiu bakari no hôshi nari.</td>
<td>When he kindled a light and looked, it was a priest of about sixty years of age.</td>
</tr>
<tr>
<td>Sareba or shikareba (for sa areba or shika areba).</td>
<td>Since that is so, or that being so.</td>
</tr>
<tr>
<td>Kono hi kureshikaba (shika, perfect of past participle shi).</td>
<td>When this sun had set.</td>
</tr>
</tbody>
</table>

Do is the same particle to (with the nigori) already described under the head of particles suffixed to the conclusive form. With the perfect it may be translated “though,” “although,” “notwithstanding.” To ihedo, literally “though it be said that,” “though one say that,” is often found where the meaning is simply “although.”

Observe that the phrase yuku to mo, “though he should go,” forms a Future Concessive corresponding to the Future conditional yukaba, “if he should go,” while yukedo is the Perfect Concessive corresponding to the Perfect Conditional yukeba.

Do is very commonly followed by mo, “even,” as yukedomo, “even though he went.”
Examples of 'do' and 'domo':—

_Yobedomo, samezu._

Even though they called her, she did not awake.

_Tenki ha yoroshiku safurahedomo, sashitsukahe kore ari, mairi-gataku safurafu._

Although the weather is good, I am unable to come, having an engagement.

_Konnichi no on ide wo machi safurahedomo._

Although I expected you to come to-day.

_Kanji wo mochiyuru ha hanahada futsugō naredomo._

Although the use of Chinese characters is very improper.

_Ya, the interrogative particle, is sometimes found after me, the perfect form of the future particle 'mu', as in 'arame ya', "will there be," or "will there have been."_  

_Ba and do may be added to the perfect forms of either verbs or adjectives._
CHAPTER VII.

INFLECTED TENIWOHA.

Inflected teniwoha are suffixed to verbs and adjectives only. In the following list the same classification has been adopted as in the case of the uninflected teniwoha, i.e., according to the part of the verb to which they are suffixed. Only a few of these suffixes are added directly to adjectives. As in the case of uninflected teniwoha, the verb aru usually intervenes.

I. INFLECTED TENIWOHA ADDED TO ADVERBIAL FORM.

_Tsuru_ (te, tsu, tsuru, te, tsure) has the same meaning as the Chinese 竟 and the Japanese hatsuru, i.e., "to finish"; thus mitsuru, kikitsuru, mean "to finish seeing," "to finish hearing." _Tsuru_ is much the same as the _te_ Shimafu of the spoken language. It is not really a sign of the past tense, or it would hardly be found combined with the past suffix _shi_, but it is often difficult to render it otherwise in English.

_Te_ followed by the combination of particles _shi ga_ or _shi ga na_ forms an optative. Ex.: Ikade kono Kaguyahime wo eteshigana, miteshigana. "Oh! that I might obtain this Kaguyahime! Oh! that I might see her!"

_Te_, with _n_, the future particle, and _ya_, the interrogative, expresses a request; as in the following examples:—

_Yo fukete, osoroshikereba, okurite tamahi ten ya._

As the night has become late, and I am afraid, will you please escort me.

_Chinunagon no ko wo esaseten ya?_ Will you be after causing me to obtain the Chinunagon's daughter?
In the later form of the language, the root *te* is the only form in use. Here it has lost the meaning *te shimafu* which it had in the old language, and merely indicates that the action of the verb to which it is joined is regarded as prior or preparatory to that of the principal verb of the sentence; in other words, it forms a past participle.

Examples of *tsuru*:

*Uguhisu no nakitsuru hana.*

The flowers where the uguisu has just been singing.

*Sake kurahitsureba, inan to ifu.*

When they had finished drinking the wine, they said they would go away.

*Hana sakite zo hito mi ni kuru.*

It is after the flowers have opened, that people come to see them.

*Okina no mafusan koto kikitamahi ten ya.*

You will kindly hear to the end what the old man is about to say to you.

*Ikusa mite, ya wo hagu.*

To whet one's arrows after one sees the battle.

*Kakushite yo.*

Be after hiding it.

*Haru sugite, natsu kitaru.*

Spring having passed, summer comes.

*Taru* (*tari, tari, taru, tara, tare*) is *te*, the adverbial form of *tsuru*, followed by the verb *aru*, "to be." It has the same meaning as the *te aru* or *te iru* of the spoken language, and should be distinguished from the colloquial *ta*, which (though the same word as *taru*) is used simply as a past tense. The force of *taru* will be understood from the following examples: *Nururu*, for instance, means "to get wet"; *nuretaru*, "to be having got wet," *i.e.*, "to be wet"; *nuru* means "to lie down"; *netaru*, "to be having lain down." The *nureta* and *neta* of the spoken language mean "got wet," "lay down."
Examples:—

Hige kami kotogotoku shiroku nari-tari.
Kimono no shimeri-taru wo nugite.
Kami-kazu wo habuki-taru ha hone-ori wo hoshimu ni arazu.

His beard and hair have all become white.
Having taken off his wet clothes.
The having diminished the number of leaves was not because labour was grudged.

*Nuru (ni, nu, nuru, na, nure) is the verb *inuru, “to go away,” the initial *i having been lost after the *i or *e final of the adverbial form of the preceding verb. Nuru and tsuru differ little in meaning, but they are not found combined with the same verbs, nuru being usually found with intransitive, tsuru with transitive verbs. This rule is, however, subject to numerous exceptions. Nuru may often be conveniently rendered by the adverb “away,” as yuki-nuru, “to go away,” shinobi-nuru, “to steal away,” yake-nuru, “to burn away.” The German hin is a still closer equivalent.

*Nan after the adverbial form of verbs is the future of this suffix.

Motowori is of opinion that *ni in such phrases as *nari *ni keri, kihe *ni seba, etc., is *ni the adverbial form of nuru and not *ni the preposition.

Like *te, *ni with *shi *ga or *shi *ga *na has the force of an optative.

Examples of nuru:—
Nonoshiru uchi *ni yo fukenu.
Kokoni usenishikaba.
Fune *ni norinan to su.

Whilst we were gossiping, the night grew late.
Inasmuch as she died here.
We made to go away on board.

*Keru (keri, keri, keru, kera, kere) is the perfect of kuru, “to come,” as in the example *tsukahi *no *kereba, tanoshimi to
INFLECTED TENIWOHA.

(omohite) matsu, “I waited, thinking of the joy when the messenger should have come.” As a suffix, however, it is employed in a looser and more general signification, and is sometimes little more than a substitute for the perfect ending of the principal verb. Where its original force is more distinct it may be rendered “at length,” “it came to pass that.”

The form geru is sometimes met with in old writers.

The spoken equivalent of keru is te kita.

Examples of keru:—

_Hana ha saki keri._  The flowers have at length opened.

_Haru ha ki ni keri._  Spring has at length arrived.

_Nige-use ni keri._  They at length ran away.

The _ni keri_ of the last two examples is often written _ngeri_ in the _naka mukashi_ period.

_Shí_ (—_ki, shi, ke, shika_) is the sign of the past tense. The root of the verb with _shi_ added is like the Greek aorist, simply a past tense, and nothing more. This is really the only past tense in the Japanese language, at least in its classical form. Past time may, however, be implied by the use of other suffixes, and when _tsuru, nuru, taru_ or _keru_ is added to a verb, a past tense will usually, though not invariably, be the proper translation.

The following example illustrates the distinction between _tsuru, nuru, _and _shi._ _Fuji nami ha saki te chiri ni ki,_ “the westeria waves (poetical for flowers) having first (te) blossomed, became (ki) dispersed away (ni).”

Ignorant writers of the present day often use _shi_ for the conclusive as well as for the attributive form.

The semi-Chinese style prefers to indicate past time by separate words such as _katsute_ “previously,” _suden_ “already,” &c.
Examples of $shi$:

$Kiô$ ni te umarashihin womina.
$Kokoni$ usenishikaba.
$Muna$ wa $kishi$ (or $koshi$)
$michi$ wasurenu mono nari.

$Korosan$ to $shiki$.

$Taki$ is inflected regularly as an adjective of the first conjugation.

It is the same word with the adverb $ito$ (before adjectives) or $itaku$ (before verbs) "very," "exceedingly," and in the old language when added to verbs it produced adjectives resembling English adjectives in $ly$, $ful$, etc., as $medetaki$, "lovely," from $medzuru$, "to love"; $kohi-taki$, "much longed for," from $kofu$, "to love," "to long for." In the modern language $taki$ forms desiderative adjectives, and may be added to all verbs, as $yukitaki$, "desirous to go," $uritaki$, "desirous to sell." It has replaced the $ahoshiki$ of the old language.

Examples of $taki$:

$Go$ mengo nasaretaki mune. The information that you desire an interview.

$Go$ shôchi kore aritaku sonji-saburafu. I think it desirable that you should understand.

II. INFLECTED TENIWOHA ADDED TO CONCLUSIVE FORM.*

$Naru$ ($nari$, $nari$, $naru$, $nara$, $nare$), "to be," is sometimes found annexed to the conclusive form of the verb, as in the

* It has been thought convenient to follow the practice of the Japanese grammarians and to place the suffixes $naru$, $meru$, $ran$, $beki$, and $majiki$ under the head of Teniwoha suffixed to the Conclusive Form. At the same time there can be no doubt that these particles are really suffixed to the attributive form, and that what in verbs of the second conjugation appears to be the conclusive form is only the attributive form denuded of the final syllable $ru$, which has disappeared owing to phonetic causes.
phrase *Yama ni mushi no kohe su nari,* “There is a chirping of insects on the hill.”

*Meru* (*meri, meri, meru, mera, mere*) expresses a slight shade of uncertainty, such as is indicated in English by the use of such adverbs as “seemingly,” “probably,” “apparently.”

The *Kotoba no Chikamichi* says that *meru* is contracted for *mihe aru, mihe* being the root of *mijuru,* “to seem.”

*Aru,* whether alone or in composition, loses the final *ru* before *meru.*

Examples of *meru*:

*Shiritameredo.*

Although they are doubtless aware.

*Oroka naranu hito bito ni koso amere* (for *aru mere*). They are doubtless anything but stupid men.

*Ran* (*ran, ran, ran, —, rame*) is *aran,* the future of *aru,* “to be,” the initial *a* being dropped after the final vowel of the verb, in order to avoid a hiatus. *Ran* is therefore the same

No question arises on this point in the other conjugations where these two forms are identical.

This will explain a number of apparent irregularities in the forms assumed by the verb before these particles. For instance, we see that *seza nari,* where *nari* is apparently attached to the negative base, is really *sezaru nari,* and in confirmation of this we have the intermediate form *sezan nari,* in which the *n* of *sezan* represents the *r* of *ru* which has become assimilated to the following consonant. In the same way *miran,* where *ran* seems added to the adverbial form, is a contraction for *miru ran,* *ameru* for *aru meru, su nari* for *suru nari.*

The modern written language sometimes follows the Yedo colloquial idiom in having the attributive form of verbs of the second conjugation in *eru* or *iru* instead of in *uru,* and we therefore meet with such forms as *sutebeki, dekimajiki,* where *beki* and *majiki* are not really added to the adverbial form, as might appear at first sight, but to the colloquial attributive in *eru* or *iru,* the final *ru* having been lost.

For a similar reason *mai* (for *majiki*), the sign of the negative future in the spoken language, is only apparently suffixed to the adverbial form in the second conjugation.
as *de arô* of the spoken language, or *ni te aran* of the written language. *Ran* expresses a slight shade of doubt.

Examples of *ran*:

Hôrai to ifuran yama. The mountain called, *if I mistake not*, Hôrai.

Hagi ga kana chiruran. The hagi flowers will doubtless become scattered.

*Beki* (*beku, beshi, beki, beku, bekere*) is a regularly inflected adjective of the first conjugation. It is used in many different shades of meaning, such as to express probability, possibility, moral obligation, necessity, futurity, &c., and may be variously rendered according to circumstances by "probably," "may," "ought," "must," "should," "will," &c. The last meaning is very common in the later official and epistolary style, where *beki* has almost superseded the ordinary future in *n*. *Beshi* and *bekarasu* (*beku-arazu*) are often used as nearly equivalent to the ordinary imperative.

In the Monogatari *beii* is frequently found for *beku*.

Examples of *beki*:

Tôshiu e ranniu subeshi to geji shi-tamafu.

He ordered him (saying) "Make an incursion into Jôshiu."

Idzure yowakaran tokoro mukafu beshi.

He was to confront whatever place might be weak.

Teki ha sadamete taigun naru beshi.

Decidedly the enemy are sure to be in great force.

Tatakafu beki ka; waboku kofu beki ka?

Should we fight or beg for peace?

Kono uta mo kaku no gotoku naru beshi.

The same is probably the case with this poetry also.

Sono birei naru koto ifubeii mo arazu.

It was impossible to describe its beauty.

Bemi and *bera* are poetical forms. They are abstract nouns.
obtained by adding to the root be the terminations mi and ra. [See above pp. 42, 43.]

Example:—

*Chi-tose-dochi to zo omofubera naru.*

There is a thinkability that they are thousand-year comrades, *i.e.*, one may well suppose that they have been comrades for a thousand years.

*Majiki* (*majiku, maji, majiki, majiku, majikere*) is a regularly inflected adjective of the second conjugation. Its meaning is the opposite of that of *beki*. *Mai*, the negative future of the spoken language, is a contracted form of *majiki*.

Examples of *majiki*:—

*Kono yo ni ha mata mirumaji.* In this world, at any rate, we are *unlikely to* see him again.

*Tsukafu beki tokoro to tsukafu majiki tokoro to ari.* There are places where it ought to be used, and also places where it ought not.

III. INFLECTED TENIWOHA ADDED TO ATTRIBUTIVE FORM.

There are no inflected teniwoha added to the attributive form of the verb or adjective.

IV. INFLECTED TENIWOHA ADDED TO NEGATIVE BASE.

*Nu* (*zu or ni, zu, nu, zu, ne*), "not," is the negative suffix. *Ni* is obsolete in all but the oldest form of Japanese.

Examples of *nu*:

*Ihanedo.* Though one do not say.

*Shirasu.* I don't know.

*Shirasu omohiki.* He felt ignorant.

*Yō sezu-ha.* If one did not take care.
Zaru (zari, zari, zaru, zara, sare) is for su-aru. In the later language zaru is preferred to the simple suffix nu, especially in the case of the attributive form.

Zaru, for so aru, must be distinguished from the above.

Examples of zaru:—

Shirazari keri. He did not learn (or know).
Shirazaru hito. A stranger, or, a man who does not know.

N or mu (n or mu, n or mu, n or mu, —, me) is the future suffix. It may also give the verb the force of a subjunctive or of an optative mood. At other times such adverbs as "probably," "doubtless," &c., are the most convenient way of rendering it.

Examples of n:—

Hototogisu ki-nakan tsuki ni. In the month when the hoto-
togisu will come and sing.

Imada minu hito ni mo tsugen. I would tell those also who have not yet seen it.

Kwaki nobin to suru ni. The fiery element, in its efforts to expand.

Ikahodo kammuri uruhashi-
karan ni mo. However elegant the head-
dress may be.

Nikki kakan hito. Those persons who may write journals.

Korosan to shiki. They made to kill us.
Hôrai to ifu yama'naran. It is probably the mountain called Hôrai.

Nzuru. The future suffix n is sometimes combined with the verb suru, "to do," thus forming a compound future tense. This combination has the meaning of a future tense proper, and not of a subjunctive or optative mood.
Examples of *nyuru*:

Kihe usenanzu. I will vanish away.
Saru tokoro he mairanzuru The being about to go to such koto. a place.
Ware ha kore yori kaheri I will return from this place. inanzu.

This combination is not found either in the oldest or in the most modern form of the Japanese language.

The word *makarazu* occurs in the *Tosa Nikki* not as a negative, but as a future. *Makarazu* is here put for *makaran-
zu*, "I will come." This form is preserved in several of the local dialects.

*Mashi* (—, *mashi*, *mashi*, *mase*, *mashika*). *Mashi* is a kin-
dred particle to *n* and *beki*, but like the English phrases "would have," "ought to have," is only used where the action of the verb might have taken place, but did not. It is most commonly found after conditional clauses, where it implies that the condition is unfulfilled.

*Mashi* is chiefly confined to poetry.

Examples of *mashi*:

*Chikakaraba*  
*Kaheri ni dani mo* If thou wert near,
*Uchi-yukite* Even it were only to return,
*Imoga tamakura* I would go to thee,
*Sashi-kahete* And having slept,

*Netemo komashi wo.* Exchanging with thee arm pillows,

*Ihi mizu ba* I would come.
*Kohishiki koto mo* If we had never met,
*Nakaramashi.* Neither would there have been love.
Miru hito mo  
Naki yama-zato no  
Sakura-bana  
Hoka no chiruran  
Nochi zo sakamashi.

Uguhisu no tani yori idzuru  
kohe naku ba, haru kuru  
koto ha tare ka shiramashi?

The cherry-flowers of the mountain hamlets, where there are none to see them, ought to flower after the others shall have become scattered.

Were it not for the note of the uguisu from the valley, who would know of the arrival of spring?

V. INFLECTED TENIWOHA ADDED TO PERFECT.

Ru (ri, ri, ru, ra, re). The meaning and derivation of the perfect form in ru have been already explained at page 88. This form is peculiar to verbs of the first conjugation and the irregular verb suru, the perfect of which is seru.

Examples of perfect form in ru:

Kono koto ha onore Mikuni no  
Kotodama ni tsubara ni iheri.  
Nochi no yo no hito no kakeru mono miru ni.

This subject I have myself fully discussed in the Mikuni no Kotodama.

In reading the writings of men of a later age.

TABLE OF TENIWOHA SUFFIXED TO INFLECTED WORDS.

I. TENIWOHA ANNEXED TO ROOT.

I. UNINFLECTED.

Ni, ha, mo, to, nagara, tsutsu, gatera, gachi, ——mi ——mi, ——tsu ——tsu, na ——so, yo.
### INFLECTED TENIWOHA.

2. INFLECTED.

<table>
<thead>
<tr>
<th>Adv. Form</th>
<th>Conclusive Form</th>
<th>Attributive Form</th>
<th>Negative Base</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>te</td>
<td>tsu</td>
<td>tsuru</td>
<td>te</td>
<td>tsure</td>
</tr>
<tr>
<td>tari</td>
<td>tari</td>
<td>taru</td>
<td>tara</td>
<td>tare</td>
</tr>
<tr>
<td>ni</td>
<td>nu</td>
<td>nuru</td>
<td>na</td>
<td>nure</td>
</tr>
<tr>
<td>keri</td>
<td>keri</td>
<td>keru</td>
<td>kera</td>
<td>kere</td>
</tr>
<tr>
<td></td>
<td>ki</td>
<td>shi</td>
<td>ke</td>
<td>shika</td>
</tr>
<tr>
<td>taku</td>
<td>tashi</td>
<td>taki</td>
<td>taku</td>
<td>takere</td>
</tr>
</tbody>
</table>

II. TENIWOHA ANNEXED TO CONCLUSIVE FORM.

1. UNINFLECTED. *Rashi, to, ya, kashi, mo, yo, na.*

2. INFLECTED.

<table>
<thead>
<tr>
<th>Adv. Form</th>
<th>Conclusive Form</th>
<th>Attributive Form</th>
<th>Negative Base</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>nari</td>
<td>nari</td>
<td>naru</td>
<td>nara</td>
<td>nare</td>
</tr>
<tr>
<td>meri</td>
<td>meri</td>
<td>meru</td>
<td>mera</td>
<td>mere</td>
</tr>
<tr>
<td>ran</td>
<td>ran</td>
<td>ran</td>
<td>—</td>
<td>rame</td>
</tr>
<tr>
<td>beku</td>
<td>beshi</td>
<td>beki</td>
<td>beku</td>
<td>bekere</td>
</tr>
<tr>
<td>majiku</td>
<td>maji</td>
<td>majiki</td>
<td>majiku</td>
<td>majikere</td>
</tr>
</tbody>
</table>
III. TENIWOHA ADDED TO ATTRIBUTIVE FORM.
1. UNINFLECTED. *Na, ka, kana, kara, wo, aku.*
2. INFLECTED. None.

IV. TENIWOHA ANNEXED TO NEGATIVE BASE.
1. UNINFLECTED. *Ba, de, ji, nan.*
2. INFLECTED.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>zu or ni</td>
<td>zu</td>
<td>nu</td>
<td>zu</td>
<td>ne</td>
</tr>
<tr>
<td>zari</td>
<td>zari</td>
<td>zaru</td>
<td>zara</td>
<td>zare</td>
</tr>
<tr>
<td>n or mu</td>
<td>n or mu</td>
<td>n or mu</td>
<td>—</td>
<td>me</td>
</tr>
<tr>
<td>—</td>
<td>mashi</td>
<td>mashi</td>
<td>mase</td>
<td>mashika</td>
</tr>
</tbody>
</table>

V. TENIWOHA ANNEXED TO PERFECT.
1. UNINFLECTED. *Ba, do, ya.*
2. INFLECTED.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>ri</em></td>
<td><em>ri</em></td>
<td><em>ru</em></td>
<td><em>ra</em></td>
<td><em>re</em></td>
</tr>
</tbody>
</table>
CHAPTER VIII.

HUMBLE AND HONORIFIC VERBS, AUXILIARY VERBS, VERBS USED AS ADVERBS AND CONJUNCTIONS.

The absence in the Japanese verb of any grammatical distinction of person has been already remarked. This want is partly supplied by the extensive use of humble and honorific words and particles, the former being chiefly characteristic of the first person, and the latter of the second. A curious exception is the case of the Mikado, who in books is made to use the honorifics in speaking of himself.

