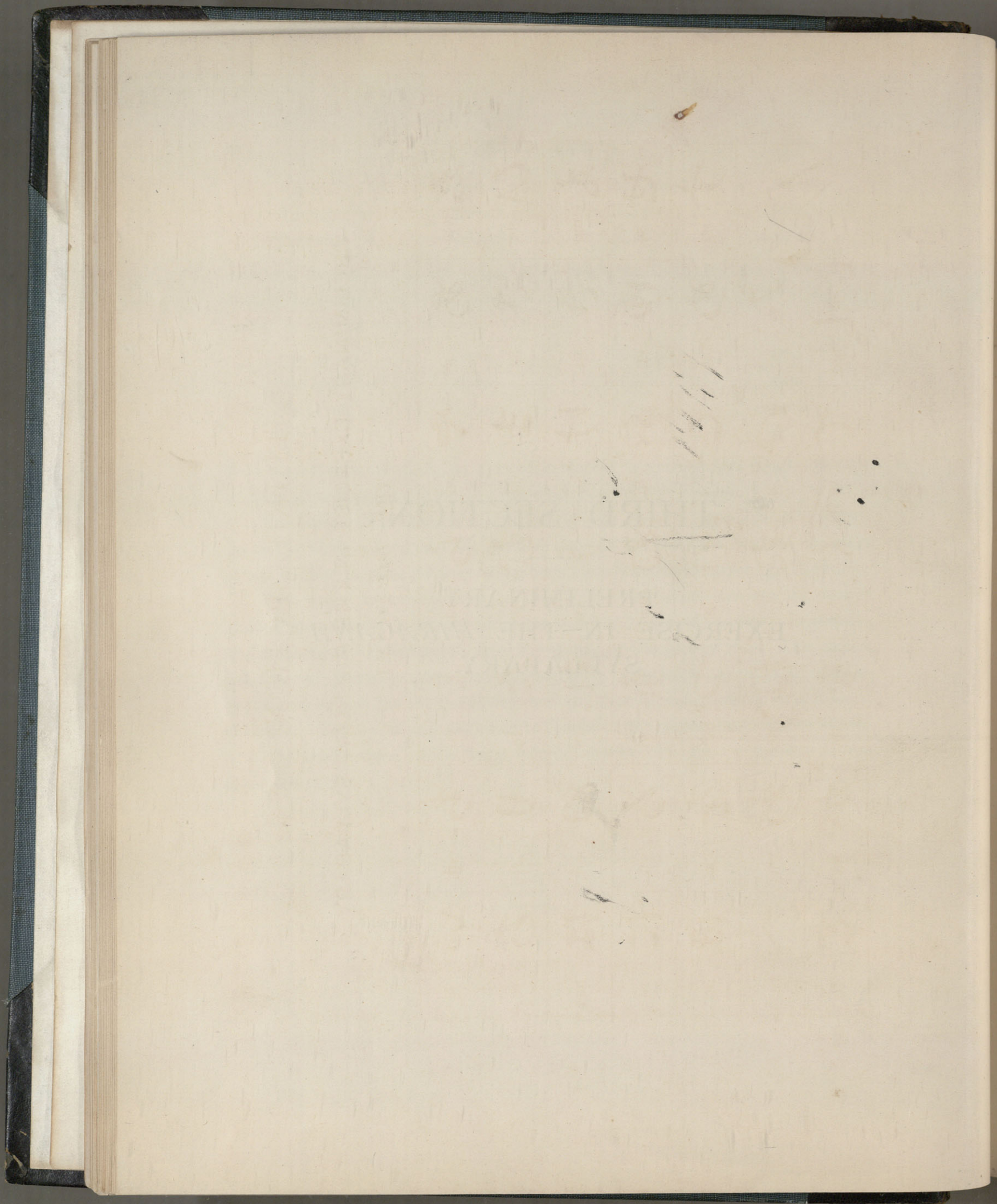


THIRD SECTION.