Humility and respect are indicated in Japanese in the following ways:—

I. By prefixing to nouns on, go, ki, son, hei, &c.; or to verbs the particles o or on.

II. By substituting for the simple verbs the derivative causative or passive verbs.

III. By the use of humble and honorific synonyms instead of the ordinary nouns or verbs.

IV. By means of auxiliary verbs.

The humble and honorific prefixes, and the use of causative and passive verbs as honorifics, have been noticed above. [See pp. 46, 99, 100.] The following are examples of humble and honorific synonyms:—

<table>
<thead>
<tr>
<th>Neutral</th>
<th>Humble</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ko (child)</td>
<td>segare</td>
<td>go shisoku</td>
</tr>
<tr>
<td>Musume (daughter)</td>
<td>shōjo</td>
<td>shitsu jo</td>
</tr>
<tr>
<td>Tegami (letter)</td>
<td>suncho</td>
<td>hôkan</td>
</tr>
</tbody>
</table>
HUMBLE AND HONORIFIC VERBS.

VERBS.

<table>
<thead>
<tr>
<th>Neutral</th>
<th>Humble</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miru (to see)</td>
<td>Haiken suru</td>
<td>Goranjiru or Goran nasaru</td>
</tr>
<tr>
<td>Suru (to do)</td>
<td>Tsukamatsuru</td>
<td>Nasaruru</td>
</tr>
<tr>
<td>Yuku (to go)</td>
<td>Makaru</td>
<td>Idemasu</td>
</tr>
<tr>
<td>Kuru (to come)</td>
<td>Mairu</td>
<td>Idemasu</td>
</tr>
<tr>
<td>Ifu (to say)</td>
<td>Mafusu</td>
<td>Ohosuru</td>
</tr>
<tr>
<td>Atayuru (to give)</td>
<td>Aguru</td>
<td>Kudasaru</td>
</tr>
<tr>
<td>Taburu (to eat)</td>
<td>Tatematsuru</td>
<td>Tamafu</td>
</tr>
<tr>
<td>Okuru (to send)</td>
<td>Mairasuru</td>
<td>Kikoshimesu</td>
</tr>
</tbody>
</table>

As will be seen from the examples quoted below, the verbs used as humble and honorific substitutes for ordinary verbs have a tendency to lose their original specific meaning, and are in many cases used as mere indications of humility or respect. In some instances a still further change takes place, the distinction between respect and humility is lost, and the auxiliary ceases to be anything more than a characteristic of a polite style. A familiar example of this is the termination masu of the spoken language.

I. Auxiliary verbs used primarily with verbs in the first person to express humility.

Haberu or hamberu originally meant "to be beside," "to be in attendance on," but it has acquired the same force as the modern colloquial masu or gozarimasu. The old language uses haberu chiefly with verbs in the first or third person as a more respectful word than aru, "to be," or woru, "to abide." It is obsolete in the modern language.

Examples of haberu:—

Ikade ka yo ni haberan? How shall I remain in this world?

Yo ha omoshi no hoka naru mono to omoshi haberu. It is my humble opinion that this world is a thing which is beyond our expectations.
Me mo mihe haberanu ni. My eyes, too, being unable to see.

Sa ha haberanu ka? Is it not so?

Samurafu, saburafu, or safurafu is a verb of the first conjugation. Like haberu, it originally meant "to be in attendance upon," and in this sense it often occurs in the older literature. The word samurahiti, "a Daimio's retainer," "a man of the two-sworded class," means, therefore, properly "an attendant." Safurafu (pronounced sôrô) has by degrees become the written equivalent of the colloquial masu or gozarimasu, and is now used as a polite auxiliary with all three persons, and even where the subject of the verb is not a living being at all. In the modern epistolary style, almost every verb has safurafu (sôrô) annexed to it.

Examples of safurafu:—

Kusushi Atsushige go Hôô no onmahe ni samurahite. The physician Atsushige being in waiting before the retired Emperor.

Sadamegataku zonji safurafu. I think it is impossible to decide.

Shohan wo mochite mafushiyare-safurafu. I address you by a letter.

Deki shidai sashi-shinzu-beku safurafu. I will send it to you as soon as it is finished.

——to yomeru koka mo safuraheba. As there is an old stanza composed saying that—

Onmi ha ika naru hito ni te safurafu? What manner of man are you?

Makaru means properly "to go down," "to retire from the presence of a superior," or "to go from an honourable place to one which is less honourable." Later it became used more generally as a humble word instead of yuku, "to go." In the Japanese of the present day makaru does not stand by itself,
but is prefixed in the adverbial form to verbs signifying motion, such as *yuku, idzuru, kosu*, &c., as a mere auxiliary to express humility. It is also found before *aru*, “to be,” and *woru*, “to abide.”

*Makaru* occurs very frequently in the notes of evidence taken in courts of justice.

Examples of *makaru*:

*Tama no eda tori ni nan makaru to ihasete (Tsukushi he) kudari tamafu.*

Saying that he was going down to fetch the jewel branch, he went down (to Tsukushi).

Going from the capital to the provinces is always spoken of in Japan as “going down.” This example is from one of the old classics. The following examples show the modern use of *makaru*:

*Kifu he makari koshi safurafu setsu.*

When he visited your honourable city.

*Kokoni makari ari safurafu tokoro.*

Whilst I was here.

*Mafusu* (pron. *môsu*) was originally used, chiefly in the first person, as a very humble word for *ifu*, “to say.” In the later language it is still a polite word for *ifu* when it stands alone or precedes another verb, but it is also employed after verbs in the adverbial form as a mere auxiliary to indicate humility, and without any trace of its original meaning.

Examples of *mafusu*:

**ANCIENT LANGUAGE.**

*Genji no kimi ni mafusukeki koto.*

Something which ought to be respectfully represented to Prince Genji.

*Kono yoshi mafushi tamehe.*

Be so good as to represent this (to some high personage).
Humble and Honorific Verbs.

Modern Language.


Kikoyuru, like mafusu, is properly a humble word for "to say," "to tell," but it is often used as a mere auxiliary expressing humility without any specific meaning. The compounds kohi-kikoyuru, omohi-kikoyuru for instance, are only polite expressions instead of the simple verbs kofu, "to love," omofu, "to think." This word is obsolete in the modern language.

Tatematsuru originally meant "to give as a present," as in the sentence Masatsura sake yoki mono tatematsureri, "Masatsura brought a present of sake of excellent quality." As an auxiliary it is a very humble word, and is much used in memorials, addresses, and other writings composed in a formal style.

Examples of tatematsuru:—

Ippitsu keijō tatematsuri safurafu. I beg to address you one stroke of the pen.

Negahi age tatematsuri safurafu. I most humbly request you.

Aguru, "to raise," "to offer up," is also joined to the roots of verbs to mark humility.

Example:—

Suden mafushi-age safurafu yōni. As I have already had the honour to inform you.

Mairasuru means "to send as a present." It is used generally as a humble auxiliary both in the old language and occasionally in the modern epistolary style, especially in letters written by women.
Examples of mairasuru:—

Go henji wo mafushi-age mairase-safurafu beshi.
On yorokobi mafushi-age mairase-safurafu.

I shall reply to you.
I beg to offer you my humble congratulations.

II. Auxiliary verbs used as honorifics with verbs in the second person, or with verbs in the third person when the actions of some exalted personage are spoken of.

Tamafu is a lengthened form of the old verb tabu, "to give," and was originally used as a honorific substitute for that verb. Even at present it has often this force, but it is more commonly a mere honorific in which the meaning "give" can no longer be traced.

Examples of tamafu:—

Wasure-tamafuna.
Sassoku ni kiki-sumi tamahiki.
Tsuki wo mite imijiku nakitamafu.
Oshihe-mairase-sase-tamahikeri.

Please do not forget.
At once granted his request.
Seeing the moon, she wept exceedingly.
He caused him to teach.

Masu (1st conj.) is used as a honorific in the old language, where it is found exclusively in the second or third person. It is much more restricted in its use than tamafu, being only used along with certain verbs. Masu originally meant "to sit," "to dwell." The modern colloquial auxiliary masu is the same word, although its conjugation is different, and it is used indiscriminately with all three persons.

Examples of masu:—

Hanamuke shi ni idemaseri.

He came to give a parting present.
Kakuri-mashi-ki.

He became hidden, i.e., he died.

Ko ha Watarahi ni masu kami nari.

This is the god who dwells in Watarai.

Asobasu, asobasaru, and asobasaruru, from asobu, "to sport," are used as honorifics in the same way as tamafu.

Examples:

On sorohi asobashi, gokigen yoku on toshi kasane—

That you all together have begun a new year in good health—

Go konrei shiubi yoku on totonohi asobasare medetaku zonji tatematsuri safurafu.

I beg to congratulate you on the marriage which you have celebrated so auspiciously in all respects.

In the older language, if a honorific particle is placed before a verb the honorific terminations or auxiliaries are omitted, and vice versa no honorific is prefixed if the verb has a honorific termination or auxiliary. This rule is not observed in the later language.

III. Other auxiliary verbs.

Aru, naru. Aru (有) means "to be," in the sense of "to exist." It is not the mere copula of a proposition like naru (也). Thus, although the two propositions

Kono muma ha shirokari,
Kono muma ha shiroki nari,

are practically identical, the real meaning of the former is "As to this horse, the quality of whiteness exists," while the latter is "This horse is white," nari being nothing more than a copula.

Aru is chiefly used, as in the above example, as an auxiliary joined to adjectives. Its use with verbs to form a perfect tense, and its combinations with some of the commoner teni-woha have been already noticed.

Naru, which is conjugated like aru, is contracted for ni aru.
Here the *ni* is sometimes the locative particle "in," and sometimes the root of an obsolete verb *nu*, "to be." *Naru* as an attributive is abbreviated in the spoken language into *na*, a form which is occasionally used by modern writers.

*Nari* is often used after the attributive forms of verbs and adjectives to form a substitute for the conclusive form. It should be distinguished from *naru*, "to become," which follows the adverbial form of adjectives, and which is conjugated as a regular verb of the first conjugation.

Examples of *aru* and *naru*:

*Chi aru mo, oroka naru mo.* Both those who have understanding and those who are foolish.

*Kore ha Hōrai no yama nari.* This is the mountain Hōrai.

*Kaku nari to shirubeku nan.* You must know that this is so.

*Midzukaragi' wo tokashimuru nari.* It makes the meaning explained of itself.

*Naze nareba—nani nani to nareba nari.* Why is it so?—it is because it is so and so.

*Suru,* "to do." The simple verb may be replaced by the adverbial form followed by *suru*. Sometimes, however, there is a difference of meaning. Thus *yorokobi-te* means "rejoicing"; *yorokobi shite,* "making gala."

*Ururu,* "to get," "to be able," is prefixed in the adverbial form to negative verbs, as in the examples—

*E ihazu.* He is unable to say.

*E nomazu.* He is unable to drink.

*E omohi hanareji.* He will be unable to cease to think of her.

*Suru,* "to do," is here prefixed to negative verbs, as in the examples—

*A noun may intervene, as in the example:—

*E taimen tamawaranu.* I cannot accept an interview

*Kanuru,* "to be unable," is annexed to verbs in the adverbial form.
Example:—

**Yuki-kane safurafu.**

I am unable to go.

*Afu,* "to meet." In many cases, this verb when prefixed in the adverbial form to other verbs has more or less of its original meaning, as *ahi-noru,* "to ride together"; *ahi-miru,* "to see one another"; *ahi-boruru,* "to love one another"; but in the later language it is often used without much meaning, as *natsu ni ahi-nari safurafu toki,* "When it became summer."

**VERBS AS ADVERBS OR CONJUNCTIONS.**

Many words which must be translated in English by adverbs or conjunctions are, in Japanese, verbs or adjectives (*kotoba*). Indeed, as shown in Chap. IV., every verb and adjective has a form in which it is an adverb.

Examples of verbs as adverbs:—

- **Hatashi-te.**  "Ultimately," "eventually."
- **Seme-te.**  "At least."
- **Kaheri-te.**  "On the contrary."
- **Mashi-te.**  "Much more so."
- **Amari**  "Too much."
- **Kahesu-gahesu.**  "Again and again."
- **Nokora-zu.**  "Without exception."

Examples of verbs as conjunctions:—

- **Sō-shite** (lit. "having done so") "and."
- **Shikareba** (lit. "since it is so") "therefore."
- **Oyobi** (adv. form of *oyobu,* "to reach to") "and."
- **Narabi ni** (lit. "in a line with") "and."
- **Tadashi** (adv. form of *tadasu,* "to correct") "but."
- **Aruhiha** (properly *aru ha*) "in some cases," "or."
CHAPTER IX.

SYNTAX.

ORDER OF WORDS IN A SENTENCE.

1. Qualifying words or phrases precede the words which they qualify. Thus:—

(a) The adjective (verb or adjective in attributive form) precedes the noun which it qualifies, as *yoki hito*, “a good man”; *kuru hito*, “the man who comes.”

(b) The adverb precedes the word which it qualifies, as *ito hayaku*, “very fast”; *hayaku kuru*, “to come quickly.”

(c) The noun followed by the genitive participle *no* or *ga* precedes the noun to which it is joined, as *hito no chikara*, “a man’s strength.”

2. The nominative case stands at the beginning of a sentence. *Tsuki ha kagiri naku medetaki mono nari.* “The moon is an immeasurably beautiful object.” To this rule there are numerous exceptions. In comparisons, the object with which the subject of the sentence is compared usually, though not always, precedes it, as in the sentence *Kono yama yori are ha takashi*, “That mountain is higher than this.”

3. The verb (verb or adjective in conclusive form) is placed at the end of the sentence, as in the last example.

The regular order of a sentence is frequently inverted in poetry, the verb appearing in the middle, and the sentence being closed by a noun, a particle, or a verb or adjective in the adverbial or attributive form.
Examples:

Na de fu (for nani to ifu and pronounced najō) ko-kochi sureba, kaku mono omohi taru sama ni te tsuki wo ni tamafu zo — uma-shiki yo ni?

Kokoro aran
Hito ni misebaya
Tsunoōka ga
Shizvoyaki keburi.

The later semi-Chinese prose style affords examples of a similar construction.

Negahaku ha shihō no kunshi kōkiu aran koto wo.

Oloraku ha fugaku no soshiri aran koto wo.
Oloraku ha yo no hito no warahi-gusa to naran koto wo.

4. The case signs are placed after the nouns to which they relate, as koko made, “to this place”; ware no, “mine.”

5. The direct object of the verb precedes it, as kaha wataru, “to cross a river.” In poetry the object is sometimes placed after the verb.

6. A noun governed by a preposition precedes the direct object of the verb, as fune ni kaha wataru, “to cross a river in a boat.”

7. Expressions denoting time precede expressions denoting place, and a general expression precedes one that is more precise. Examples: Itsu made kokoni sumu ka? “Until when do you reside here?” Roku gwatsu nanuka made. “Until the seventh day of the sixth month.”

Because of what feelings do you in this pleasant world gaze upon the moon with the appearance of being so immersed in thought?

I would that I could show to some one who had a heart the smoke from the salt-furnaces of Tsunoōka.

I pray that gentlemen from all quarters will purchase it.

I fear I may incur the reproach of ignorance.

I fear it may become a laughing-stock to the public.
8. Conjunctions and interrogative particles are placed after the word or clause to which they belong, as in the examples, *Ika naru hito ka to tofu, “He inquires what manner of man he is”*; *Ikaga subeki to omofu, “What is to be done? thought he.”*

9. Dependent clauses precede principal clauses.

Example:—

*Uguhisu no*

*Tani yori idzuru*

*Kohe naku ba,*

*Haru kuru koto ha*

*Tare ka shiramashi?*

In poetry this rule is often disregarded.

Examples:—

*Yo wo sutsuru*

*Kokoro ha nawo zo*

*Nakari-keru—*

*Uki wo ushi to ha*

*Omohi shiredomo.*

*Uki wo ushi to ha*

*Heart as yet*

*There is not—*

*That misery is miserable*

*Though I recognize.*

*To abandon this world*

*What though the wind blow*

*That paints the autumn*

*hagi*—*my heart will not*

*wither, for it is not a herb-leaf.*

*Inversions like the following are not unfrequent in the modern semi-Chinese style:—*

*Hisokani kiku—shimbun jōrei issō gem-mitsu wo kuhafuru no gi ari to.*

*We have privately heard that it is under consideration to add a degree of stringency to the Press Laws. We are told that a clever falsehood is inferior to a clumsy truth.*

*Kore wo kiku—kôgi ha ses-sei ni shikazu to.*
In the style imitated from the Chinese, as for instance in official letters, a number of words of frequent occurrence are usually written in the Chinese order, although in reading, the Japanese construction is followed. Thus the verbs motsu 以, itasu 致, seshimuru 令, uru 得, yoru 依 (or 因) in the phrase ni yorite, oku 於 in the phrase ni oite, oyobu 及 are written before the nouns which they govern, the passive termination aruru 被 is written before the verb to which it belongs, ari 有 is put before kore when kore is nominative to it, the negative particle zu 不 comes before its verb, and the adjectives kataki 難, gotoki 如, and beki 可 precede the verbs with which they are compounded. Examples will be found in specimens VII., VIII., and IX. at the end of the volume.


It has been already pointed out (p. 88) that the principal verb of a sentence, i.e., the verb in the indicative mood, or the adjective when it includes the verb "is," is placed at the end of the sentence, and in the conclusive form. To this rule classical* Japanese recognizes certain well defined exceptions, which are stated below. It is difficult to over-estimate the importance of this part of Japanese grammar. Motowori has devoted a work in seven volumes, the Tama no O,† to the elucidation and illustration of this rule and its exceptions.

* The modern language shows a strong tendency to disregard these exceptions and to revert to the simplicity of the general rule. In the present spoken language both rule and exceptions are altogether unknown, and in the modern written language there is so much confusion between the old practice and the new forms to which the language seems tending, that no rule can be laid down. The semi-Chinese style rarely employs constructions where the exceptions required by classical Japanese would be exemplified.

† Tama no O, lit. "the string of jewels" (i.e., the connecting principle of words), a high-flown expression for "syntax."
and other grammarians have followed his example. The
substance of Motowori’s treatise is contained in the following
rules, among which I. and II. are much the most important:—

RULE I. When one of the particles zo, nan (not the
particle nan suffixed to verbs), or an interrogative (ka, ya,
nani, nado, nazo, tare, ikani, ikaga, ikade, idzure, itsu, iku)
occurs in a sentence, the verb or adjective which closes it is
put in the attributive instead of in the conclusive form.

Examples:—

Kore ya waga motomuru
yama naru. This is (if I mistake not) the
mountain of which we are
in search.

Kore zo tama narubeki. It is this which must be the
jewel.

Yama kakusu
Haru no kasumi zo
Urameshiki. This mist of spring which
hides the mountains is
hateful.

Kami yo yori
Iku yo ka henishi?
Fukaku omohi
Sometsu to ihi shi
Koto no ha ha
Itsu ka aki-kaze
Fukite chirinuru?

How many ages have passed
since the age of the gods?
When was it that the autumn
wind blowing scattered
those leaves of speech (i.e.,
words) in which he told me
that his mind was deeply
tinged with love?

Katachi yori ha kokoro nan
masaritaru. Her heart was more excellent
than her beauty.

Most Japanese grammarians include no in the list of
particles which govern the attributive form. The mere
occurrence of no in a sentence, however, does not affect the
final verb or adjective, unless it is actually joined to it. In
such cases the verb or adjective is properly a noun, but as
shown at p. 107, this construction is frequently substituted for
the conclusive form.
Examples:—

*Sasagani no Koromo ni kakari Ware wo tanomuru.*

The spider, clinging to my garment, has turned to me for help.

*No* is here joined not to *koromo*, but to *tanomuru*, so that there is properly no verb in the sentence, *sasagani no tanomuru* meaning properly "the spider's turning for help," not "the spider turned for help."

*Ware wo omofu Hito wo omohanu Mukuhi ni ya?— Waga omofu hito no Ware wo omohanu.*

Is it as a punishment for not loving him who loved me?— He whom I love loves me not.

**RULE II.** When the particle *koso* occurs in a sentence, the verb or adjective which closes it is put in the perfect form instead of the conclusive form.

Examples:—

*Kore koso tama nare.*

It is this, and this only which is the jewel.

*Yone koso yokere.*

It is rice, and nothing but rice, which is good.

*Iro yori mo Ka koso ahare to Omohoyure.*

I feel touched above all by the fragrance more even than by the colour.

*Mi no uki wo Wasure-gusa koso Kishi ni ofure— Ube Sumiyoshi to Ama mo thi-keri.*

Above all things (*koso*) the herb of forgetfulness of one's woes grows upon the bank—well have the fishermen given it the name of *Sumiyoshi* (pleasant to reside in).
Yakezu ba koso, makoto naran to omohi te, hito no ifu koto ni mo makeme.

In case it does not burn, and in that case only, I will consider it genuine, and will comply with the man’s proposal.

A verb has often to be supplied after koso.

Examples:—

_Ahi-min koto wo nomi koso_ (omohoyure).
Chikara aru hito ni te koso (are).

I think of nothing but of our meeting.

He is indeed a powerful man.

The older poems in the _Manyōshū_ have occasionally a perfect without _koso_ or with a _koso_ after the perfect. Even at present a pure Japanese style admits the perfect form in the case of the future particle, notwithstanding that _koso_ may not have preceded it.

Examples:—

_Inishihe mo shika nare koso._

_Even in ancient times thus and thus only was it._

_Ikasama ni_ 
_Omohoshime nes ka?_
Kaha ni “kosu” to ifu koto arame ya ha?

_How has he thought? i.e., what has been his reason? Is it likely that there should be such an expression as “kosu” in speaking of rivers?_

The modern popular style has often an attributive form after _koso._

**Rule III.** If _koso_ occurs in the same sentence with _so, nan,_ or an interrogative, the verb or adjective follows the government of _koso._

Examples:—

_Ohohara ya!_  
_Oshiho no yama mo_

_Oh! Ôhara! Even thy mountain of Oshio,
On this day of all others,
The events of the age of the gods
Will have called to mind.

**Rule IV.** When one of the particles enumerated in Rules I. and II. occurs in a dependent clause, it does not affect either the verb of the dependent or of the principal clause.