PRELIMINARY
EXERCISE IN THE *HIRAGANA*
SYLLABARY.









THIRD SECTION.

PRELIMINARY EXERCISE IN THE HIRAGANA SYLLABARY.

THE HIRAGANA.


ゑ ^(w) e	あ	や	ら	よ	ち	い
ひ	さ	ま	む	た	り	ろ
も	き	け	う	れ	ぬ	は
せ	ゆ	ふ	ゐ ^(w) i	ろ	る	に
す	め	こ	の	つ	を ^(w) o	ほ
ん	み	に	た	ね	わ	へ
	し ^{or}	て	く	な	か	と

This, like all Chinese and Japanese writing, must be read from top to bottom and from right to left. In reciting the *Hiragana*, it is usual to make a slight pause after each group of seven signs, thus, *i ro ha ni ho he to, — chi ri nu ru (w)o wa ka, — etc.*



Except perhaps in the postposition *wo*, the sign  has come in modern times to be pronounced simply *o*, like the sign  further on in the syllabary. Similarly  (*wi*) is now confounded with  (*i*), while  (properly *we*) and  (properly *e*) are both pronounced *e* (but *ye* if another vowel precedes).

The *Hiragana* is a syllabary, not an alphabet, that is to say that our European analysis of sounds into vowels and consonants was not reached by its framers. For instance, take the syllable *ra*. We are accustomed to look on it as a double sound compounded of *r+a*. Here it is considered a simple, indivisible unit; and those Japanese who have not specially occupied themselves with phonetics do not perceive, as we do at a glance, the intimate relation of *ra* to, say, *ro* on the one hand through its consonant, and to *ka* on the other through its vowel. *N* final is the only consonant for which a separate *Kana* sign exists.

The name, origin, and peculiarities of the *Hiragana* will be explained in a later Section. The easiest plan for the beginner is just to accept the symbols as they stand, committing them to memory as best he may. There is no royal road, especially at this initial stage. Memory pure and simple must be called into action.

N. B.  (*te*) should be easily remembered by its likeness in shape to our letter T. If similar artificial aids can be found for any other of the *Kana* signs, so much the better.

Foreign students need not aim at reading or writing connected texts in *Hiragana*, as the Japanese themselves rarely write or print such. The normal use of the syllabic signs is to indicate particles (postpositions), popular interjections and onomatopes for which no ideographs exist, and the grammatical terminations of verbs and adjectives, as instanced throughout the texts printed in the present work, that is to say, they do not constitute a complete, independent system of writing, but are ancillary to the Chinese characters, indicating how the latter should be read in particular contexts.

Pending this their proper use, practise the three reading lessons in *Kana* given below, carefully noting such exceptional cases as the postposition *wa* written (not  but) . Japanese orthography, though less lawless than English, offers many unwelcome irregularities.

To the Japanese appreciation such pairs of surd and sonant letters as *s* and *z*, *t* and *d*, etc., are not distinct sounds, but mere variants of the same, the latter being termed the *Nigori*, lit. "muddling," of the former:—see "Colloq. Handbook," ¶ 28 *et seq.*, where the rules for the *Nigori* in spoken speech are given, — also for the occasional change of *h* into *p*, which is termed the *HAN-nigori*, or "half-muddling."

The *Nigori* is indicated in writing by two dots above and to the right; the *HAN-nigori* by a small circle instead of the dots, thus:—