Even though I see not thy form when I lie awake in my bed.

It was the appearance of one who waited (thinking) will he (come) to-night.

**Exception.** When the dependent clause is a quotation it is treated as a principal clause, and the verb or adjective which closes it follows the usual government. The reason for this is that the Japanese language has no distinguishing forms to mark indirect narration, and sentences must be repeated exactly as they were originally spoken, preserving of course their original grammar as independent sentences.

**Examples:**

- **Tomo ni koso**
  - *Hana wo mo mime to*
  - *Matsu hito.*
  - *Iku yo ka heshi to*
  - *Tohamashi mono wo.*

He whom I awaited, in order that we might see the flowers together.

They would ask, “How many nights have passed?”

This exception is not invariably observed. In good authors a conclusive form is occasionally found before *to* even when one of the particles enumerated in Rules I. and II. precedes the verb. This construction appears somewhat abnormal, and is no doubt traceable to a notion that “*to*** governs the verb before it in the conclusive form.
Example:—

*Kane no oto ni*
*Ima ya akenu to (omohite).*

At the sound of the bell,
"Hath day now broken?"
(thought I).

*Nagamureba*
*Nawo kumo fukashi—*
*Mine no shirayuki.*

When I looked out, the cloud of night was still deep over the white snow of the mountain-peaks.

Where *to* is not the mark of quotation, as in *to mo*, the verb preceding it is unaffected by the particles in the clause with which it terminates.

Example:—

*Asasa koso*
*Hito ha miru to mo.*

Even though men should see its shallowness.

**RULE V.** *Ya* at the end of a clause does not affect the form of the verb or adjective which precedes, but at the end of a dependent clause, it governs the verb or adjective of the principal clause in the attributive form.

Examples:—

*Hototogisu*
*Konoha gakure no*
*Kohe ha kikoyu ya?*
*Kurenai ni*
*Shiworeshi sode mo*
*Kuchi hatenu—*
*Arabaya hito ni*
*Iro no misubeki.*

Can I hear the cry of the *hototogisu* hidden among the leaves of the trees?

My sleeves that once hung down scarlet are now utterly decayed—if only their former colour remained, there is one to whom I would show it.

**RULE VI.** *Ka, kana,* and *zo,* at the end of a sentence, govern the verb or adjective which precedes in the attributive form.*

* In these cases the verb or adjective is really a noun. *Ka and kana* are equivalent to *aru ka,* *aru kana,* and the verb *aru* is understood after *zo.*
Aru ka: naki ka?  
Is there (or) is there not?
Nigori ni kaho mihenu zo.  
In the muddy water my face cannot be seen.

In poetry, sentences are often met with which do not end in a verb or adjective in the conclusive form, notwithstanding that they contain none of the particles enumerated in Rules I. and II. These cases will generally fall under one of the following heads.

(a) An inversion of the ordinary construction has taken place, as in the examples quoted above, p. 171.

(b) A verb or adjective is understood which may be supplied from the context.

Examples:—

Toki shiranu  
Yama ha Fuji no ne.  
The mountain which knows not time is the peak of Fuji.

Here nari is to be supplied after ne.

Aratama no  
Toshi tachi-kaheru  
The thing which is more excellent than the morn of the new year when it comes round again is the note of the uguisu.

Ashita yori  
Masaruru mono ha  
Nari is again to be supplied at the end of this sentence.

Uguhisu no kohe.

Aki hagi ni  
Nihoreru waga mo  
If I might only take hold of the towing-robe of thy boat, (I care not) even though I wet my garments steeped in the odour of the autumn hagi.

Nihoheru ivaga mo  
Kimi ga mifune no  
Tsuna shi tori teba

In this sentence there is an inversion of the ordinary construction, and some such word as kamahazu, "I care not," has to be supplied.
Akatsuki no
Kane no kohe koso
Kikoyu nare—
Kore wo iri-ahi to
Omohamashikaba.

It is none other than the sound of the bell of day-dawn that we hear—if we could only fancy that it was that of night-fall (it would be pleasant).

(c) The whole sentence has the force of an exclamation.

Examples:—

Tohoku areba
Wabi te mo aru wo—
Sato chikaku
Ari to kiki tsutsu
Minu ga subenasa!

Furu yuki no
Mi no shiro-goromo
Uchi-ki tsutsu
Haru ki ni keri to
Odorokarenuru!
Idzure ka hashi to
Toheda kotahenu!

If thou were far from me, I might wait in patience, but (wo) Oh! the helpless misery of not seeing thee while hearing that thou art near my dwelling-place!

Whilst putting on my clothes white as the falling snow, (imagine) my surprise to find that spring had come!

I inquire, Where is the bridge?
But alas! no answer!

These sentences are not statements of fact; they merely picture to the mind a state of things without making any assertion respecting it.

OTHER RULES OF SYNTAX.

I. When a suffix is common to a number of nouns it is placed after the last only.

Examples:—

Oya kiidai niobó wo sutete niguru.

To run away abandoning one’s parents, brother and sister and wife.
II. When an inflection is common to two or more inflected words, it is put with the last of the series only, all which precede being put in the adverbial form.

Examples:—

Ayashiku uruwashiku medetaki mono nari.
Kate wo tori, hayaku tsutsume.
Chi sake, yama ochi-iri, kaha sakashima ni nagaru.

It is a wonderful, graceful, and beautiful object.
Take the provisions, and make them into a parcel quickly.
The earth gapes, mountains collapse, and rivers flow backwards.

Here sake and ochi-iri are adverbial forms put instead of the conclusive forms saku and ochi-ru, the last verb only of the series, viz., nagaru, retaining the inflection of the conclusive form.

Dorogaha ni shōzuru ha niku akaku, abura ohoshi.
Kehashiku takaki tokoro.

As to those which are produced in muddy streams, their flesh is red and their fat plentiful.
A steep and high place.

In this phrase, both kehashiku and takaki are epithets of tokoro, but, by the rule above stated, only the last—viz., takaki—takes the appropriate inflection, i.e., that of the attributive form.

Exception. If two adjectives qualify different parts of the same noun, both are put in the attributive form, as in the example yukiki no mono takaki iyashiki wo ihazu, yobi-atsumu, "He called together the passers-by without respect of highness or lowness of rank."

III. Adjectives used as interjections are placed in the root form.
Examples:—

<table>
<thead>
<tr>
<th>Japanese Phrase</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ana u!</td>
<td>How miserable!</td>
</tr>
<tr>
<td>Ana kanash!</td>
<td>How lamentable!</td>
</tr>
<tr>
<td>Kanashi na!</td>
<td>How lamentable!</td>
</tr>
<tr>
<td>Ajikina ya!</td>
<td>How tiresome!</td>
</tr>
</tbody>
</table>

IV. There are no grammatical forms to distinguish indirect from direct narration. A speech is reported without any change further than the addition of the particle to, “that.” Thus the speech ware ha shirazu, “I do not know,” if repeated by another person is repeated without change, as, for instance, ware ha shirazu to mafusu, “He said he did not know.”

V. An interrogative at the beginning of a sentence is accompanied by ka, not ya, at the end. This rule is often disregarded by modern writers.

VI. The nominative case is often placed absolutely, i.e., without a verb. Ex.: Okina miko ni mafusu yó, “The manner of the speech of the old man to the Prince.”

VII. The genitive case sometimes dispenses with the particles no or ga, as hototogisu kohe, “The cry of the hototogisu.”

VIII. The particle to, “and,” is often omitted, as asa yufu, “morning and evening.”

KEN-YO-GEN.

The ken-yo-gen is a species of pun. An example in English is found in Thackeray’s novel The Newcomes where he speaks of the teapot presented to Mr. Honeyman by the devotees attending his chapel as the “devoteapot.” Here the syllable “tea” stands at the same time for the last syllable of “devotee” and the first syllable of “teapot.” This is a very common ornament of style, not only in poetry, but in the more adorned passages of prose compositions. The severer taste of the old classical authors rejects the ken-yo-gen. It is seldom found in the Manyôshû.

Ex.: Ikitaki kokochi naku bakari, “Having no desire to
live, and doing nothing but weep.” Here naku must be taken twice. The first time it is the negative adverb “not,” the second it is the verb “to weep.”

Namida no kawaku ma mo naki-kurasu, “She spent her time in weeping, there being no interval in which her tears might dry.” In this sentence naku, “not,” must be supplied from naki, the root of naku, “to weep.”

Yo no naka wo O village of Ohohara! Still
Somuki ni to te ha there are many sorrows for
Koshikadomo me, though I have come
Naho uki koto ha hither to avoid the world.
Oho-hara no sato.

In the last example ohoshi, “many,” has to be supplied from Ohohara, the name of a village.
CHAPTER X.

PROSODY.

Metre. Japanese poetry has neither rhyme, assonance, nor quantity. It is not marked by a regular succession of accented syllables, as in English, and is only distinguished from prose by metre. Broadly speaking, all Japanese metre consists in the alternation or mixture of feet, or rather lines (句) of five and seven syllables. Lines of three, four, six, and eight syllables may be found in the oldest poetry, and in modern popular verse the metre is far from regular, but these variations are not intentional, and in singing or chanting, the proper length of the lines is preserved. There is no Japanese metre into which lines of other than five and seven syllables are regularly admitted.

Each kana counts as a syllable, including ń final, which was originally ńu, and is not unfrequently written so in poetry. Chinese words are not admissible in classical poetry, but in the modern popular poetry, where Chinese words do occur, the same rule holds good. リョウコク (Riō-koku) for instance counts as five syllables, ボンナ (bon-nô) as four.

The end of a line must also be the end of a word.

Tanka or mijika-uta, i.e., “short poetry,” so called to distinguish it from naga-uta, or “long poetry,” is by far the commonest Japanese metre, and when the general term uts is used, it is this metre which is commonly meant. It consists of five lines of five, seven, five, seven and seven syllables, or thirty-one syllables in all. There is a pause between the third and fourth lines, the former part being called the kani no ku, the latter the shimo no ku. This division usually coincides with a break in the sense.
Each verse of thirty-one syllables is an entire poem.

Examples of *tanka*:

**THE MOON.**

*Nubatama no*  
*Yo wataru tsuki wo*  
*Omoshiromi—*  
*Waga woru sode ni*  
*Tsuyu zo ori ni keru.*

Whilst enjoying the sight of the moon crossing the dark night — On the sleeves of me waiting, there has descended the dew.

**LOVE IN A SHOWER.**

*Wag’ imoko ga*  
*Aka-mo no suso no*  
*Hidzuchi nan*  
*Kefu no kosame ni*  
*Ware sahe nure na.*

Let me too be drenched with the fine rain of to-day, which is doubtless wetting the skirts of my love's crimson raiment.

**LEAVING HOME.**

*Idete inaba*  
*Nushi naki yado to*  
*Narinu to mo,*  
*Nokiba no mume yo*  
*Haru wo wasuruna.*

When I am gone,  
Though my dwelling become tenantless,  
Do not thou, O plum-tree by the eaves! forget the spring.

*Renka* is where one person composes part (commonly the second part) of a *tanka*, the remainder being added by some one else.

*Kiōka*, or "mad poetry," is a modern and vulgar kind of poetry, composed in the old classical metres, especially *tanka*. It differs from classical poetry by admitting words of Chinese derivation, and in being much less choice in its diction and subject-matter. It will be seen from the following examples that it deals largely in punning and plays upon words:—
LOVE IN A SMITHY.

Kaharaji to
  Tagahi ni kitahe
Ahi-dzuchi no
  Suhe ha fuigo no
Fû-fu to zo naru.

The pair of sledge-hammers having tempered each other
to eternal constancy, become at last the bellows’
} puff-puff.
} husband and wife.

There is here a pun on fû-fu, which is an onomatopoetic word for the puffing sound of bellows, and may also mean “husband and wife.”

IS MY LOVE THE THUNDER-GOD.

Misometsuru
  Hito ha jiu ku ka
Hatata kami
  Narihira sama ka
Hikaru Genji ka?

Is the man whom I love nineteen or twenty?
Or the Thunder-God?
Or is he Narihira, or Hikaru (bright) Genji?

From hatata kami, “the Thunder-God,” there is understood hatachi ka, “Is he twenty?” Narihira and Genji are names of beautiful youths, as we might say Apollo or Adonis.

Kami-nari (end of third line and beginning of fourth) also means “thunder,” and Hikaru, one of the names of Genji, is inserted, because the root of the verb hik, “to be bright,” is the second part of the word inabikari, “lightning.”

ARDENT LOVE.

Mono omoheba,
  Kaha no hanabi mo
Waga mi yori
  Pon to idetaru
Tama ya to zo miru.

Thinking of my love, the very fire-works over the river seem as if they were balls issuing with a bang from my own body.

Naga-uta or chô-ka, i.e., “long poetry.” Next to tanka, the commonest classical metre is naga-uta. Some of the best poetry which Japan has produced is in this metre. It con-
sists of a series of couplets of lines of five and seven syllables, the end of the poem being marked by an additional line of seven syllables, thus:

---
---
---
---
---
---
---
---
---
---
---
---
---

Two additional lines of seven syllables are sometimes found instead of one.

The following specimen of *naga-uta* is from the *Manyōshiū* (vol. vi. fol. 55, of Riakuge edition).

**IN PRAISE OF THE PALACE OF FUTAGI.**

\[
\begin{align*}
Waga \text{ ohokimi} & \mid kami \text{ no mikoto no,} \\
Takashirasu & \mid Futagi \text{ no miya ha,} \\
\text{Momoki nasu} & \mid yama \text{ ha kodakashi,} \\
\text{Ochi-tagitsu} & \mid se \text{ no } to \text{ mo kiyoshi:} \\
\text{Uguhisu no} & \mid ki-naku harube ha, \\
\text{Ihaho ni ha} & \mid yama-shita hikaru, \\
\text{Nishiki nasu} & \mid hana saki wowori; \\
\text{Sa whoshika no} & \mid tsuma yohu aki ha, \\
\text{Amagirafu} & \mid shigure \text{ wo itami,} \\
\text{Sanidzurafu} & \mid momiji chiri-tsutsu, \\
\text{Yachi tose ni} & \mid are-tsugashi-tsutsu, \\
\text{Ame no shita} & \mid shirashimesan to— \\
\text{Momo yo ni mo} & \mid kaharubekaranu \\
\text{Ohomiya-dokoro.}
\end{align*}
\]

By the palace of Futagi,
Where our great King
And divine lord
Holds high rule,
Gentle is the rise of the hills,
Bearing hundreds of trees,
Pleasant is the murmur of the rapids,
As downward they rush:

So long as in the spring-time,
(When the nightingale comes and sings)
On the rocks
Brocade-like flowers blossom,
Brightening the mountain-foot;

So long as in the autumn
(When the stag calls to his mate)
The red leaves fall hither and thither
Wounded by the showers—
The heaven beclouding,

For many thousand years
May his life be prolonged
To rule over all under heaven
In the great palace
Destined to remain unchanged
For hundreds of ages.

_Hanka or kaheshi-uta._ The _naga-uta_ is usually followed by one or more _tanka_ of the ordinary length of thirty-one syllables. These are called _hanka_. They sometimes contain the principal idea of the poem which precedes in a short, pithy form, and are at others employed as a sort of poetical save-all to utilize any scrap of imagery which it has been inconvenient to include in the _naga-uta_ itself. The _naga-uta_ quoted above is followed by five _hanka_, the first of which will serve as a specimen:—
Idzunigahara
  Yuku se no midzu no
Taheba koso—
  Ohominya-dokoro
  Utsurohi-yukame!

When the flowing waters of
  the rapids of the river
Idzumi fail—then, and not
  till then, may our great
  palace suffer change!

The hanka is occasionally not a tanka, but a sedôka. Sedôka consists of six lines, of five, seven, seven, five, seven, and seven syllables (5, 7, 7, 5, 7, 7), i.e., it is a tanka with an additional line of seven syllables inserted between the second and third lines. The pause in sedôka is after the third line. It is a characteristic of this metre that the last line usually contains a repetition of some word or phrase in the earlier lines.

Examples of sedôka:

LOVE IN ABSENCE.

Ikenobe no
  Wo-dzuki no moto no
Shinu na kari so ne
Sore wo dani
  Kimi ga katami ni
Mi tsutsu shinuban.

Oh! cut not the bamboo
  grass at the foot of the
little elm tree by the pond
  side. If naught else is left
to me, I would bear (my
loneliness) looking upon it
as a memento of thee.

PITY FOR THE LABOURER.

Haru hi sura
  Ta ni tachi-tsukaru
Kimi ha kanashi mo—
Waka kusa no
  Tsuma naki kimi
Ta ni tachi-tsukaru.

I pity thee that thou be-
comest weary in the rice-
field even on this spring
day; (I pity thee) that,
having no youthful spouse,
thou becomest weary in
the rice-field.

Hokku, as its name indicates, is the first part of a verse of
tanka. It consists of three lines of five, seven, and five
syllables, or seventeen syllables in all. The modern varieties
of poetry known as *haikwai uta* and *senriu* are chiefly composed in this metre, although the number of syllables is occasionally exceeded. As in the case of *tanka*, each *hokku* is an entire poem.

Examples of *hokku*:

**FUJI CONCEALED IN A MIST.**

*Kiri no umi*

*Idzuko he Fuji ha*

*Shidzumi nuru?*

Into a sea of mist whither hath Mt. Fuji sunk?

**OLD AGE.**

*Hito ni koso*

*Toshi ha yori nure*

*Haru no kusa!*

It is only man who becomes aged, Oh thou grass of spring!

**THE SUMMER SHOWER.**

*Yufudachi ya*

*Ta wo mi-meguri no*

*Kami naraba.*

Oh! if the summer shower were only a god who should make his round of visits to the rice-fields.

The last verse is an acrostic on the word *yutaka*, "wealth" or "prosperity."

**IRREGULAR VERSE.**

The four kinds of metre described above are the only regular metres known in Japanese poetry. To the first three of these, viz., *tanka*, *naga-uta*, and *sedōka*, belongs all poetry recognized as classical. The admirers of *haikwai uta* claim for it a quasi-classical character; but it is objected, with much reason, that nothing which deserves the name of poetry can well be contained in the narrow compass of a verse of seventeen syllables.

There remains a large quantity of popular poetry which cannot be reduced to any regular metre. It is, however, distinguishable from prose by a more or less regular alternation of lines of five and seven syllables. The character of the
versification of some of the principal varieties will be seen from the following specimens.

Saibara is a kind of popular lyrical poetry of considerable antiquity. The following drinking-song may be given as a specimen:

7 Sake wo taubete
5 Tabe-yeute
7 Tanto korin so (ya!)
5 Maudekuru
7 Na yorobohi so
5 Maudekuru
Tanna tanna
Tariya ranna
Tari chiri ra.

Drinking sake,
Drinking till we’re drunken,
Then let us be right sober!
As we come along
Steady! no staggering!
As we come along
With our tanna tanna
Tariya ranna
Tari chiri ra.

Ya, in the third line, is an interjection, which in this kind of poetry does not count in the metre.

Kagura is also of considerable antiquity. As its name indicates, it was sung at the Shintō festivals. What is now known as kagura is dancing only, unaccompanied with singing.

BOAT-SONG.

I.

5 Shinagatori
7 Ina no minato ni (aizo!)
5 Iru fune no
7 Kaji yoku makase;
7 Fune katabukuna—
7 Fune katabukuna.

Manage well the helm of the boat in the grebe-haunted harbour of Ina.
Let her not heel over,
Let her not heel over.

II.

5 Wakakusa no (ya!)
7 Imo mo noritari (ya!)
(Aizo!)
7 Ware mo noritari (ya!);
7 Fune katabukuna!
7 Fune katabukuna.

My young wife
Is on board,
And I too am on board;
Let her not heel over,
Let her not heel over.
It will be seen that, if stripped of interjections and repetitions, the first of these stanzas is a verse of tanka, and the second a verse of tanka wanting the third line. A large proportion of kagura are tanka more or less disguised in this way.

Utahi. Japanese dramatic works are composed partly in prose and partly in verse. The speeches of the dramatis personae, which are declaimed by the actors on the stage, are in prose, but these are always connected by a thread of narrative (as was, to some extent, the case in the older English drama) which is in verse and is chanted by a chorus. It is this latter part which is termed utahi. The Japanese have two kinds of drama, the more ancient of which is called nó. The nó are short dramatic sketches, mostly of a religious character, and occupy a position in Japanese dramatic literature corresponding to that held by the "mysteries" in Europe. The following specimen of this kind of poetry is taken from a nó called Hakurakuten. The principal personage having announced that he has been commissioned by the Emperor of China to spy out the intelligence of the inhabitants of Japan, the chorus strikes in and thus describes his voyage:

7 Fune kogi-idete
5 Hi no moto no
5 Hi no moto no
4 Sonata no
7 Kuni wo tadzunen.
5 Tōkai no
7 Namiji haruka ni
5 Yuku fune no
5 Yuku fune no
7 Ato ni iru hi no
5 Kage nokoru
7 Kumo no hatate no

Oaring forth his ship,
He would visit the land
Of the quarter
Of the rising of the sun,
Of the rising of the sun.
As she sails,
As she sails
Far over the wave-path
Of the Eastern sea,
Behind her sets the sun,
O'er her is the void of heaven
Where the cloud-banners
Amatsu sora—
Tsuki mata idzuru
Sonata yori
Yama mihesomete
Hodo mo naku
Nippon no chi ni mo
Tsuki ni keri,
Tsuki ni keri.

The following specimen of *utahi* is from a modern play called ‘Ishikawa Goyemon.’ It is a description of the preparations for boiling alive the celebrated robber of that name.

Shioki no basho ha
Shichi jō gahara ;
Ni chō yo hō ni
Kaki yuki-mahashi,
Uchi ni tatetaru
Nukimi no yari—
Kanahe ni suheshi
Oho-gama ha
Jigoku no seme wo
Kono yo kara
Mi ni atsumarishi
Gunjiu no naka
Saki wo harafute
Hayano Yatōji
Iwaki Tōma mo
Ahi-yaku ni
Ihi-tsukerarete
Zehi naku mo
Shōgi ni kakaru
Ato yori mo

Are still bright with his radiance—
And now the moon comes forth;
On the same quarter
Mountains are first descried;
Ere long
Even at the land of Japan,
He hath arrived,
He hath arrived.

The place of execution is the bed of the river (Kamo) in the seventh division (of Kiōto): for 240 yards on all sides a fence has been tied around: within, the upright spears with naked points, and the great caldron mounted on an iron tripod! Clearing his way before him through the multitude which has assembled to see from this world the tortures of hell, comes Hayano Yatōji. Along with him Iwaki Tōma, appointed to be his colleague, reluctantly takes his seat on a camp stool.

From behind them Hiōbu,
The following is a specimen of the popular lyrical poetry of the present day:

I.

Vain has been the dream
In which I thought that we met;
Awake, I find myself again
In the darkness
Of the wretched reality.
Whether I try to hope
Or give way to gloomy thought
Truly for my heart
There is no relief!

II.

If this is such a miserable world that I may not meet thee,
Oh! let me take up my abode
Deep in the far mountains
And deeper still
In their furthest depths,
Where, careless of men's gaze,
I may think of my love.

It will be observed that the metre of the above differs only slightly from naga-uta.

ELISION.

In Japanese poetry, elision may consist either in dropping
the final vowel of a word before the initial vowel of the next, or in taking away the first vowel of a word after the final vowel of the one preceding. Thus we have wag’ imoko for waga-imoko, but kikanu hi’ maneku for kikanu hi amaneku.

Elision is optional, except when two vowels come together in different parts of a compound, in which case it is compulsory. For instance, midzu-umi, “a lake,” can never count as four syllables in poetry. It must be read midz’ umi.

Elisions are sometimes expressed in writing, but oftener they are left to the discrimination of the reader.

The vowel e cannot be elided.

Tsuiku, i.e., opposite or corresponding lines. This is a frequent ornament of Japanese naga-uta. It consists of a parallelism of meaning or construction in two consecutive or sometimes alternate lines or stanzas. Hebrew and Chinese poetry afford numerous examples of it, and even in English poetry it is not unfrequently met with. The following lines from Longfellow’s ‘Hiawatha’ are tsuiku:—

“Ye who love the haunts of nature,
{ Love the sunshine of the meadow,
{ Love the shadow of the forest”—

and again:—

{ “Filled the marshes full of wildfowl,
{ Filled the river full of fishes.”

A more elaborate kind of parallelism is exemplified in the poem entitled ‘Seaweed,’ by the same author.

The following example is from the naga-uta in the Man- yôshü:—

CONSTANT LOVE.

Miyoshinu no | Mikane no take ni
{ Hima naku zo | ame ha furu tofu (for to ifu)
{ Tokijiku zo | yuki ha furu tofu
{ Sono ame no | hima naki ga goto
{ Sono yuki no | tokijiku ga goto
Hima no ochizu | ware ha zo kofuru
Imoga tadaku ni.
On the peak of Mikane in Miyoshinu,
It is said that the rain falls unceasingly,
It is said that the snow is ever falling:
Like that rain which never ceases,
Like that snow that is ever falling,
Without intermission do I long
For thy charms.

MAKURA-KOTOBA.

Makura-kotoba, called also kamuri-kotoba or okoshi-kotoba, are a peculiar feature of Japanese poetry. They are ornamental epithets or phrases resembling in some degree the Homeric epithets of persons and places, but of a still more conventional character. Each makura-kotoba is prefixed to a few words or phrases only, and, on the other hand, the number of makura-kotoba which can be applied to the same words seldom exceeds three or four. What marks even more plainly their conventional character is the circumstance that when a word to which a makura-kotoba belongs has several meanings or applications the makura-kotoba may be applied to it in all, however meaningless or inappropriate it may be. Isanadori, "whale-catching," for instance, is an epithet of umi, "the sea"; but it is also freely applied to inland lakes, such as the lake of Ômi (Lake Biwa), where, of course, no whales are to be found. In very many cases the word to which the makura-kotoba belongs must be taken in one sense with it, and in another with the rest of the sentence. This is the figure already described under the name Kenyôgen. [See p. 182.] Thus, in a poem about the town of Akashi it has the epithet tomoshibi no, "of the light," because akashi also means "to throw light upon." Makura-kotoba are not invariably of the nature of adjectives. Some are the direct or indirect complements of verbs prefixed to them as a sort of ornamental introduction. In Imo ga me wo Misome no saki, the makura-
kotoba, *imo ga me wo,* "thine eyes," is the accusative case governed by the verb *misome,* "to see for the first time," which is to be supplied from *Misome no saki,* "Cape Misome."

*Makura-kotoba* almost invariably consist of five syllables, and even when they are of three, four, or six, as is sometimes the case, they always constitute the first line in *tanka,* or the first line of a couplet in *naga-uta.*

The *makura-kotoba* are one of the principal difficulties of the old poetry. They are in many cases remnants of the form of the language which existed prior to any written literature, and their derivation, meaning, and grammatical construction are often obscure.*

Examples of *makura-kotoba:* —

* Nubatama no yo.  
  Black night.  [*Nubatama* is the name of a black berry.]

* Ihe tsu dori kake.  
  The bird of the house, the cock.

* Ashi ga chiru Naniha.  
  Naniwa, where the reeds are scattered.

* Imo ga te wo Toroshi no ike.  
  The pond of *taking* my love's hand.

* Wag’imoko ni Ahaji no shima.  
  The island of *I shall not meet* my love.

In the last two examples *Toroshi* and *Ahaji* are *ken-yō-gen.* From *Toroshi* is understood *toru,* "to take," and *Ahaji,* besides being the name of a place, also means "I shall not meet."

* Ahajima no aharedo.  
  Untranslatable.

Here the first two syllables of *aharedo,* "though I meet," suggest *Ahajima,* the name of an island, which is accordingly installed as a *makura-kotoba* without the slightest regard to meaning.

* The student of Japanese poetry is recommended to provide himself with the dictionary of *makura-kotoba* called *Kanjikō,* and its supplement, *Kanjizokuchō.*
Yamabuki no
  Nihoharu imo
Kakitsubata
  Nihoharu imo.

No, as in the first of these examples, often means "like" in makura-kotoba, and is often omitted, as in the second example.

Wada no soko
Oki tsu fukami.

Arare furi
Kashima no saki.

Arare furi is brought in here as a makura-kotoba, not in the least because Cape Kashima is noted for hail-storms, but because Kashima suggests kashimashiki, "noisy," which is a good epithet for a hail-storm. Ordinary syntax would have required arare furu.

Joka, or "introductory verse," is a more extended kind of makura-kotoba.

Example:—

Adzusa yumi | te ni tori mochite
Masurawo no | satsuya tabasami
Tachimukafu | Taka-mato-yama ni
Haru nu yaku, &c.

The spring-moors are burning on the hill of High-target, opposite which one stands with adzusa bow in hand and the warrior's trusty arrows.

Here the poem really begins at Taka-mato-yama, all that precedes being only an epithet of mato, "target," taken from the name of the mountain.
APPENDIX.

SPECIMENS OF JAPANESE.

I. PROSE PASSAGE FROM 'KOJIKI.'
II. POETRY FROM KOJIKI.
III. POEM FROM 'MANYÔSHIU.'
IV. PASSAGE FROM 'TAKETORI MONOGATARI.'
V. PASSAGE FROM 'TAMA NO ARARE.'
VI. PASSAGE FROM 'HAKKENDEN.'
VII. MEMORIAL.
VIII. OFFICIAL LETTER.
IX. PRIVATE LETTER.
I.

VERSION IN ROMAN LETTERS.


TRANSLATION.

Hereupon (the god Izanagi) wishing to see face to face his wife the goddess Izanami, went after her to the country of Yomi. So when she came out to meet him from the palace-door, the god Izanagi thus addressed her and said: "My dear wife! the country which thou and I have made is not yet finished; therefore come back." Hereupon the goddess Izanami said: "How lamentable! By thy not having
come sooner, I have eaten of the cooking-pots of Yomi. Nevertheless, as I reverence the having entered here of thee, my beloved husband, I will return. But I will in the first place discuss it fully with the god of Yomi. Do not thou look upon me.” Having thus spoken, she returned within her palace, but her stay being very long, he was unable to wait. He broke off one of the end-teeth of the many and close-toothed comb which was stuck in the left bunch of his hair and making a light, he entered and looked. Maggots had bred and she was putrefying. On her head there sat the great-thunder; on her breast, the fire-thunder; on her belly, the black-thunder; on her groin, the cleaving-thunder; on her left hand, the young-thunder; on her right hand, the earth-thunder; on her left foot, the rumbling-thunder; on her right foot, the lying-thunder. In all, eight kinds of thunder-gods had been produced and were there.

Notes.

This is an extract from the Kojiki, one of the oldest monuments of Japanese literature. Its value to the student of the language is, however, much lessened by the fact that it has been written in Chinese characters in such a way as to render the original Japanese words extremely difficult to ascertain. Motowori’s attempt to restore the Japanese as it was read is shown in the katakana to the right of the Chinese characters, but there are many places where his version cannot possibly be correct, and it is impossible to accept it unreservedly as genuine Japanese of the period when the Kojiki was written. It will be observed that the Chinese order of the sentences is followed in the original text.

Nearly all the Chinese characters in this work are mana, i.e., they have an ideographic value, the principal exceptions being proper names, lines of poetry, and words for which the writer apparently could find no convenient Chinese equivalent.

1 Imo means in the old literature either younger sister or wife. It contains the root mo, “woman.”—2 Izanami. The characters for this word are kana.—3 Mimaku, “the seeing.” Mimaku is a noun governed in the accusative case by omohoshite.—4 Yomo tsu kuni. Tsu is the old genitive particle. Yomo or yomi, “Hades,” probably connected with yoru,
Night.—Ide-mashi-ki. There is only one Chinese character, viz, 往, for this. 往, however, represents only ide, and the remainder is a conjecture of Motowori's. The honorific words such as masu, tamafu, mi, &c., and the suffixes are for the most part not in the original, and have been introduced by Motowori on his own authority.— Utusukushi-ki, in the old language, "beloved"; in the later language, "lovely," "pretty."—Aga, archaic for waga.—Nanimo for na no imo, "thou, my wife," na being an old word for "thou."—Are, archaic for ware.—Minashi, an old word for "thou."—Tsukurorishi, perfect of tsukuru, "to make," with shi, the attributive form of the past particle.—To nori-tamahi ki. All this is Motowori's, and is not found in the original. Noru is an old word meaning "to say."—He-guhi. Motowori says that he means "a cooking place." Guhi is the root of kusu, "to eat," with the nigori.

Shitsu. Tsu is the conclusive form of the particle tsuru. There is nothing for it in the original.—Nase is the masculine of nanimo mentioned above. Se is "elder brother," or "husband." The characters for nase are kana.—Wo after kaherinan is not in the original. Its force is given in the translation by "but."—A, archaic for ware, "I."—Nuchi ni is for no uchi ni.—Mi-midzura. Midzura is in kana.—Yutsu is for i-ho-tsu, i.e., "five hundred," put here for "a large number."—Tsumu is connected with tsumu, "to pack close."—Wo-bashira, lit. "male-post," the large tooth at the end of the comb.—Uji takare tororogite. Apparently the writer was at a loss how to express this in Chinese, and consequently had recourse to kana.—Migiri, archaic for migi.
夜久毛多都伊豆毛夜幣賀岐
都麻碁微爾夜幣賀岐都久流
曾能夜幣賀岐表
This line of poetry is taken from the *Kojiki*. It is said to be the earliest example of *tanka*, and dates probably from the sixth or seventh century A.D. It shows how Japanese was written before the invention of *Katakana* and *Hiragana*. The Chinese characters used here have all a phonetic value. The *Katakana* are an addition by a later editor.

**VERSION IN ROMAN LETTERS.**

Ya-kumo\(^1\) tatsu:
Idzumo\(^2\) ya-he-gaki;
Tsuma-gomi\(^3\) ni
Ya-he-gaki tsukuru:
Sono ya-he-gaki wo!

**TRANSLATION.**

Many clouds arise:
On all sides they form a manifold fence:
For the husband and wife to retire within
They have formed a manifold fence:
Oh! that manifold fence!

**Notes.**

It was the custom in ancient Japan to prepare a special hut for the consummation of a marriage. When Susanowo (the Rainstorm God) wedded Inada Hime (the Rice-field Goddess) the clouds gathered round on all sides to form such a hut for them.

1 Ya is the same root which is also found in *yatsu*, "eight." It is here put generally for a large number.—\(^2\) *Idzumo*. Motowori derives this word as the name of a province from *ide-kumo*, i.e., "the clouds which come forth." *Idzumo* is really equivalent to *idzuremo* or *doremo*, "each," i.e., "on each hand." There is no doubt an allusion to the name of the province Idzumo.—\(^3\) *Tsuma-gomi*. Another reading is *tsuma-gome*, i.e., the transitive form instead of the intransitive. This would mean "to shut up my wife or the husband and wife in," *tsuma* being applicable to both sexes in the old language, and not confined to either number.
春日之霞
時雨
堅奥釣鰤
　雪
墨古之岸爾出居
及七日家爾毛不来而
釣船之得乎良布見者
海界乎遇而榜行爾
古之事専
所念
海若
神之女
雨

水江之浦
鳴鳥
之江
伊許
講
致
雨
| あひかうる |
| にえのし |
| おんたけ |
| つゆ |
| ちゅう |
| しん |
| にかん |
| いわし |
| まれ |
| うけ |
| にた |
| しし |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
| しゅう |
父母を事に告良比此話

如明日吾者来南登曾已良久雨堅目師事手

言家禮姿妹之始久墨吉爾還来而

常世邊爾復愛米而

家見跡宅毛見金手

里見跡里毛見金手
Cloud 之 自 箱 出 而
常 世 遠 棵 引 去 者
此 管 手 關 而 見 手 齒
反 側 足 受 利 四 管
如 本 來 家 者 将 有 登
信 之 使 て な 走 か
叫 神 振
ま も で い つ
こ い も し や
Ham no hi no | kasumeru toki ni
Suminohe no | kishi ni ide-ite
Tsuri-bune no | tayutafu¹ mireba
Inishihe no | koto zo omohoyuru.
Midzunoe no | Urashima no ko ga
Katsuwo² tsuri | tai³ tsuri-hokori
Nanuka made | ihe ni no kozute
Unasaka⁴ wo | sugite kogi-yuku ni⁵
Watadzumi⁶ no | kami no wotome ni
Tamasaka ni | i-kogi-mukahite
Ahi-kagarahi | koto narishikaba
Kaki-musubi | toko-yo ni itari
Watadzumi no | kami no miya no
Uchi no he no | tahe naru tono ni
Tadzusahari | futari iri-ite
Oi no sezu | shini no sezu shite
Tokoshihe ni | arikeru mono wo
Yo no naka no | shiretaru hito no
Wag’imoko ni | norite kataraku—
“Shinara”¹ ha | ihe ni kaherite
Chichi haha ni | koto⁸ wo no norahi⁹
Asu no goto | ware ha kinan” to
Ihi-kereba | imo ga iheraku—
“Tokoyobe ni | mata kaherî-kite
Ima no goto | ahan to naraba
Kono kushige | hirakuna yume”¹⁰ to
Sokoraku ni | katameshi koto wo
Suminohe ni | kaherî-kitarite
Ihe miredo | ihe no mi-kanete
Sato miredo | sato no mi-kanete
When the days of spring were hazy,
I went forth upon the beach of Suminoe,
And, as I watched the fishing-boats rock to and fro,
I bethought me of the tale of old:
(How) Urashima of Midzuno,e,
Proud of his skill in catching the katsuwo and tai,
For seven days not even coming home,
Rowed on beyond the bounds of the ocean,
Where with a daughter of the god of the sea
He chanced to meet as he rowed onwards.
When with mutual endearments their love had been crowned,
They plighted their troths, and went to the immortal land,
Where hand-in-hand both entered
Into a stately mansion within the precinct
Of the palace of the god of the sea,
There to remain for everlasting,
Never growing old, nor ever dying.
But this was the speech which was addressed to his spouse,
By the foolish man of this world—
"For a little while I would return home,
And speak to my father and my mother:
To-morrow I will come back."
When he had said so, this was the speech of his spouse—
"If thou art to return again to the immortal land
And live with me as now,
Open not this casket at all."
Much did she impress this on him,
But he, having returned to Suminoe,
Though he looked for his house,
No house could he see:
Though he looked for his native village,
No village could he see.
"This is strange," said he; thereupon this was his thought—
"In the space of three years since I came forth from my home,
Can the house have vanished, without even the fence (being left)?
If I opened this casket, and saw (the result)
Should my house exist as before?"
Opening a little the jewel-casket,
A white cloud came forth from it
And spread away towards the immortal land.
He ran, he shouted, he waved his sleeves,
He rolled upon the earth, and ground his feet together.
Meanwhile, of a sudden, his vigour decayed and departed:
His body that had been young grew wrinkled;
His hair, too, that had been black grew white;
Also his breath became feeble by and by.
Afterwards, at last his life departed,
And of Urashima of Midzunoe,
The dwelling-place I can see.

HANKA.

In the immortal land
He might have continued to dwell,
But of his own natural disposition,
How foolish was he, this wight!

NOTES.

The Manyo-shiiu, as may be seen from this specimen, is written in man'a, with kana intermixed. The kana are however, much more numerous than in the Kojiki, and there is the additional guide of the metre, so that there is here some certainty that we have before us the genuine Japanese language of the period. In fact, it is by means of the knowledge of the old language acquired from the Manyo-shiiu that Moto-wori has endeavoured to restore the Japanese version of the Kojiki.

Metre.—For the metre of this poem see under Nagu-uta, p. 186.

1 Tayutafu. Another reading is toworafu, a lengthened form of toworu, "to pass."—2 Katsuwo. The bonito.—3 Tai, the serranus marginalis, a fish greatly prized in Japan as a delicacy.—4 Unasaka, the same as umisaka, "the bounds of ocean," "the horizon."—5 Sugite kogi-yuku ni. This line has a syllable too many.—6 Watadsuni, for wata-tsu-umi, wata being an old word for "sea," and tsu the genitive particle.—7 Shimaraku, old form for "shibaraku."—8 Koto nearly always means something said in the old language.—9 Norahi, a lengthened form instead of nori.

—10 Yume, "a dream." Hirakuna yume, "open not even a dream," i.e. not at all. Tsuyu, "dew," is used in the same way.—11 The yu. Yu is old Japanese for yori.—12 Dete. The initial i is removed by elision for the sake of the metre.—13 Useme. Me'is the perfect form of the future suffix mu. It is not unfrequently found before ya.—14 Moto no goto. Later
Japanese would have gotoku.—Shirakumo no. The complement to no is to be supplied from tanabikinureba, “as there was an extending away of a white cloud,” &c.—Yuna-yuna, an adverb, “nightly,” connected with yo or yoru, “night.”—Saxe, “too.” This is the original meaning of sahe.—Ihe-dokoro is interpreted by Motowori to mean the ruins of the house. It may perhaps mean his tomb, by a figure not uncommon in Japanese poetry.—Tsurugi-dachi is a makura-kotoba consisting of two words meaning “sword.” I have not been able to find any satisfactory explanation of its being prefixed to shi, the reflexive pronoun.

Oso ya. Oso is the root of osoki, “slow,” “dull,” “foolish.”
くねくね板とデバイスの互いを示したかれた
れくびつばけきめのめのすけこふく
れんこぎきもはうにえりふるうと若葉令と
つ張のさにこすが法師を願い
entreの音とをじりじりとそれをかし
おぼえなせていこうむしょ
て日々
こんばのくひょしきのうたに
山のことを話すときにいつも山を呼ぼうと心で思いつぶをするのだが、

もっとも山は人を思えば人を思う、

人に思いを寄せる山は、

あくまで人を思えば人を思われることで、

人々を思いつぶす山は、

いつも人々を思いつぶける山である。

三日月が見えて山の先端をしばらく見つけておられて、

山の中にいるとおおきな山が見えて、

山の中の中を歩くとき、

でも山の中を歩くと山の中を歩く山は、

いつの間にか山の中にいる山である。
The text on the page is written in a cursive script that appears to be in a language that is not immediately identifiable. The handwriting is dense and fills the space provided on the page. The content of the text is not legible without specialist knowledge of the script.
Okina miko 1 ni 2 mafusu 3 yō, 4 Ika narū 5 tokoro ni ka 6 kono 7 ki ha 8 safurahiken 9 Ayashiku 10 urushashiku medetaki 11 mono ni mo 12 to 13 mafusu. 14 Miko kotahete notamahaku. 15 "Saoto-doshi 16 no kisaragi 17 no towoka goro ni, Naniha yori fune ni norite, umi-naka ni idete 18 yukan 19 kata mo shirazu 20 oboeshikado, 21 omofu koto narade, 22 yō no naka ni iki 23 nanika ha 24 sen 25 to omohishikabā, 26 tada munashiki kaze ni makasete ariku. 27 Inochi shinaba, 28 ikaga ha sen; ikite aran 29 kagiri, 30 kaku 31 arikite Hōrai to 32 ifuran 33 yama ni afu 34 ya to 35 umi ni kogi tadayohi-arakité, waga kuni 36 no uchi 37 wo hanarete ariki-makari shi 38 ni, aru toki ha nami aretsutsu, 39 umi no soko ni mo irinubeku, 40 aru toki ni ha, kaze ni tsukete 41 shiranu 42 kuni ni fuki-yoserarete, 43 oni no yō naru 44 mono ide-kite 45 korosan 46 to shiki. Aru toki ni ha koshi-kata 47 yuku suhe mo shirade 48 umi ni magiren 49 to shi, 50 aru toki ni ha, kate tsukite, kusa no ne wo kuhi-mono to shi, aru toki ihan 51 kata naku mukutsuge naru mono no 52 kire kuhi-kakaran to shiki. Aru toki ha umi no kai wo torite inochi wo tsugu. Tabi no sora ni tasuke-tamafubeki hito no naki tokoro ni iro-iro 53 no yamahi wo shite yuku kata sora mo obohesu, fune no yuku ni makasete 54 umi ni tadayohi ihoka 55 to ifu. Tatsu no koku bakari ni umi no naka ni wadzuka ni yama miyu. 56 Fune no uchi wo 57 nan semete miru. Umī no uhe ni tadayohēri 58 yama ito ohoki 59 nite ari. Sono yama no sama takaku 60 urushashi. Kore ya waga motomuru 61 yama naramu to omohite susaga ni osoroshiku obohete yama no meguri wo sashi-megurashite futsuka mika 62 bakari ni-ariku ni, ama-bito no yosohohi shitaru 63 womina yama no naka yori ide-kite shiro-gane no kana-maru wo mochite midzu wo kumi-ariku. Kore wo mite, fune yori orite, ‘Kono yama no na wo nani to ka mafusu’ to tofu. Womina kotahete ifu—‘Kore ha Hōrai no yama nari’ to kotafu. Kore wo kiku ni, ureshiki
Thus spoke the old man to the prince: "In what manner of place can this tree have been? What a marvellous, graceful, and lovely thing it is!" Thus he spoke, and the prince answered and said: "Three years ago, on the tenth day of the second month, we embarked from Naniwa (Osaka). When we put forth into the mid-ocean, we knew not even the direction in which to go, but as I felt that unless my heart's desire were fulfilled what should I do living in this world, we sailed on, merely trusting our course to the empty winds. If our lives perish, what help is there for it—so long as life remains, sailing on thus, we shall reach, it may be, this mountain called, if we are rightly informed, Hôrai. With such thoughts we rowed on over the ocean; and tossed about until we left the bounds of our own country far behind us. In the wanderings which we then made, we were at one time like to go down even to the bottom of the sea whilst the waves were raging; at another time, driven by the wind, we were borne to an unknown land, where creatures like devils came forth and endeavoured to slay us. At one time, knowing neither the way we had come nor the course we ought to follow, we were almost lost upon the sea; at another time our provisions became spent and we used the roots of herbs for food. Once, beings hideous beyond expression came and attempted to devour us, and once we sustained life by gathering the shells of the sea. Under a strange sky where there was none to render us aid, we tossed about over the sea a prey to diseases of all kinds, and leaving the ship to her own spontaneous motion, for we knew not at all what course we should follow. At last when five hundred days had passed, about the hour of the dragon (8 A.M.) a mountain became
faintly visible in the midst of the sea. All in the ship looked steadily at it and saw that it was a very great mountain which floated about on the surface of the sea. The appearance of this mountain was lofty and picturesque. Thinking that this was doubtless the mountain of our search, no wonder we were filled with awe. After we had sailed round it for two or three days there came forth from amongst the hills a woman clothed like an inhabitant of heaven, and drew water in a silver vessel. Upon seeing her we landed from the ship, and asked what might be the name of this mountain. The woman replied and said: ‘This is the mountain Hôrai.’ Our joy at hearing this was unbounded. We inquired ‘Who is the woman who tells us so?’ ‘My name is Hôkanruri,’ she said, and of a sudden went away in amongst the hills.”

NOTES.

This passage is taken from the Taketori Monogatari, a work of the classical age of Japanese literature.

1 Miko, “a prince,” is compounded of the honorific prefix mi and ko, “a child.”—2 Ni is the dative suffix.—3 Mafusu is the attributive or adjectival form of the verb mafusu (pron. mōsu), “to speak.”—4 Yo, “manner,” is a noun in the nominative case, placed absolutely. It is, however, possible to supply some such words as kore nari after yo. This will be literally “The manner of speech of the old man to the prince was this.” Miko ni mafusu is in this sentence an attributive clause qualifying yo. The Japanese language employs attributive clauses exclusively where a European language often prefers a construction involving the use of a relative pronoun. Thus miko ni mafusu yo might be rendered in English “The manner in which he addressed the prince.”—5 Naru, “to be,” is here in the attributive form because it qualifies the noun tokoro. Ika naru tokoro ni is literally “in a how being place.”—6 Ka is the interrogative particle. It is in this sentence redundant, a question being already implied by the use of the word ika.—7 Kono is the adjectival form of kore, “this.”—8 Ha is the distinctive or separative particle. It has here the force of concentrating the attention on the word ki.—9 Safurahi-ke-n. Safurahi is the adverbial form of the verb safurasu, “to be.” [See p. 163.] The adverbial form is required before the particle ke. Ke is the negative base of the past suffix shi. The negative base is required
before ณ, which is the conclusive form of the future suffix ณ or ณณ. Saturahi-ke-ณ is literally “will have been.”— Ayashiku uruhoshiku medetaki ณณ. Note that of the three adjectives qualifying ณณ, the last only is put in the attributive form, the two which precede being placed in the adverbial form.— Medetaki is derived from me-

• to love.’ The letter ṣ (te) is here read de, although there is no mark to show that this is the case. The negori is omitted all through this passage, which is a facsimile of the Japanese printed edition.— Mo has here scarcely any meaning. After mo must be understood ari, which with the preceding ni make up nari, the conclusive form of naru, “to be.’— To is a conjunction which may often be translated “that,” but which cannot be conveniently rendered in this passage by any English word. It may be considered to be represented by the marks of quotation ‘ .’— Mafusu, “he said,” is redundant, as the same idea has been already expressed in the words mafusu yó above.— Notamahaku is a poetical substitute for notamafusu, a honorific word for mafusu. It is here a noun in the nominative case, placed absolutely.— Sa-oto-doshi. Oto-doshi means “the year before last.” The addition of sa (for saki, “before”) makes it mean another year further back.— Kisaragi, “the second month.” The modern language always uses nigwatsu, a word of Chinese origin. Note in this sentence an example of the rule that clauses indicative of time precede clauses indicative of place.— Ide-te. Ide is the adverbial form of idzuru, “to go out.”— Yuka-ณ is yuka, the negative base of yuku, “to go,” with the attributive form of the future suffix ณ or ณณ.— Shirazu is shira, the negative base of shiru, “to know,” with zu, the adverbial form of the negative suffix nu. Shirazu is here an adverb qualifying the verb obohe which follows.— Obohe-shika-do is obohe, adverbial form of the verb oboyuru, “to think,” “to feel ;” shika is the perfect of the past suffix shi; and do is the concessive particle meaning “although.” Shirazu obohe-

shikado is “although we felt ignorant.” Note how each particle governs the form which precedes, shika requiring an adverbial form before it, do a perfect, and zu a negative base.— Narade is nara, negative base of naru, “to be,” with the indeclinable negative suffix de.— Iki is the adverbial form of ikiru, “to live.”— Nanika ha. Ha after the interrogative suggests a negative answer.— Se-ณ is se, the negative base of the irregular verb suru, “to do,” with the conclusive form of the future particle ณ.— Omohi-shika-ba is omohi, adverbial form of the verb omofu “to think ;” shika, perfect of shi, the past suffix, and ba, a suffix which after perfect forms means “as,” “since,” or “because.”— Ariku is the conclusive form of the verb ariku or aruku, “to walk,” “to go.”—
Shina-ba is shina, negative base of the irregular verb shinur, "to die" with ha, a suffix which with this base means "if."—

Arum is ara, negative base of aru, "to be," with the attributive form of the future particle n.—

Kagiri, "limit," is the root of the verb kagiru, "to come to an end." It is here a noun. Iki-te ara-n kagiri. Lit. "the limit of our being alive, i.e. "so long as we remain alive."—

Kaku, vulg. kô, "thus."—

Hôrai to ifu, called "Hôrai." To has the force of the inverted commas before and after "Hôrai."—

Ifu-ru-n. Ifu is the verb "to say," "to call;" ra is for ara, negative base of aru, "to be," and n is the future particle which has here a force which is attempted to be rendered in the translation "if we are rightly informed."—

Afya. Afu is the conclusive form. Ya is an interrogative particle, but the question which it puts is addressed to the speaker himself, not to another. See the translation.—

To. After to must be understood omohi-te.—

Wa-ga kuni, i.e. Japan.—

Uchi is literally "the inside."—

Makari is probably an error of the text. The true reading is no doubt mawari, "to go about," "to wander." Shi is the attributive form of the past suffix. It is here a noun, as is seen by its having the particle ni suffixed. Arikimawarishi ni is "in the wanderings we then made."—

Tsutsu. The particle tsutsu shows that the actions signified by the verbs are and irinubeku are regarded as simultaneous.—

Iru-nu-beku is iri, adverbial form of iru, "to enter"; nu, conclusive form of the suffix nuru, and beku, adverbial form of the suffix beki. Nu is equal to te shima in the spoken language, bek has the meaning "probable," and the ki at the end of the sentence must be taken with iri-nu-beku as well as with shi, so that the full translation will be "Were (ki) like to (behu) enter (iri) utterly (nu)."—

Tsukete. Tsuki-te (or tsuite) is the modern form. —

Shira-nu is shira, negative base of shiru, "to know," followed by the attributive form of the negative particle nu.—

Fuki-yoserarete. Fuki, adverbial form of fuku, "to blow," is an adverb qualifying yoserare. Yoserare is the adverbial form of the passive of the transitive of the verb yoru, "to approach."—

Yô narus the colloquial yôna.—

Ide-ki-te, is ide adverbial form of idzuru, "to come out"; ki, adverbial form of kuru, "to come," and te, adverbial form of the suffix tsuru.—

Korosan to shi-ki is literally "they made that they would kill us."—

Koshi-kata. One of the irregularities of kuru, "to come," is that it attaches, as here, the past suffix shi to the negative base ko instead of to the adverbial form ki. —

Shira-de is shira, negative base of shiru, "to know," with the negative suffix de.—

Magire-n is magire, negative base of the verb of the second conjugation magiruru, "to mingle," "to become indistinct," with n the future suffix in the conclusive form.—

Shi is the adverbial form of
suru, "to do," "to make." The past suffix ki at the end of the sentence must be taken with this shi as well as with the word along with which it is found.—31 Iha-n. Iha is the negative base of ifu, "to say." Iha-n kata naku, "unspeakably."—32 Mono no. See p. 107.—33 Iro-iro. Iro means "colour," iro-iro, "every colour," hence "all kinds of."—34 Yuku ni makasete. Yuku, "to go," is here treated as a noun in the sense of "movement."—35 I-ho-ka, "five hundred days," is derived from i, root of itsutsu, "five," ho, an old word meaning "hundred," and ku, the termination of the numerals for days.—36 Miyu is the conclusive form of miyuru, "to appear," "to be visible," the intransitive verb corresponding to the transitive miru, "to see."—37 Fune no uchi wo. There is probably something wrong in the text here; wo can hardly be right, but the meaning is no doubt that given in the translation.—38 Tadayoheru is the attributive form of the perfect of tadayofu, "to toss about."—39 Ohoki is the predicate, the construction being yama ohoki nari (ni+ari), "the mountain is a great one."—40 Takaku is the adverbial form, while uruhashi (second conjugation of adjectives) which follows is put in the conclusive form. The meaning is the same as if both were in the conclusive form, viz., "was lofty and picturesque."—41 Waga motomuru yama. Note the force of the attributive form motomuru as equal to the relative clause "which (we) are in search of."—42 Mika. In the modern language mitsuka, pronounced mikka.—43 Shitaru. Note the force of the termination taru, indicating a continuous state.—44 Ureshiki koto is put, by an idiom very common in the spoken language, for the abstract noun ureshisa.—45 Kono womina and kaku notamafu are both nouns in the nominative case, placed in apposition. A more regular construction would have been kaku notamafu womina.—46 Iri-nu. The nu is represented by the word "away" in the translation.
V.
VERSION IN ROMAN LETTERS.
Kaha wo kosu.

Yama ha\(^1\) koyu to\(^2\) ihi, kaha ha wataru to ifu\(^3\) zo sadamari-naru.\(^4\) Shikaru wo\(^5\) ima no hito tabi-ji no nikki nado ni "nani-gaha wo koshite" nado kaku\(^6\) ha imishiki\(^7\) higakoto nari. Ima no hito ha kuchi-watari naradeha\(^8\) "wataru" to ha ihanedo,\(^9\) mukashi ha\(^10\) umi kaha ha, hashi ni mare,\(^11\) fune ni mare, nani ni mare, subete\(^12\) "wataru" to koso ihi-tsure.\(^13\) Mata yama ha "koyu" to ihedomo,\(^14\) sore mo "kosu" to ha ihazu.\(^15\) "Koyu" to\(^16\) "kosu" to ha jiita\(^17\) no kejime ari. Mashite\(^18\) kaha ni "kosu" to ifu koto arame ya\(^19\) ha\(^20\)?

TRANSLATION.
Kaha wo kosu (to cross a river).

In the case of a mountain, it is the rule to say "koyu" (to cross); in the case of a river, to say "wataru" (to cross). The use which, notwithstanding this rule, is made by men of the present day in their journals of travel, &c., of such expressions as "nani-gaha wo koshite" (having crossed such and such a river) and the like, is a great error. Except in the case of crossing by fording, writers of the present day do not say "wataru," whereas in ancient times the word "wataru," and no other, was used generally for crossing the sea or river, whether on a bridge or in a boat, or in any manner whatsoever. Again, although in the case of a mountain "koyu" was said, yet even in this case no one said "kosu." Between "koyu" and "kosu" there is the distinction of intransitive and transitive. Still more is it unlikely that there should be such an expression as "kosu" in speaking of rivers.

NOTES.
This extract is from the Tama no Arare, a work of the well-known grammarian Motowori Norinaga.
Ha (pron. wa). It is ha which is translated "in the case of."—To is equivalent to the marks of quotation "—Tsu is a noun, nominative to naru.—Naru. The attributive instead of the conclusive form, because to occurs previously in the sentence. [See p. 167.]—Wo "notwithstanding." [See p. 115]—Kaku, a noun, nominative to nari. Ifu, an adjective of the second conjugation in the attributive form, qualifying higakoto. Naradeha, lit. "if it be not," is nara, neg. base of naru, "to be," de, the indeclinable negative particle, and ha, the distinctive or separative particle. Iha-ne-do is iha, negative base of ifu, "to say"; ne, perfect of the negative particle nu, and do, the concessive particle. Ha. Note the force of ha in marking the opposition between ima no hito and mukashi.—Mare is for mo are, are being the imperative mood of aru, "to be."—Sube-te may be translated "generally." It is the adverbial form of the verb suberu, "to include," with te, the adverbial form of the particle tsuru.—Ihi-tsure. The perfect is used instead of the conclusive form, because koso occurs previously in the sentence. [See p. 170.]—Ihe-do-mo is literally "though one has said," but means here nothing more than "although." Ihe is the perfect form (before do) of the verb ifu "to say."—Iha-zu. Zu is the conclusive form of the negative particle nu.—To repeated after koyu and kosu means simply "and."—Ji-ta. Ji means "oneself," ta, "another"; ji-ta means here "intransitive and transitive."—Mashi is the adverbial form of masu, "to increase"; with te it has an adverbial force, viz., "increasingly," "much more."—Ara-me is put here for the perfect future ara-me-ri, [See p. 153.]—Ha after an interrogative clause shows that a negative answer is expected. [See p. 122.]
あおお暮ね 槙子藤へ先徒習侶を呑みて 奥をくらむ小室を携帯し 戸いて垂て

塩煮枝案香爐さどを備えて 収束を整へれ 六百呑尽と喫覚へ踏穏と差し

更開ても子の半分さくば素藤焦燥且疑ひも 若し首を運べて喫覚ことを

程は春やく夜明ほ瞑の覚て水もゑひ嘔され引え出すべし素藤さと喫近
VI.

VERSION IN ROMAN LETTERS.

Kono hi no kureshikaba, Motofuji ha madzu kinjiu ra ni ihitsukete, okumaritaru kozashiki wo kaki-harahashi, tobari wo tarete, shokudai tsukue koro nando no yōi hayaku no totonohikereba, "Happiaku bikuni wo yobisamashite, yufu-zen wo susumeyo" to te, koshimoto ra tsukahaseshi ni, "kudan no bikuni ha umahi shite, yobedomo yobedomo, samezu" to ifu. Tokaku suru hodo ni kō takete, haya ne no nakaba ni narishikaba, Motofuji iradachi katsu utagahite, midzukara soko ni omomukite, yobi-samasan to seshi hodo ni, Miyōchin yō-yaku nemuri samete, midzu wo kohi, kuchi sosogite, hikarete idete kinikereba, Motofuji ya! ya! to yobi-chikadzukete, "Niobosatsu, sudeni kano go ni narinu."

TRANSLATION.

When this sun too had set, Motofuji, in the first place giving orders to the attendants, caused to be swept out a small reception room at the rear of the house, and hung a curtain before the door; and as the preparation of candlesticks, table and censer, &c., was already complete, sent the maid-servants, saying, "Awake the nun Happiaku, and offer her supper." But they said that the nun was in a deep sleep, and that however much they called her, she did not awake. Whilst doing this and that it grew late, and it had become already the middle of the hour of the rat (midnight), so that Motofuji, partly enraged, and partly suspicious, went there in person and attempted to awake her. When he did so, Miyōchin awoke from sleep with difficulty. She asked for water, and having rinsed her mouth came forth led by the hand. Motofuji called her to him, exclaiming, "Come, come, your Holiness! the hour appointed has already arrived."
NOTES.

This passage is taken from the Hakkenden, a romance by the popular writer Bakin, published in 1834.

1 Kureshikaba. Kure is the adverbial form of kururu “to set,” shika, perfect form of past particle shi, and ba, a particle having here the force of “when,” “as.”—Okumaru is a hybrid word, the root oku being Chinese, and the termination Japanese.—3 Harakasu (pron. harawasu) is not the causative proper of harasu which would be harahasuru or harahisasuru. Harahasu means “to make swept out,” harahisasuru “to cause some one to sweep out.”—4 Nando. The n being written in katakana shows that the writer looks upon it as properly not belonging to this word, which is usually written nado. It is possible that nani to from which nando is derived may have first been contracted into nado and the n inserted afterwards for euphony, but it seems more likely that nando is really a transition form between nani to and nado.—5 To te is for to thite.—6 Tsukahaseshi. The verb is tsukahasu, and shi, the past participle, is added to the adverbial form. We ought therefore to have had tsukahashishi, but the modern popular language prefers the form ending in seshi. 7 Seshi. It is one of the irregularities of suru that it always adds shi and shika to the negative base instead of to the adverbial form. 8 Ya! ya! is an interjection. Interjections are usually printed in katakana as here.
明治七年一月十七日

高知県貫属士族 古澤 迁郎
同 小室 信夫
同 木本 健三郎
名東県貫属士族 由利 公正

敦賀県貫属士族 進

御評議元有之然ルニ最単や大使御歸朝以来既ニ数月ノ間シ候得共何等ノ御施設モ無シ

承不仕昨今民心ハ々上下相疑へ動モスレバ土崩瓦解ノ兆ノ無ノトモ難申勢ニ立リ候

義畢竟天下輿論公議ノ雍塞スル故上賞以残念ノ至ニ奉存候此段宜敷御評議ノ可被遂

各國大使御派岀之上實地ノ景況ヲ御目撃ニ相成リ共上事宜斟酌シ施設可相成トノ
佐賀県貫属士族
高知県貫属士族
東京府貫属士族
佐賀県貫属士族
佐賀県貫属士族

院
御中

臣等伏ノ今政権ノ帰スル所ヲ察スルニ皇帝室ニ在ス拉下人民ニ在ラスラ而獨有司ニ
仏夫有司上室ヲ尊フトハザルニハ非斯而帝室ヲ斬ク其尊榮ヲ失ノ下人民ヲ保ッ

告ハルシ夫如ハノ天下ノ治安ヲ願ナラニ故ニ改ノス恐クハ國家土崩ノ勢ヲ致サ
臣等等愛國ノ情ニ自己ニ能ハスノナヲ知ルニ在ル而己々下ノ公議ヲ張ルニ在ルノ在

ニ在ル而已則有司ノ權限ヲ所アッテ而メ上下其安全幸福ヲ受ラノラヲ請進ニ之ヲ
陳森夫民政府二對租稅ヲ拂フノ義務ヲキスル者ハニ彼政府ノ事ヲ與可否スル
ノ權理ヲ有スス是天下ノ通論ニメ復彼々臣等ノ之ヲ賛言スルヲ待サル者ナリ故ニ臣等
窃願ヲ有司亦は大廈ニ抗抵セフアノ事ヲ今民撰議院ヲ立ルノ議ヲ拒ム者曰我民不
學無智未ヲ開明ノ域ニ進マス故ニ今日民撰議院ヲ立ルヲ尚應サニ早カル可シト臣等以
為ヲフ結果メ真ニ其謂ヲ所ノ如キ手段ノヲメ學且智而メ急ニ開明ノ域ニ進マス
道ノ民撰議院ヲ立ルニ在リ何トナレハ則今日我民ヲ学且智ニ開明ノ域ニ進マ
ノシメトカ先其通義權理ヲ保護セシメ之ヲ自専自重天下ト榮ヲ共ニスルノ氣象
ヲ起サシメトスルハ之ヲ天下ノ事ニ興ヲリムルニ在リ如是シテ人民ノ開明ヲ
不學無智自甘言スル者未乙之ヲ有ヲサルノリ而メ今其ヲ學且智之ヲ自其開明
ノ域ニ入ルヲ待ツ是殆ニ百年河清ヲ待ツノ類ナル甚シキハ則今遂カニ議院ヲ立
ルハ是レ天下ノ愚ヲ集ムルニ過サル耳ト謂ニ至レ喚何自俠ルノ太甚シク而メ其人民フ
視ルノ談如タルヤ有司中智巧固リ人ニ過クル者ヲアラン然レ共安ノ学问ヲ有識ノ人世
復譲人過如クル者アラスルヲ知ラン者蓋シ天下ノ人如ク譲視ス可ラサル也若シ将
々有司ノ専裁ト人民ノ論議ヲ張ルト其賢愚ノ不啓セシテ如何ソハ臣等謂之有司ノ
智恵ヲ維新以前ヲ視ルス其進ジェ者ナラン何トナレハ則人間ニ智識ナル者ハ必ス
而急ニ開明ノ域ヲ進マシムルノ道ヲナラト且夫政府ノ職ヲ宜シク奉シテ以テ目的ト
ナス可ざ者人民ヲ進歩スルヲ相セシムルニ在リ故ニ草昧ノ世未開ノ俗其民勇猛暴
悍而従フ所ヲ知ラス是時ニ方テ政府ノ職固リノモノ従フ所ヲ知ラシムルニ在リ今
我國既＝草昧＝非ス而メ我人民ノ従騏ナル者既＝過甚トス然ハ則今日我政府ノ宜
分任スルノ義務ヲ辦知シ天下ノ事ヲ參與シテ相セシムルニ在リ則闇国ノ人皆同心也
夫政府ヲ強き者何ヲテ之ヲ為スや故天下人民皆同心ナルハナリ臣等必ス遠ノ基事ヲ
引て之ヲ照セズ且昨十月政府ノ變革三就テ之ヲ験ス及タ其危裁我政府ノ孤立スル

七何ノソヲ昭十月政府ノ變革天下人民ノ力為メニ喜慰セシ者幾カアル管之ヲ為メニ

喜慰セサル而もナルス天下人民ノキセミヲ知ラル者ニハ九ニ居ル唯官隊ノ

解散ヲ嘱スに己含民議院ヲ立ハ則政府人民ノ間ニ情實融通而相共ニ合テ一体ト

臣等既天下ノ大理ニ就テ之ヲ究メ我國今ノ勢ニ就テ之ヲ実ニシ政府ノ職ニ就テ

之ヲ論シ及昨十月政府ノ變革三就テ之ヲ験ス而臣等ノ自臣等ノ説ヲ信スルノ愈篤

ク切謂フ今日天下ヲ維持振起スルノ道唯民議院ヲ立而天下ノ公議ノ張ルニ在ル

ニ非ルヘ也且臣等勿論ノ聞タ皆今日有司持重ノ説ヲ籍リ事ヲ多ノ因循ヲ務メ世ノ改革ヲ

言ヲ目シテ輕々進歩トニ而之ヲ拒ニ尚早キノ字ヲ以テフ臣等請入之ヲ辨
歩、進むべし。テニワ致セニ者、故ニ今日唯ニ之ヲ模スルヲ得ズ。ト夫進歩ノ進歩ヲ以テ…
SPECIMENS OF JAPANESE.

VII.
VERSION IN ROMAN LETTERS.

Soregashi ra¹ besshi kungen tatematsuri² safurafu (pronounced sōrō, sōro, or even soro) shidai heizei no jiron ni shite, soregashi ra zaikwan-chiu shiba-shiba kgenre ni³ oyobi⁴ safurafu mono no kore ari safurafu tokoro⁵ Yōbei⁶ dōmei kakkoku he taishi on hashutsu no uhe, jitchi no keiki wo mo⁷ on moku-geki ni ahi-nari⁸ sono uhe jigi shinshaku shisetsu ahi-narubeku to no go hiōgi mo kore⁹ ari. Shikaru¹⁰ ni mohaya taishi go kichō irai sudeni sugetsu wo kemishi safurahedomo¹¹ nani ra no go shisetsu mo haishō tsukamatsurazu, sakkon minshin kiōkiō, shōka ahi-utagahi, yaya mo sureba, tohō gwaikai no chō kore nashi to mo mafushi-gataki¹² ikihohi ni tachi-itari safurafu gi¹³ hikkiō tenka yoron kōgi no yōsoku suru yuhe to jitsu mochite zannen no itari¹⁴ ni sonji tatematsuri safurafu. Kono dan yoroshiku go hiōgi wo togerarubeku¹⁵ safurafu nari.

Meiji shichi nen dai ichi gwaitsu jiu-shichi nichī.

Kōchi ken kwanzoku shizoku Furusaha Urō¹⁶

" " " " " Okamoto Kenzaburō.
Miōdo " " " " " Komuro Nobuwo.
Tsuruga ken " " " " " Yuri Kimmasa.
Sago " " " " " Etō Shimpei.
Kō-chi " " " " " Itagaki Taisuke.
Tōkiō Fu " " " " " Gotō Shōjirō.
Saga Ken " " " " " Sohejima Taneomi.
Sain¹⁷ On Chiu

Shinra¹⁸ fushite¹⁹ hōkon seiken no kisuru tokoro wo sassuru ni, kami teishitsu ni arazu, shimo jimmin ni arazu, shikaushite hitori yōshi ni kisu. Sore²⁰ yōshi kami teishitsu wo tatsutobu to ihazaru ni ha arazu; shikaushite teishitsu yōyaku sono soni wo ushinafu: shimo jimmin wo tamaotsu to ihazaru ni ha arazu; shikaushite seirei hiaku tan chōshutsu bokai matsu-rigoto jōjitsu ni nari, shōbatsu aizō ni idzu, genro yōhei konku
tsuguru nashi. Sore kakunogotoku ni shite, tenka no chian naran koto wo hossu? Sanseki no doji no naho sono fuka naru wo shiru. Injo aratamezu, osoraku ha kokka toho no ikihohi wo itasan. Shin ra aikoku no jô onodzukara yamu atahazu, sunahachi kore wo shinkiu suru no michi wo kôkii suru ni tada tenka no kôgi wo haru ni aru nomi. Tenka no kôgi wo haru ha minsen giin wo tatsuru ni aru nomi, sunahachi yûshi no ken kagiru tokoro arite shikaushite shôka sono anzen kôfuku wo ukuru mono aran. Kofu tsuhi ni kore wo chinsen.

Sore jimmin seifu ni tai-shite sozei wo harafu no gimu aru mono ha sunahachi sono seifu no koto wo yochi kahi suru no kenri wo yû-su. Kore tenka no tsûron ni shite mata chôchô shin ra no kore wo zeigen suru wo matazaru mono nari. Yuhe ni shin ra hisoka ni negafu yûshi mata kono tairi ni kôtei sezaran koto wo. Ima minsen giin wo tatsuru no gi wo kobamu mono ihaku. “Waga tami fugaku muchi, imada kai mei no eki ni susumazu, yuhe ni konjitsu minsen giin wo tatsuru naho masani hayak’aru beshi” to. Shin ra omoheraku noshi hatashite makoto ni sono ifu tokorô no gotoki ka, sunahachi kore wo shite gaku katsu chi shikaushite kiu ni kai mei no eki ni susumashimuru no michi sunahachi minsen giin wo tatsuru ni ari. Nani to nareba, sunahachi konjitsu waga jimmin wo shite gaku katsu chi ni kai mei no eki ni susumashimen to su, madzu sono tsûgi kai ni kôgo seshime, kore wo shite, jison jichô, tenka to yûraku wo tomo ni suru no kishô wo okosashimen to suru ha, kore wo okosashimen to suru ha, kore wo shite tenka no koto ni adzukarashimuru ni ari. Kaku no gotoku shite, jimmin sono korô ni yasunji, fugaku muchi midzukara amanzuru mono imada kore arasaru nari. Shikaushite ima sono midzukara gaku katsu chi ni shite midzukara sono kai mei no eki ni iru wo matsu. Kore hotondo hiaku nen kasei wo matsu no rui nari. Hana-hadashiki ha sunahachi ima niwaka ni giin wo tatsuru ha kore tenka no gu
wo atsunuruni sugizaru nomi to ifu ni itaru. A! nanzo mid-
zukara ogoru no hanahadashiku,41 shikaushite sono jimmin wo
miru no betsujo taru ya!42 Yûshi chiu chikô moto yori hito ni
suguru mono aran, shikaredomo idzukunzo gakumon yûshiki no
hito yo43 mata shojin ni suguru mono arazaru wo shiran ya?44
Kedashi tenka no hito kakunogotoku besshi subekarazaru nari.
Moshi kata besshi subeki mono to seba, yûshi mata sono uchi no
itsujin narazu ya? Shikaraba sunahachi hitoshiku kore
fugaku mushiki nari. Kinkin yûshi no sensai to jimmin no
yoron kôgi wo haru to sono kengu fushô hatashite ikan zo ya?
Shin ra ifu. Yûshi no chi mata kore wo ishin izen ni miru,
kanarazu sono susumishi mono naran. Nani to nareba,45
sunahachi ningen ni chishiki naru mono ha kanarazu sono kore
wo mochiyuru ni shitagahite susumu mono nareba nari. Yuhe
ni ihaku. “Minsen giin wo tatsu kore sunahachi jimmin wo
shite gaku katsu chi ni shikaushite kiu ni kai-me no eki ni
susunashimuru no mitchi nari”46 to. Katsu sore seifu no
shoku sono yoroshiku hô-shite mochite mokuteki to nasubeki
mono jimmin wo shite, shimpo suru wo eseshimuru47 ni48
ari. Yuhe ni sômai no yo yaban no zoku sono tami yûmô bõkan
shikaushite shitagafu tokoro49 wo shirazu. Kono toki ni
atarite seifu no shoku moto yori kore wo shite shitagafu tokoro
wo shirashimuru50 ni arigi. Ima waga kuni sudeni sômai ni
arazu. Shikaushite waga jimmin no jiujun naru mono51
sudeni kwajin to su.52 Shikaraba sunahachi konjitsu waga
seifu no yoroshiku mochite sono mokuteki to nasubeki mono
sunahachi minsen giin wo tate, waga jimmin wo shite,53 sono
kani no ki wo okoshi, tenka wo bunnin suru no gimu wo
benchi shi, tenka no koto ni sanyo shi, eseshimuru ni arigi.
Sunahachi kôkoku no hito mina dôshin nari.
Sore seifu no tsuyoki mono nani wo mochite kore wo itasu
ya? Tenka jimmin mina dôshin nareba nari. Shin ra kana-
razu toowoku kiuji wo hikite kore wo shô-sezu, katsu saku
jiugwatsu seifu no henkaku ni tsukite, kore wo ken-su. Kiu
キウソロアヤフースuncan! Waga seifu no koritsu suru ha nanso ya? Saku jiugwatsu seifu no henkaku tenka jimmin no kore waga tame ni kiseki seshi mono ikubaku\(^54\) ka aru? Tada kore ga tame ni kiseki sezaru nomi narazu, tenka jimmin no bô to shite kore wo shirazaru mono jiu ni shite\(^55\) hakkü ni oru. Tada heitai no kaisan ni odoroku nomi\(^56\) Ina minsen giin wo tatsuru ha sunahachi seifu jimmin no ahida ni jôjitsu yûtsû shikaushite ahi-tomo ni ahasete ittai to nari, kuni hajimete mochite\(^57\) tsuyokarubeshi; seifu hajimete mochite tsuyokarubeki nari.

Shin ra sudeni tenka no tairi ni tsukite kore wo kihame, waga kuni konjitsu no ikihohi ni tsukite kore wo jitsu ni shi, seifu no shoku ni tsukite kore wo rouji, oyobi saku jiugwatsu seifu no henkaku ni tsukite kore wo ken-su. Shikaushite shin ra no midzukara shin ra no setsu wo shinzuru koto iyo-iyo atsuku, setsu ni ifu—"Konjitsu tenka wo iji shinki suru no michi tada minsen giin wo tate, shikaushite tenka no kôgi wo haru ni aru nomi” to.\(^58\) Sono hôhô to\(^59\) no gi ni gotoki\(^60\) shin ra kanarazu kore wo kokoni ihazu. Kedashi jiu-su-mai-shi\(^61\) no yoku kore wo tsukusu mono ni arazareba nari. Tada shin ra hisoka\(^62\) ni kiku “konjitsu yûshi jichô no setsu ni yori koto ohoku injun wo tsutome, yo no kaikaku wo ifu mono wo moku-shite keikei shimpo to shi, shikaushite kore wo kobanu ni ‘naho hayaki’ no niji wo mochite su” to. Shin ra kofu\(^63\) mata kore wo benzen.

Sore keikei shimpo to ifu mono\(^64\) moto yori shin ra no kai-sezaru tokoro, moshi hatashite koto sosotsu ni idzuru mono wo mochite keikei shimpo to suru ka, minsen giin naru mono ha mochite koto wo teichô no suru tokoro no mono\(^65\) nari: hakushô fuwa ni shite shikaushite henkô no sai koto hommatsu kwankiu no jo wo shusshi hisshi no shisetsu ahi-mizaru mono wo mochite\(^66\) keikei shimpo to suru ka, kore kuni ni teiritsu naku yûshi jini hôkô sureba nari. Kono futatsu no mono araba sunahichi masa ni sono minsen giin no tatezunba arubekara-
Sore shimpo naru mono ha tenka no shibi nari, jiji butsubutsu shimpo sezunba arubekarazaru. Shikaraba sunahachi yūshi kanarazu shimpo no niji wo tsuni suru atahazu. Sono tsuni suru tokoro kana-razu keikei no niji ni todomaran; keikei no niji minsen giūn to katsute ahi kanshō sezaru nari.

"Naho hayaki" no niji no minsen giūn wo tatsuru ni okeru, shin ra tada ni kore wo kai-sezaru nomi narazu, shin ra no ken masa ni kore to ahi-han-su. Ikau to narabe, konjitsu minsen giūn wo tatsuru no naho osoraku ha saigetsu no hisashiki wo machi shikaushite nochi hajimete sono jiubun gambi wo kisuru ni itaran. Yuhe ni shin ra ichijitsu no tada sono tatsu koto no osokaran koto wo osoru. Yuhe ni ihaku "shin ra tada sono hantai wo miru nomi" to.

Yūshi no setsu mata ifu 'Yōbei kakkoku konjitsu no giūn naru mono ha itchō isseki ni setsuritsu seshi no giūn ni arazu, sono shimpo no zen wo mochite kore wo itaseshi mono nomi, yuhe ni waga konjitsu niwaka ni kore wo mo-suru wo esu to. Sore shimpo no zen wo mochite kore wo itaseshi mono anī hitori giūn nomi naran ya? Ohoyoso hiaku no gakumon gigitsu kikai mina shikaru nari. Shikaru ni kare suhiaku nen no hisashiki wo tsunite kore wo itaseshi mono ha kedashi mayeni seiki naku, mina midzukara kore wo keiken hatsumei seshi nareba nari. Ima ware sono seiki wo eramite kore wo toraba nanzo kuwadate-oyobubekarazaran ya. Moshi waga midzukara jōki no ri wo hatsumei suru wo machi, shikaushite nochi, ware hajimete jōki kikai wo mochiyuru wo ubeku, denki no ri wo hatsumei suru wo machi shikashite nochi ware hajimete denshin no sen wo ga-suru wo ubeki to suru ka? Seifu ha masa ni te wo kudasu no koto nakarubeshi.

Shin ra sudeni sudeni konjitsu waga kuni minsen giūn wo tatezunba arubekarazaru yuen oyobi konjitsu waga kuni jimin shimpo no do yoku kono giūn wo tatsuru ni tayuru koto wo benron suru mono ha sunahachi yūshi no kore wo kobamu
mono wo shite kuchi ni seki suru tokoro nakarashimen to ni arazu, kono giin wo tatsu su tenka no kôron wo shinchô shi jimmin no tsûgi kenri wo tate, tenka no genki wo kobu shi, mochite82 shôka shinkin shi kunshin ahi-ai shi waga teikoku wo iji shinki shi kôfuku anzen wo hôgo sen koto wo hosshite nari. Kofu sahiwahi ni kore wo erabì-tamahan koto wo.

Translation.

The opinions contained in the Memorial hereto annexed which we have the honour to address to you having constantly been held by us, and some of us during our period of office having repeatedly memorialized you on the same subject, an understanding was come to that after the embassy despatched to the allied powers in Europe and America should have observed the actual condition (of affairs) also, steps should be taken after due consideration of the circumstances. But although several months have elapsed since the return of the embassy to this country, we do not learn that any measures have been adopted. Of late the popular mind has been agitated, and mutual distrust has sprung up between the governors and the governed (lit. the upper and the lower), and a state of things has arrived in which it cannot be denied that there are signs of destruction and ruin being ready to break forth at any moment. The cause of this we profoundly regret to say is, in effect, the suppression of the general opinion of the Empire as ascertained by public discussion.

We trust that you will give this matter due consideration.

17th January, 1874.

Soejima Taneomi, Samurai of the Saga ken.
Goto Shôjirô, Samurai of the Tôkiô-Fu.
Itagaki Taiske, Samurai of the Kôchi ken.
Etô Shimpei, Samurai of the Saga ken.
Mitsuoka Hachirô, Samurai of the Tsuruga ken.
Yuri Kimmasa, Samurai of the Tsuruga ken.
When we humbly reflect upon the quarter in which the governing power at present lies, we find that it lies not with the Crown (the imperial house) above, nor with the people below but with the officials alone. We do not deny that above the officials respect the Crown, and yet the Crown is gradually losing its prestige (lit. honour and splendour), nor do we deny that below they protect the people, and yet the manifold decrees of government appear in the morning and are changed in the evening, the administration is conducted in an arbitrary manner, rewards and punishments are prompted by partiality, the channel by which the people should communicate with the government is blocked up and they cannot state their grievances. Is it hoped that the Empire can be peacefully ruled in this manner? Even a child three feet high knows that it cannot be done. We fear, therefore, that if this continues, and a reform is not effected, the state will be ruined. Unable to resist the promptings of our patriotic feelings, we have sought a means of rescuing it from this danger, and we find it to consist solely in developing public discussion by the Empire. The only means of developing public discussion is the establishment of a council-chamber chosen by the people. Then a limit will be placed to the power of the officials, and both governors and governed will obtain peace and prosperity. We ask leave, then, to make some remarks on this subject.

The people, whose duty it is to pay taxes to the government, possess the right of sharing in the direction of their government's affairs, and of approving or condemning. This being a principle universally acknowledged, it is not necessary for us to waste words in discussing it. We therefore humbly
pray that the officials will not resist this great truth. Those who now oppose the establishment of a council-chamber chosen by the people say: "Our people are wanting in culture and intelligence, and have not yet advanced into the region of enlightenment. Therefore it must necessarily be too early yet to establish a council-chamber elected by the people." It is our opinion that if it really be as they say, then the way to give to the people culture and intelligence, and to cause them to advance swiftly into the region of enlightenment is to establish a council-chamber chosen by the people. For in order to give our people culture and intelligence and to cause them to advance into the region of enlightenment, they must in the first place be induced to fulfil their duties and protect their rights, to respect and value themselves, and must be inspired with a spirit of sympathy with the griefs and joys of the Empire, which can only be done by giving them a voice in the concerns of the Empire. It has never happened that under such circumstances the people have been content to remain in a backward condition or have been satisfied with want of culture and intelligence. To expect now that they will acquire culture and intelligence by themselves and advance by themselves into the region of enlightenment, is very much like "waiting a hundred years for the water to clear."* The worst argument they put forward is that to establish a council-chamber at once would be simply to assemble all the blockheads in the Empire. What shocking self-conceit and arrogant contempt for the people this indicates! No doubt amongst the officials there are men who surpass others in intelligence and ingenuity, but how do they know that the world does not also contain men who surpass the multitude in learning and knowledge? Wherefore the

* A quotation from the Tsochuan. The Yellow river is said to be a muddy stream, but to become clear at intervals of a thousand years. The text says "a hundred," which is no doubt a slip of the pen.
people of the Empire should not be treated with such contempt. Admitting that they deserve to be treated with contempt, are the officials themselves not a part of the nation, in which case they also are wanting in culture and intelligence? Between the arbitrary decisions of a few officials and the general opinion of the people as ascertained by public discussion, where is the balance of wisdom and stupidity? We believe that the intelligence of the officials must have made progress as compared with what it was previous to the Reformation,* for the intelligence and knowledge of human beings increase in proportion as they are exercised. Therefore we have said that to establish a council-chamber chosen by the people would promote the culture and intelligence of the people and cause them to advance rapidly into the region of enlightenment. It is further the duty of a government and the object which it ought to promote in the fulfilment of that duty to enable the people to make progress. Consequently in uncivilized ages, when manners were barbarous, and the people fierce, turbulent, and unaccustomed to obey, it was of course the duty of a government to teach them to obey; but our country is now no longer uncivilized, and the tractableness of our people is already excessive. The object which our government ought therefore now to promote is by the establishment of a council-chamber chosen by the people to arouse in our people a spirit of enterprise, and to enable them to comprehend the duty of participating in the burdens of the Empire and sharing in the direction of its affairs, and then the people of the whole country will be of one mind.

What is it that makes a government strong? It is by the people of the Empire being of one mind. We need not prove this by quoting ancient historical facts. We will show it by the change in our government of October last. How great

* * I.e. The restoration of the Mikado’s government.
was its peril! What is the reason of our government standing isolated? How many of the people of the Empire rejoiced at or grieved over the change in the government of October last? Not only was there neither grief nor joy on account of it, but eight or nine out of every ten of the people of the Empire were utterly ignorant that it had taken place, and they were only surprised at the disbanding of the troops. The establishment at present of a council chamber chosen by the people will create community of feeling between the government and the people, and they will mutually unite into one body. Then and only then will the country be strong. Then and only then will the government be strong.

We have now investigated the question in the light of universal principles; we have shown the truth in regard to it by reference to the tendencies of the day in this country; we have discussed it in reference to the duties of a government, and have tested it by the case of the change which occurred in our government in October last. Our belief in the justice of our views is strengthened, and we earnestly contend that the only way to maintain and develop the destinies of (lit. to move up) the Empire is to establish a council-chamber chosen by the people and to develop public discussion by the Empire. We will not here enlarge upon the means by which the idea is to be wrought out, as that would occupy too much space.

We are informed that the present officials, under the pretence of being conservative, are generally averse from progress. They call those who advocate reforms "the rash progressists," and oppose them with the two words "too early." We ask leave to make an explanation here.

In the first place we do not comprehend the phrase "rash progression." If by "rash progression" is meant measures which are heedlessly initiated, then it is a council-chamber
chosen by the people which will render them prudent. Do they mean by "rash progression" the want of harmony between the different departments of the government and its consequences, viz., the disturbance, during a period of change, of the sequence of beginning and end, of not urgent and urgent, and the incongruity of this measure with that? The cause of this is the want of a fixed law in the country, and the fact that the officials abandon themselves to the promptings of their own inclinations. These two facts we look upon as precisely a confirmation of the reasons which render it necessary to establish a council-chamber chosen by the people. Progress is the most beautiful thing in the world, and is the law of all things moral and physical. Officials cannot condemn this word "progress": their condemnation must be confined to the word "rash," which has no connexion with a council-chamber chosen by the people.

We are not only simply unable to comprehend what the words "too early" have to do with a council-chamber elected by the people, but our opinion is directly the opposite of this. For if a council-chamber chosen by the people were established to-day, we may fairly suppose that it could not be expected to be in complete working order until months and years had elapsed. We are only afraid therefore of a single day's delay in establishing it, and therefore we say that we hold the opposite of this opinion.

We shall mention another argument of the officials. They say that the council-chambers now existing in European and American States were not formed in one morning or one evening, but were only constituted by gradual progress, and therefore we cannot to-day copy them suddenly. But gradual progress has not been the case of council-chambers only; the same is the case with all branches of learning and science and mechanical art. The reason why foreigners have perfected this only after the lapse of centuries is that no rules existed
previously, and these were all discovered by them for themselves by actual experience. If we now select these rules and adopt them, why should we not be successful in our endeavours? If we are to delay using steam machinery until we have discovered the principles of steam for ourselves, or to wait until we have discovered the principles of electricity before we construct an electric telegraph, our government will be unable to set to work.

Our object in seeking to prove that a council-chamber elected by the people ought to-day to be established in our country, and that the degree of progress amongst the people of this country is sufficient for the establishment of such a council-chamber, is not to prevent the officials from making use of various pretexts for opposing it, but we are animated by the desire that by establishing such a council-chamber public discussion by the Empire may be developed, the duties and rights of the people be established, the spirit of the Empire be roused to activity, the affection between governors and governed be made closer, sovereign and subject be brought to love each other, our imperial country be maintained and its destinies developed, and prosperity and peace be assured to all. We shall esteem ourselves fortunate if you will adopt our suggestions.

Notes.

1 Soregashi ra, "certain persons," "we." 2 Tatematsuri is written in the Chinese order before the noun which it governs.—3 Nã is not written, but must be supplied in reading.—4 Oyobi is also written before its noun. —5 Tokoro is something like "whereas." It is represented in the translation by the ing of "having."—6 Yo-bei. Yo, the first syllable of Yôropa, Europe: bei is for me, the second syllable of America.—7 Mo. Not only the arguments of the memorialists, but actual observation on the spot "also."—8 Ahi has little meaning here.—9 Kore is inserted before ari in imitation of Chinese construction. It is superfluous.—10 Shikaru ni, lit. "in its being so," i.e. "although this was so."—11 Safurahedomo, pronounced sôrãedomo.—12 Mafushi-gataki. This compound is written in
the Chinese order.—13 Gî, "matter." This word is qualified by the whole passage from sakkon on.—14 Itari, "matter," lit. "go."—15 Togeraru-ubeku. Togeraru is the conclusive of the passive (used as a honorific) of the verb "togeru," "to complete."—16 Furusaha Urô, &c. The signatures are in the opposite order to what we should expect, the most honourable position being in Japanese that next the name of the person addressed. Furusaha, although his name occupies the least honourable place, is believed to be the actual writer of this Memorial.—17 The Sa-i is no longer in existence. It was a board associated with the Council of State. One of its duties was to examine all memorials presented to the Government.—18 Shin ra, "your servants," "we," only used in addressing the Government.—19 Fushite, lit. "with the face to the ground."—20 Sore is superfluous. It is inserted in imitation of a Chinese construction.—21 Aratamezu is conditional. The omission of ba is characteristic of the semi-Chinese style.—22 Nomi at the end of a sentence is an imitation of Chinese.—23 Haru, lit. "to stretch."—24 Kofu. In ordinary Japanese this verb would be at the end of the sentence instead of at the beginning. —25 Tenka sometimes means "Japan" only; sometimes, as here, "the universe."—26 Matazaru, for matazu aru, "does not wait for," i.e., "does not require."—27 Hisoka ni, "privately," hence "humbly." This application of hisoka ni is in imitation of Chinese, where the character corresponding to this word has also this secondary meaning.—28 Koto wo. Koto is governed by the verb negafu which precedes it. This is a Chinese construction.—29 Fugaku muchi. Supply ni te after these words. —30 Tatsuru is a noun ("the establishment") nominative to hayakarubeshi. In proper Japanese tatsuru would have some particle, as no or ha, added to it to show that it is a noun. The semi-Chinese style, however, rejects particles as far as possible.—31 Omoheraku is omoheru, perfect of omofu and aku, a termination which gives the verb the force of a noun. Shin ra omoheraku, "our opinion (is that)."—32 Ifu tokoro, "that which they say." Tokoro is here the relative.—33 Nani to nareba. "Because it is what?" i.e., "for what reason?"—34 Waga jimmin wo shite. Shite is altogether superfluous.—35 Su. By a Chinese construction for the hypothetical seba.—36 Seshime. Causative of suru, "to do," "to make."—37 Kore wo shite. Shite is again superfluous. It adds nothing to the sense, is unnecessary for the grammar, and is only inserted in blind imitation of Chinese.—38 Kaku no gotoku. The Chinese characters for these two words are written in the reverse order to that in which they are read.—39 Arazaru nari. A circumlocution for arazu.—40 Hanahadashiki ha. "The worst is.....to ifu ni itaru, that they proceed to say."—41 Ha
nahadashiku. Adverbial form, the sentence not ending till betzujo taruya.—42 Betsujo taru ya. Ya is an interjection merely. Taru is in the
attributive form, owing to the sentence containing the interrogative nanzo.
—43 Yo, for yo ni or yo no naka ni.—44 Shiran ya. Ya is here the
interrogative particle.—45 Nani to nareba......nareba nari. "Because of
what is it? It is because......"—46 Michi nari to. To is joined with ihaku
two lines back.—47 Eshimuru. E is the root of uru, "to get," and seshi-
muru the causative of suru, "to do."—48 Ni ari. Ni is often, as here, the
sign of the predicate of a proposition.—49 Shitagafu tokoro. "Where to be
obedient."—50 Shirashimuru, causative of shiru, "to know."—51 Mono in
the semi-Chinese style is often equivalent to the particle ha of proper
Japanese.—52 Su, conclusive form of suru, "to make," "to account."—
53 Jimmin wo shite, equivalent to jimmin ni of proper Japanese.
—54 Ikubaku ka aru. Aru, the attributive, instead of ari, the conclusive,
owing to the interrogative which precedes.—55 Jiu no shite. Shite would
be omitted in proper Japanese.—56 Nomi, a Japanese word, is written
with the two Chinese characters 而 巴.—57 Mochite, 'by this means.'
—58 Kogi wo haru ni aru nomi to. To refers back to setsu ni isu.—59 Hohô
to. To marks the plural.—60 Gotoki properly means "such matters as," but
in the semi-Chinese style it has often very little meaning. It has
been entirely omitted in the translation.—61 Jiu-su-mai-shi. "More than
ten sheets of paper."—62 Hisoka ni, "secretly," must not be understood
too literally. It merely means that they have heard from some one whom
it is unnecessary to name.—63 Shinra kofu. The Japanese construction
would be shinra mata kore wo bensenden koto wo kofu.—64 Mono would be
ha in proper Japanese.—65 Tichô ni suru tokoro no mono, "a thing which
renders prudent." Tokoro is here a relative.—66 Mochite is here super-
fluous.—67 Tatezunba arubekarazu. Tatezunba. N is inserted for
euphony. It is pronounced m. This phrase is equivalent to the collo-
quial tateneba naranu, "must erect or establish."—68 Sono tsumi suru
tokoro. "That which they blame."—69 Tatsuru ni okeru. Okeru would
be ni oite or ni tsuite in ordinary Japanese.—70 Ikan (for ikani) to nareba.
See above, nani to nareba.—71 Tatsuru mo would be in ordinary Japanese
tatsu to ihedomo, or in the spoken language, tatetemo.—72 Sono qualifies
kisuru. "Its attaining perfection."—73 Mo-suru wo ezu. "We do not
get the imitating," i.e., "We are unable to imitate."—74 Ani is placed at
the beginning of an interrogative clause and shows that a negative
answer is expected.—75 Suhiaku nen no hisashiki wo tsunite. "Accumu-
lating the length of several hundred years."—76 Itaseshi mono ha......na-
reba nari. "Their having done this......is because:"...Mono is super-
77 Kuwadate-oyobu-beki-ara-sara-n-ya. Endeavour-reach-should-be-not-be-fut.-interrog.—78 Ubeku, conclusive form of uru, “to get,” “obtain,” “be able,” and beku, adverbial form of beki, “should.”—79 Shika shite and shikau shite (pron. shikô shite) are the same, the u being inserted for euphony.—80 Oyobi, “and.”—81 Benron suru mono ha. “The reason why we maintain.” Mono is nominative to nari at the end of the sentence.—82 Mochite. “By means of all these.”
依之不敢一應及陳謝候條貴政府並在北京度如斯候敬具

明治七年十一月十三日

大不列顛國特命全權公使

外務卿寺島宗則

閣下

ハーリー＝エスパーズ
I have the honour to address you a letter. A difference having arisen between the views of our Government and that of China in respect to the matter of the chastisement of the savages of the barbarous part of Formosa, there was a hitch in the negotiations, and they at last reached a position in which the preservation of friendly relations was impossible, His Excellency the honourable country's Minister Plenipotentiary resident at Pekin then used his good offices between our High Commissioner and their high officials. An agreement
was thus brought about and articles mutually exchanged as in the enclosure.

Our High Commissioner sent an officer back to Japan with this intelligence. This officer arrived yesterday and has made his report to me to-day. I therefore place it (the agreement) in your hands for your private perusal.

I am sensible that no small exertion has been made by His Excellency your honourable Minister before-mentioned in arriving at a result in which the views of this Government have gained acceptance, and which is fortunate for both countries. I accordingly hasten to offer to you this expression of thanks, which I beg you will be good enough to convey in a suitable manner to the honourable Government and to the honourable Minister at Pekin.

I wish to offer the above thanks. Thus it is.

With respect.

November 12th, 1874.

Terashima Munenori,
Minister for Foreign Affairs.

To His Excellency Sir Harry S. Parkes,
Envoy Extraordinary and Minister Plenipotentiary of Great Britain.

Notes.

This is a specimen of the style of official letters.

1Shōkan wo mochite. Wo is not written, but is always supplied in reading. Mochite is pronounced motte. In writing this phrase, the Chinese order of the characters is followed, that for mochite coming first.

2Shikareba, lit. "this being so." To shikareba inclusive may be freely rendered "I have the honour to inform you that—."—3Taiwan banchi is for Taiwan no banchi.—4Seikoku. Sei, in Chinese Tsing, is properly the name of the Manchu dynasty of Emperors of China. Seikoku is the ordinary word for China in official correspondence.—5Shōji, adverbial form of shōzuru, from shō, "producing," and suru, "to do."—6Ukketsu, After ukketsu must be understood shite. The constant omission of unimportant words and particles is characteristic of the semi-Chinese style.
—7 Tachi has little meaning here.—8 Hokkin. Ni must be understood after Hokkin.—9 Kikoku. "The honourable country," i.e., your country.
—12 Kichō, "return to court," i.e., to Japan.—13 Seshime. Adverbial form of seshimuru, the causative of suru, "to do." The character for this word is placed Chinese-fashion before the noun which it governs.—14 Riógoku. Goku is for koku, "country."—15 Migi, "the right," corresponds to "the above mentioned," Japanese being written from right to left.—16 Sukunakarazaru, i.e., sukunaku ara-zu aru is represented by the two characters 不少, the first of which represents zu, and the other the remainder.
—17 Kikóshi, "the honourable minister," i.e., your country's minister.
一筆啓上然八昨日八參舘御丁寧御饕應殊愚
息迨被召寄重々御懸情忝存候且長席縷々御清
談感謝之至存候其節御話申上候草木培養書
原書御廻申上候條御一覧被下度候昨日之今
間違之書類々甚以御氣之毒存候早々右得貴意度
如此候敬具

八月七日

竹中良介様

貴下

松田敬藏
IX.

VERSION IN ROMAN LETTERS.

Ippitsu¹ keijô. Shikareba sakujitsu ha sankan² go teinei go kiô, koto ni gusoku made meshi-yoserare, jiu-jiu go konsei katajikenaku zonji safurafu. Katsu chôseki ruru go seidan kansha no itari ni zonji safurafu. Sono setsu on hanashimafushi-age safurafu sômoku baiyôsho gensho on mahashimafushi-age safurafu jô,³ go ichiran kudasaretaku-safurafu; sakujitsu no bun ha machigahi no shorui nite hanahada mochite on kinodoku ni zonji safurafu. Sôsô migi kiï etaku,⁴ kaku no gotoku⁵ ni safurafu. Keigû.

Hachigwatsu nanoka. Matsuda Keizô.

Takenaka Rîosuke sama
Kika.

TRANSLATION.

I address you a stroke of the pen.

I am grateful for your extreme kindness in entertaining me so courteously when I visited your residence yesterday, and especially for having invited my son also. Further, I feel that your conversation at our long interview is matter for thankfulness. I beg now to send you the originals of the papers on the rearing of plants and trees which I then spoke to you of, and hope you will peruse them. I am extremely sorry that those I brought yesterday were the wrong papers.

In haste. Please take note of the above. Thus it is.

With respect.

August 7th.

Matsuda Keizô.

To Takenaka Rîosuke, Esq.
NOTES.

This is a specimen of the ordinary style of a private letter. The version in the current hand is a facsimile of the original, the version in square character being added for the sake of comparison.

1 Ippitsu, for ichi hitsu, "one pen." Almost all Japanese letters begin by this or one of the numerous phrases of similar meaning, and go on with shikareba, "this being so," &c.—\(^2\) Sankan. The construction here is very elliptical. The full construction would be sankan no toki go teinei no kiō do wo uke.—\(^3\) Jō. See p. 78.—\(^4\) Kiī etaku, kaku no gotoku. In writing these phrases, the Chinese order of the characters is followed.
<p>| A (pronoun) | 50 |
| Ablative | 117 |
| Abstract nouns | 43 |
| Accents, Chinese | Introd. v |
| Accents, Japanese | 36 |
| Accusative | 113 |
| Adjective, conjugation | 93 |
| Adverb | 169 |
| Adverbial form | 82 |
| Affinities of Japanese | Introd. i |
| Afu | 169 |
| Agglutination | Introd. i |
| Aguru | 165 |
| Ahida | 77 |
| Ahoshiki | 143 |
| Aku | 142 |
| Anata | 58 |
| Ani | 123 |
| Ano | 59, 62 |
| Apharesis | 24 |
| Are, personal pron. | 51 |
| &quot; demonstrative pron. | 62 |
| Aru | 89, 92, 98, 99, 153, 167 |
| Aru hito | 66 |
| Asobasu | 167 |
| Aspirates, loss of | 22, 30 |
| Assimilation | 21, 28 |
| Attraction | 26 |
| Attributive form | 85 |
| Auxiliary numerals | 72 |
| Auxiliary verbs | 162 |
| B, interchange with M | 31 |
| Ba | 135, 144, 146 |
| Bakari | 132 |
| Bara | 119 |
| Baya | 146 |
| Beki | 154 |
| Bemi | 154 |
| Bera | 154 |
| Bêi | 154 |
| Boku | 54 |
| Buru | 94 |
| Case suffixes | 106 |
| Causative verbs | 98 |
| Chin | 54 |
| Chinese character | 1 |
| &quot; pronunciation of | Introd. iii |
| &quot; study of | Introd. ii |
| Chôka | 186 |
| Classical language | Introd. viii |
| Classification of words | 39 |
| Compound adjectives | 104 |
| &quot; nouns | 45 |
| &quot; verbs | 103 |
| Conclusive form | 83 |
| Conjugations, adjectives | 81, 93 |
| &quot; verbs | 81, 90, 94 |
| Conjunctions | 76 |
| Consonants, assimilation of | 21, 28 |
| &quot; changes of | 26 |
| &quot; double | 28, 30 |
| Crasis | 24 |
| Dachi | 119 |
| Dani | 130 |
| Dare | 63 |
| Datera | 133 |
| Dative | 110 |</p>
<table>
<thead>
<tr>
<th>INDEX.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PAGE</strong></td>
</tr>
<tr>
<td>De ... ... ... ...</td>
</tr>
<tr>
<td>Demonstrative pronouns ...</td>
</tr>
<tr>
<td>Denka ... ...</td>
</tr>
<tr>
<td>Derivation ...</td>
</tr>
<tr>
<td>Derivative verbs ...</td>
</tr>
<tr>
<td>Derivative adjectives ...</td>
</tr>
<tr>
<td>Derived nouns ...</td>
</tr>
<tr>
<td>Distributive pronouns ...</td>
</tr>
<tr>
<td>Division of words ...</td>
</tr>
<tr>
<td>Do ... ...</td>
</tr>
<tr>
<td>Domo, plural particle ...</td>
</tr>
<tr>
<td>&quot; with verbs...</td>
</tr>
<tr>
<td>Dore, dono... ... ...</td>
</tr>
<tr>
<td>Dramatic poetry ...</td>
</tr>
<tr>
<td>Dzutsu ... ...</td>
</tr>
<tr>
<td>E, changes of ...</td>
</tr>
<tr>
<td>Elision ...</td>
</tr>
<tr>
<td>Etymology ...</td>
</tr>
<tr>
<td>F, changes of ...</td>
</tr>
<tr>
<td>&quot; pronunciation of ...</td>
</tr>
<tr>
<td>Fu, term. of verbs ...</td>
</tr>
<tr>
<td>G, pronunciation of ...</td>
</tr>
<tr>
<td>Ga ... ...</td>
</tr>
<tr>
<td>Gachi ... ...</td>
</tr>
<tr>
<td>Gari ... ...</td>
</tr>
<tr>
<td>Garu ... ...</td>
</tr>
<tr>
<td>Gata ... ...</td>
</tr>
<tr>
<td>Gatera ... ...</td>
</tr>
<tr>
<td>Ge... ... ...</td>
</tr>
<tr>
<td>Gender ... ...</td>
</tr>
<tr>
<td>Genji Monogatari ... ...</td>
</tr>
<tr>
<td>Genitive particles ... ...</td>
</tr>
<tr>
<td>Go ... ...</td>
</tr>
<tr>
<td>Gochi ... ...</td>
</tr>
<tr>
<td>Gohen ... ...</td>
</tr>
<tr>
<td>Go-on ... ...</td>
</tr>
<tr>
<td>Goto ni ... ...</td>
</tr>
<tr>
<td>Gozen ... ...</td>
</tr>
<tr>
<td>Grammar, divine origin of ... Introd. vi</td>
</tr>
<tr>
<td>Gu ... ...</td>
</tr>
<tr>
<td>Gu, term. of deriv. verbs... ...</td>
</tr>
<tr>
<td>H, changes of ... ...</td>
</tr>
<tr>
<td>&quot; pronunciation of ... ...</td>
</tr>
<tr>
<td>Ha, after nouns ... ... ... ...</td>
</tr>
<tr>
<td>&quot; after verbs ... ... ...</td>
</tr>
<tr>
<td>Haberu ... ...</td>
</tr>
<tr>
<td>Halkwai ... ...</td>
</tr>
<tr>
<td>Hanka ... ...</td>
</tr>
<tr>
<td>Han-nigori ... ...</td>
</tr>
<tr>
<td>Hataraki kotoba ... ...</td>
</tr>
<tr>
<td>He ... ...</td>
</tr>
<tr>
<td>Heika ... ...</td>
</tr>
<tr>
<td>Hi ... ...</td>
</tr>
<tr>
<td>Hiragana ... ...</td>
</tr>
<tr>
<td>&quot; table of ... ...</td>
</tr>
<tr>
<td>Hito ... ...</td>
</tr>
<tr>
<td>Hokku ... ...</td>
</tr>
<tr>
<td>Honorific prefixes ... ...</td>
</tr>
<tr>
<td>&quot; verbs ... ...</td>
</tr>
<tr>
<td>Humble verbs ... ...</td>
</tr>
<tr>
<td>Humble prefixes ... ...</td>
</tr>
<tr>
<td>Hybrid compounds ... ...</td>
</tr>
<tr>
<td>I, changes of ... ...</td>
</tr>
<tr>
<td>Idzu ... ...</td>
</tr>
<tr>
<td>Idzure ... ...</td>
</tr>
<tr>
<td>Ika ... ...</td>
</tr>
<tr>
<td>Iku ... ...</td>
</tr>
<tr>
<td>Imashi ... ...</td>
</tr>
<tr>
<td>Imperative ... ...</td>
</tr>
<tr>
<td>Indefinite pronouns ... ...</td>
</tr>
<tr>
<td>Inflected Teniwoha ... ...</td>
</tr>
<tr>
<td>Inflection ... ...</td>
</tr>
<tr>
<td>&quot; table of ... ...</td>
</tr>
<tr>
<td>Instrumental case ... ... ...</td>
</tr>
<tr>
<td>Interjections ... ...</td>
</tr>
<tr>
<td>Interrogatives 63, 125, 140, 174, 178</td>
</tr>
<tr>
<td>Intransitive verbs ... ...</td>
</tr>
<tr>
<td>Inuru ... ...</td>
</tr>
<tr>
<td>Inversion ... ...</td>
</tr>
<tr>
<td>Iroha ... ...</td>
</tr>
<tr>
<td>Irregular verbs ... ...</td>
</tr>
<tr>
<td>Italics, marks of ... ...</td>
</tr>
<tr>
<td>Itsu ... ...</td>
</tr>
<tr>
<td>Ji, pronunciation of ... ...</td>
</tr>
<tr>
<td>&quot; neg. fut. particle ... ...</td>
</tr>
<tr>
<td>Jibun ... ...</td>
</tr>
<tr>
<td>INDEX.</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>Ji-shin ... ... ... 67</td>
</tr>
<tr>
<td>Jō ... ... ... 77</td>
</tr>
<tr>
<td>Joka ... ... ... 198</td>
</tr>
<tr>
<td>K, loss of ... ... 30</td>
</tr>
<tr>
<td>Ka, interrog. ... 65, 125, 142, 178</td>
</tr>
<tr>
<td>Ka, pronoun ... 59, 60, 62</td>
</tr>
<tr>
<td>&quot; term. of nouns ... 44</td>
</tr>
<tr>
<td>Kagura ... ... ... 191</td>
</tr>
<tr>
<td>Kaha ... ... ... 122</td>
</tr>
<tr>
<td>Kaheshi uta ... 188</td>
</tr>
<tr>
<td>Kakari Teniwoha ... 173</td>
</tr>
<tr>
<td>Kakka ... ... ... 58</td>
</tr>
<tr>
<td>Kamuri kotoba ... 193</td>
</tr>
<tr>
<td>Kana ... ... ... 2</td>
</tr>
<tr>
<td>Kana, interjection ... 178</td>
</tr>
<tr>
<td>Kano ... ... ... 62</td>
</tr>
<tr>
<td>Kan-on ... ... ... Introd. iv</td>
</tr>
<tr>
<td>Kanuru ... ... ... 168</td>
</tr>
<tr>
<td>Kara ... ... ... 117, 141</td>
</tr>
<tr>
<td>Kare ... ... ... 59, 62</td>
</tr>
<tr>
<td>Kashi ... ... ... 141</td>
</tr>
<tr>
<td>Katakana ... ... 3, 5, 15</td>
</tr>
<tr>
<td>Katsute ... ... ... 151</td>
</tr>
<tr>
<td>Ke ... ... ... 43</td>
</tr>
<tr>
<td>Keki ... ... ... 104</td>
</tr>
<tr>
<td>Keku ... ... ... 142</td>
</tr>
<tr>
<td>Ken-yō-gen ... ... 182</td>
</tr>
<tr>
<td>Keru ... ... ... 150</td>
</tr>
<tr>
<td>Ki, honorific prefix ... 47</td>
</tr>
<tr>
<td>&quot; past particle ... 151</td>
</tr>
<tr>
<td>&quot; term. of adjectives ... 81, 85</td>
</tr>
<tr>
<td>Kiden ... ... ... 59</td>
</tr>
<tr>
<td>Kijō ... ... ... 59</td>
</tr>
<tr>
<td>Kika ... ... ... 58, 59</td>
</tr>
<tr>
<td>Kikoyuru ... ... 165</td>
</tr>
<tr>
<td>Kikun ... ... ... 59</td>
</tr>
<tr>
<td>Kimi ... ... ... 56</td>
</tr>
<tr>
<td>Kiōka ... ... ... 185</td>
</tr>
<tr>
<td>Kisama ... ... ... 58</td>
</tr>
<tr>
<td>Kizenyen ... ... 87</td>
</tr>
<tr>
<td>Kiyatsu ... ... ... 58</td>
</tr>
<tr>
<td>Ko ... ... ... 60</td>
</tr>
<tr>
<td>Kono ... ... ... 60</td>
</tr>
<tr>
<td>PAGE</td>
</tr>
<tr>
<td>Kore ... ... ... 60</td>
</tr>
<tr>
<td>Korean ... ... ... Introd. ii</td>
</tr>
<tr>
<td>Koso ... ... ... 128, 175</td>
</tr>
<tr>
<td>Kotoba ... ... ... 39</td>
</tr>
<tr>
<td>Koyatsu ... ... ... 79</td>
</tr>
<tr>
<td>Ku ... ... ... 82</td>
</tr>
<tr>
<td>Kudasaru ... ... ... 162</td>
</tr>
<tr>
<td>Kuru ... ... ... 92</td>
</tr>
<tr>
<td>Letter changes ... ... ... 23</td>
</tr>
<tr>
<td>Locative ... ... ... 110</td>
</tr>
<tr>
<td>Loochooan. ... ... Introd. ii</td>
</tr>
<tr>
<td>M, changes of ... ... ... 31</td>
</tr>
<tr>
<td>Made ... ... ... 113</td>
</tr>
<tr>
<td>Mafusu ... ... ... 164</td>
</tr>
<tr>
<td>Mairasuru ... ... ... 165</td>
</tr>
<tr>
<td>Majiki ... ... ... 155</td>
</tr>
<tr>
<td>Makar ... ... ... 163</td>
</tr>
<tr>
<td>Makura kotoba ... ... ... 196</td>
</tr>
<tr>
<td>Mana ... ... ... 1</td>
</tr>
<tr>
<td>Manyōshi ... ... 3, 182, 187</td>
</tr>
<tr>
<td>Maro ... ... ... 52</td>
</tr>
<tr>
<td>Mashi, pronoun ... ... ... 56</td>
</tr>
<tr>
<td>&quot; particle ... ... ... 157</td>
</tr>
<tr>
<td>Mashika ... ... ... 157</td>
</tr>
<tr>
<td>Masu ... ... ... 97, 166</td>
</tr>
<tr>
<td>Mauto ... ... ... 58</td>
</tr>
<tr>
<td>Me, fem. prefix ... ... ... 48</td>
</tr>
<tr>
<td>&quot; future suffix ... ... ... 88, 156</td>
</tr>
<tr>
<td>Mei-mei ... ... ... 66</td>
</tr>
<tr>
<td>Meru ... ... ... 153</td>
</tr>
<tr>
<td>Metre ... ... ... 184</td>
</tr>
<tr>
<td>Mi, termin. of nouns ... ... ... 42</td>
</tr>
<tr>
<td>&quot; pronoun ... ... ... 53, 67</td>
</tr>
<tr>
<td>&quot; prefix ... ... ... 46</td>
</tr>
<tr>
<td>Midomo ... ... ... 53</td>
</tr>
<tr>
<td>Midzukara ... ... ... 53, 74</td>
</tr>
<tr>
<td>Mimashi ... ... ... 56</td>
</tr>
<tr>
<td>&quot;mi-mi ... ... ... 137</td>
</tr>
<tr>
<td>Mina ... ... ... 66</td>
</tr>
<tr>
<td>Mo ... ... ... 65, 123, 135, 146</td>
</tr>
<tr>
<td>Mochite ... ... ... 116</td>
</tr>
<tr>
<td>Mogamo ... ... ... 124</td>
</tr>
<tr>
<td>Mogana ... ... ... 124</td>
</tr>
</tbody>
</table>
# INDEX

<table>
<thead>
<tr>
<th>Mono wo</th>
<th>...</th>
<th>PAGE</th>
<th>Nu, neg. suffix</th>
<th>...</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono kara...</td>
<td>...</td>
<td>117</td>
<td>Number</td>
<td>...</td>
<td>48</td>
</tr>
<tr>
<td>Mōsu</td>
<td>...</td>
<td>164</td>
<td>Numerals</td>
<td>...</td>
<td>69</td>
</tr>
<tr>
<td>Motowori</td>
<td>Introd. vii</td>
<td>93, 102</td>
<td>&quot; auxiliary</td>
<td>...</td>
<td>72</td>
</tr>
<tr>
<td>Mu, termin. of deriv. verbs</td>
<td>...</td>
<td>93, 102</td>
<td>Nuru</td>
<td>...</td>
<td>150</td>
</tr>
<tr>
<td>&quot; future suffix</td>
<td>...</td>
<td>156</td>
<td>Nushi</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>N, changes of</td>
<td>...</td>
<td>31</td>
<td>Nzuru</td>
<td>...</td>
<td>156</td>
</tr>
<tr>
<td>&quot; pronunciation of</td>
<td>...</td>
<td>22, 24</td>
<td>O</td>
<td>...</td>
<td>46</td>
</tr>
<tr>
<td>&quot; future suffix</td>
<td>...</td>
<td>156</td>
<td>Ohomi</td>
<td>...</td>
<td>46</td>
</tr>
<tr>
<td>Na, part of speech</td>
<td>...</td>
<td>39</td>
<td>Okoshi kotoba</td>
<td>...</td>
<td>196</td>
</tr>
<tr>
<td>&quot; personal pronoun</td>
<td>...</td>
<td>55</td>
<td>Okoto</td>
<td>...</td>
<td>58</td>
</tr>
<tr>
<td>&quot; interjection</td>
<td>...</td>
<td>141</td>
<td>Omahe</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>&quot; neg. imperative</td>
<td>...</td>
<td>142</td>
<td>On</td>
<td>...</td>
<td>46</td>
</tr>
<tr>
<td>Nado</td>
<td>...</td>
<td>119</td>
<td>Onmahe</td>
<td>...</td>
<td>56</td>
</tr>
<tr>
<td>Nafu</td>
<td>...</td>
<td>94</td>
<td>On-mi</td>
<td>...</td>
<td>58</td>
</tr>
<tr>
<td>Nagara</td>
<td>...</td>
<td>132, 136</td>
<td>Onodzukara</td>
<td>...</td>
<td>67</td>
</tr>
<tr>
<td>Naga-uta</td>
<td>...</td>
<td>186</td>
<td>Onomatopoetic adverbs</td>
<td>...</td>
<td>76</td>
</tr>
<tr>
<td>Namo</td>
<td>...</td>
<td>127</td>
<td>Ono-ono</td>
<td>...</td>
<td>66</td>
</tr>
<tr>
<td>Nan, after nouns</td>
<td>...</td>
<td>127, 174</td>
<td>Onore</td>
<td>...</td>
<td>52, 67</td>
</tr>
<tr>
<td>&quot; with neg. base</td>
<td>...</td>
<td>145</td>
<td>Order of words</td>
<td>...</td>
<td>170</td>
</tr>
<tr>
<td>&quot; with adverbal form</td>
<td>...</td>
<td>150</td>
<td>Ordinals</td>
<td>...</td>
<td>72</td>
</tr>
<tr>
<td>Nando</td>
<td>...</td>
<td>119</td>
<td>Otemahe</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>Nani</td>
<td>...</td>
<td>63</td>
<td>P</td>
<td>...</td>
<td>27</td>
</tr>
<tr>
<td>Nanigashi</td>
<td>...</td>
<td>66</td>
<td>Parallelism</td>
<td>...</td>
<td>195</td>
</tr>
<tr>
<td>Nanika</td>
<td>...</td>
<td>65</td>
<td>Passive verbs</td>
<td>...</td>
<td>99</td>
</tr>
<tr>
<td>Nanimo</td>
<td>...</td>
<td>65</td>
<td>Perfect</td>
<td>...</td>
<td>88</td>
</tr>
<tr>
<td>Nanji</td>
<td>...</td>
<td>55, 59</td>
<td>Person</td>
<td>...</td>
<td>49</td>
</tr>
<tr>
<td>Nare</td>
<td>...</td>
<td>55</td>
<td>Plural suffixes</td>
<td>...</td>
<td>118</td>
</tr>
<tr>
<td>Naru</td>
<td>...</td>
<td>132, 167</td>
<td>Possessive particles</td>
<td>...</td>
<td>107</td>
</tr>
<tr>
<td>Nasaruru</td>
<td>...</td>
<td>162</td>
<td>Prefixes, honorific</td>
<td>...</td>
<td>46</td>
</tr>
<tr>
<td>Na-so</td>
<td>...</td>
<td>137</td>
<td>Prefixes, humble</td>
<td>...</td>
<td>48</td>
</tr>
<tr>
<td>Nigeri</td>
<td>...</td>
<td>151</td>
<td>Printing, Japanese</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Ni (locative particle)</td>
<td>...</td>
<td>110, 135</td>
<td>Pronouns</td>
<td>...</td>
<td>49</td>
</tr>
<tr>
<td>&quot; (neg. particle)</td>
<td>...</td>
<td>155</td>
<td>Prosody</td>
<td>...</td>
<td>184</td>
</tr>
<tr>
<td>Nigori</td>
<td>...</td>
<td>16</td>
<td>Pronunciation</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Ni keri</td>
<td>...</td>
<td>151</td>
<td>Punctuation</td>
<td>...</td>
<td>18, 84</td>
</tr>
<tr>
<td>Nite...</td>
<td>...</td>
<td>110</td>
<td>Quotation</td>
<td>...</td>
<td>178, 182</td>
</tr>
<tr>
<td>No</td>
<td>...</td>
<td>107, 174</td>
<td>R, changes of</td>
<td>...</td>
<td>29</td>
</tr>
<tr>
<td>Nō</td>
<td>...</td>
<td>192</td>
<td>&quot; pronunciation of</td>
<td>...</td>
<td>20</td>
</tr>
<tr>
<td>Nomi</td>
<td>...</td>
<td>132</td>
<td>Ra, termin. of nouns</td>
<td>...</td>
<td>43</td>
</tr>
<tr>
<td>Nominative absolute</td>
<td>...</td>
<td>182</td>
<td>&quot; plural suffix</td>
<td>...</td>
<td>118</td>
</tr>
<tr>
<td>Norito, writing of</td>
<td>...</td>
<td>3</td>
<td>Ran</td>
<td>...</td>
<td>153</td>
</tr>
<tr>
<td>Noun</td>
<td>...</td>
<td>41</td>
<td>Raruru</td>
<td>...</td>
<td>99</td>
</tr>
<tr>
<td>INDEX.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rashi</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>138</td>
</tr>
<tr>
<td>Rashiki</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>103</td>
</tr>
<tr>
<td>Reduplicated plurals</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>48</td>
</tr>
<tr>
<td>Reflexive pronouns</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>66</td>
</tr>
<tr>
<td>Relative pronouns</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>67</td>
</tr>
<tr>
<td>Renyôgen</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>83</td>
</tr>
<tr>
<td>Renka</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>185</td>
</tr>
<tr>
<td>Root of verb and adjective</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>42, 43, 82</td>
</tr>
<tr>
<td>Ru, disappearance of</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>88</td>
</tr>
<tr>
<td>&quot; termin. of deriv. verbs</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>93, 102</td>
</tr>
<tr>
<td>Kuru</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>100</td>
</tr>
<tr>
<td>S, pronunciation</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Sa</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>43</td>
</tr>
<tr>
<td>Sahe</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>131</td>
</tr>
<tr>
<td>Sailbara</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>191</td>
</tr>
<tr>
<td>Saidangen</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>83</td>
</tr>
<tr>
<td>Samurafu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>163</td>
</tr>
<tr>
<td>Sasuru</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>99</td>
</tr>
<tr>
<td>Sedôka</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>189</td>
</tr>
<tr>
<td>Semi-Chinese style</td>
<td>Introd. vii, 171, 173</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sen</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>48</td>
</tr>
<tr>
<td>Senriu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>190</td>
</tr>
<tr>
<td>Sessha</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>54</td>
</tr>
<tr>
<td>Setsu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>48</td>
</tr>
<tr>
<td>Sh, pronunciation</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Shi, reflexive pronoun</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>66</td>
</tr>
<tr>
<td>&quot; suffix to nouns</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>131</td>
</tr>
<tr>
<td>Shi, past particle</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>151</td>
</tr>
<tr>
<td>&quot; termin. of adjective</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>93</td>
</tr>
<tr>
<td>Shiga or Shigana</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>148, 150</td>
</tr>
<tr>
<td>Shika</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>151</td>
</tr>
<tr>
<td>Shiki</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>104</td>
</tr>
<tr>
<td>Shimuru</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>98</td>
</tr>
<tr>
<td>Shin</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>54</td>
</tr>
<tr>
<td>Shindaïji</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>Shi...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>119</td>
</tr>
<tr>
<td>Sho...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>119</td>
</tr>
<tr>
<td>Shô...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>48, 55</td>
</tr>
<tr>
<td>Shôzengen</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>87</td>
</tr>
<tr>
<td>So</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>61</td>
</tr>
<tr>
<td>Sokka</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>59</td>
</tr>
<tr>
<td>Soko</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>57, 61</td>
</tr>
<tr>
<td>Soko moto</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>Son</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>47</td>
</tr>
<tr>
<td>Sonata</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>61</td>
</tr>
<tr>
<td>Sonkô</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>59</td>
</tr>
<tr>
<td>Sonkun</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>59</td>
</tr>
<tr>
<td>Sono</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>61</td>
</tr>
<tr>
<td>Sono hô</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>Sono moto</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>57</td>
</tr>
<tr>
<td>Sore</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>57, 61</td>
</tr>
<tr>
<td>Soregashi</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>53, 66</td>
</tr>
<tr>
<td>Sôrô</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>163</td>
</tr>
<tr>
<td>Spoken language</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>Introd. viii</td>
</tr>
<tr>
<td>Stages of Japanese</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>Introd. vii</td>
</tr>
<tr>
<td>Structure of Japanese</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>Introd. i</td>
</tr>
<tr>
<td>Sû</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>119</td>
</tr>
<tr>
<td>Substantive form</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>85</td>
</tr>
<tr>
<td>Sudeni</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>151</td>
</tr>
<tr>
<td>Sura...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>131</td>
</tr>
<tr>
<td>Suru</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>92, 94, 99, 168</td>
</tr>
<tr>
<td>Syntax</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>171</td>
</tr>
<tr>
<td>T, pronunciation</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>20</td>
</tr>
<tr>
<td>Ta</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>63</td>
</tr>
<tr>
<td>Tachi</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>119</td>
</tr>
<tr>
<td>Taki</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>132</td>
</tr>
<tr>
<td>Tamafu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>166</td>
</tr>
<tr>
<td>Tama no O...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>173</td>
</tr>
<tr>
<td>Tanka</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>184</td>
</tr>
<tr>
<td>Tare</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>63</td>
</tr>
<tr>
<td>Tareka</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>65</td>
</tr>
<tr>
<td>Taremo</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>65</td>
</tr>
<tr>
<td>—tari—tari...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>137</td>
</tr>
<tr>
<td>Taru, after nouns</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>130</td>
</tr>
<tr>
<td>&quot; verbal suffix</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>149</td>
</tr>
<tr>
<td>Tatematsu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>165</td>
</tr>
<tr>
<td>Te</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>148</td>
</tr>
<tr>
<td>Ten</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>148</td>
</tr>
<tr>
<td>Teniwoha</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>39, 40</td>
</tr>
<tr>
<td>Teshigana</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>148</td>
</tr>
<tr>
<td>To</td>
<td>112, 129, 130, 134, 139, 178, 182</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tô</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>119</td>
</tr>
<tr>
<td>Tô-in</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>Introd. v</td>
</tr>
<tr>
<td>Tokoro</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>68</td>
</tr>
<tr>
<td>Transitive verbs</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>95</td>
</tr>
<tr>
<td>INDEX.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transliteration</td>
<td>PAGE 22</td>
<td>Ware</td>
<td>PAGE 50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsu, kana</td>
<td>21, 29</td>
<td>Waro</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; genitive particle</td>
<td>107</td>
<td>Watakushi</td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; termination of numerals</td>
<td>70</td>
<td>Wo, masc. prefix</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; verbal suffix</td>
<td>148</td>
<td>&quot; sign of accusative</td>
<td>113, 141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsuiku</td>
<td>195</td>
<td>Wo ba...</td>
<td>116</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsuru</td>
<td>148</td>
<td>Writing</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsutsu</td>
<td>136</td>
<td>&quot; marks used in</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;tsu—tsu</td>
<td>137</td>
<td>Ya, interrog.</td>
<td>125, 140, 146, 147</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U, changes of</td>
<td>23, 25</td>
<td>&quot; vocative case</td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; pronunciation</td>
<td>19, 21</td>
<td>Yaran</td>
<td>127</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uninflected principal words</td>
<td>39</td>
<td>Yatsu</td>
<td>71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uninflected teniwoha</td>
<td>106, 134</td>
<td>Yatsugare</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uru</td>
<td>99, 168</td>
<td>Yayo</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utahi</td>
<td>192</td>
<td>Yo, pers. pronoun</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbs</td>
<td>79</td>
<td>&quot; imperative</td>
<td>138</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; humble or honorific</td>
<td>161</td>
<td>&quot; vocative case</td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; as adverbs</td>
<td>169</td>
<td>&quot; after conclusive form</td>
<td>141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; as conjunctions</td>
<td>169</td>
<td>Yori...</td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocative case</td>
<td>117</td>
<td>Yuye</td>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vowel changes</td>
<td>23</td>
<td>Zaru</td>
<td>156</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W, pronunciation</td>
<td>20</td>
<td>Zetteigen</td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wa, pronoun</td>
<td>50</td>
<td>Zo</td>
<td>128, 174, 178</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot; particle</td>
<td>See ha</td>
<td>Zokutaigen</td>
<td>85</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waga</td>
<td>51, 67</td>
<td>Zokuyōgen</td>
<td>83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wagimi</td>
<td>56</td>
<td>Zu, neg. particle</td>
<td>155</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waraha</td>
<td>52</td>
<td>&quot; future</td>
<td>156</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PRINTED BY
JOHN EDWARD FRANCIS, 13, BREAM'S BUILDINGS, CHANCERY LANE, E.C.
14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

APR 13 1972 97
AUG 2 2 1978
REC. CIR. AUG 3 78
SEP 3 0 15

LD21-35m-2, '71
(P2001810)476-A-32

General Library
University of California
Berkeley

MAY 1 2 1960
LD 21-100m-2, '55
(B139s22)476

General Librar
University of Cali'
Berkeley