か <i>ka</i>	き <i>ki</i>	く <i>ku</i>	け <i>ke</i>	こ <i>ko</i>
が <i>ga</i>	ぎ <i>gi</i>	ぐ <i>gu</i>	げ <i>ge</i>	ご <i>go</i>
さ <i>sa</i>	し <i>shi</i>	す <i>su</i>	せ <i>se</i>	そ <i>so</i>
ざ <i>za</i>	じ <i>ji</i>	ず <i>zu</i>	ぜ <i>ze</i>	ぞ <i>zo</i>
た <i>ta</i>	ち <i>chi</i>	つ <i>tsu</i>	て <i>te</i>	と <i>to</i>
だ <i>da</i>	ぢ <i>ji</i>	づ <i>zu</i>	で <i>de</i>	ど <i>do</i>
は <i>ha</i>	ひ <i>hi</i>	ふ <i>fu</i>	へ <i>he</i>	ほ <i>ho</i>
ば <i>ba</i>	び <i>bi</i>	ぶ <i>bu</i>	べ <i>be</i>	ぼ <i>bo</i>
ぱ <i>pa</i>	ぴ <i>pi</i>	ぷ <i>pu</i>	ぺ <i>pe</i>	ぽ <i>po</i>

Many writers and even printers, however, seem to consider these diacritical marks in the light of a counsel of perfection, and continually omit them. The reader must accustom himself to supply them mentally. He must also mentally supply punctuation and the breaks between words. The only marks of punctuation consistently employed are a dot and a small circle, thus *•* or *◦*, which serve to separate periods or paragraphs. Sometimes the *beginning* of a section is indicated in the same way, and separate items are indicated by the character 一, "one." Other marks of occasional use, especially in newspapers, are dots at the right side of characters for the sake of emphasis like our italics, and parentheses

used not only as such, but as an equivalent of our quotation marks. Take it altogether, such punctuation as exists has little importance, little fixity, and should not be relied on.

When a syllable is repeated, it is not written twice. The repetition is indicated by the sign ㇿ placed below the *Kana* character. The repetition of two or more syllables it indicated by the sign ㇾ.

READING LESSON IN THE *HIRAGANA*.

に。の。へ。が。も。か。まで。そば。
 ころ。とは。なり。とす。けり。さり
 とて。とするなり。して。べからず。
 へからず。べし。とぞ。には。よりも。
 あり。あらゆる。たゞ。こと。とき。せ
 らるゝ。せられて。なるべし。せず
 んばあるべからず。せしむる。せし
 めて。せねばならぬことなりとい
 ふ。うべし。
 きやんㇿ。ぴかㇿ。ほんやり。
 ろろㇿ。ぶらㇿ。わんㇿ。
 やきいも。こんにやく。ねでん。か
 しやあり。ちゝあり。おやすみとこ
 ろ。おとや。あびすや。あづゝや。
 どうふ。うんせん。きろば。たばこ。
 うちみ。ほねつぎ。もみれうち。

ROMAN TRANSLITERATION OF THE FOREGOING.

Ni. No. Ye. Ga. Mo. Ka. Made. Woba. Koso. To wa. Nari. To su. Keri. Sari tote.
To suru nari. Shite. Bekarazu. Bekarazu. Beshi. To zo. Ni wa. Yori mo. Ari. Arayuru.
Tada. Koto. Toki. Seraruru. Serarete. Naru-beshi. Sezumba aru-bekarazu. Seshimuru.
Seshimete. Seneba naranu koto nari to iu. U-beshi.

Kyan-kyan. Pika-pika. Bon-yari. Soro-soro. Bura-bura. Wan-wan.

Yaki-imo. KONNYAKU. *O-DEN.* *Kashi-ya ari.* *Chichi ari.* *O yasumi-dokoro.* *Edo-ya.* *Ebisu-ya.* (*W*)*i-zutsu-ya.*

TŌFU. UNDON. *Kisoba.* *Tabako.*

Uchi-mi. *Hone-tsugi.* *Momi-RYŌJI.*

TRANSLATION.

In. Of. Towards. (Sign of nominative.) Also. (Sign of interrogation.) Till. (Emphatic accusative.) (Emphatic particle.) That. To be. Is considered. (A verbal termination). However. Is considered. Having done. Must not. Must not. Must. (Emphatic.) In. Even than. There is. All that there is. Only. Thing. When. To be done. Having been done. Probably is. Must do. To cause to do. Having caused to do. He says it is a thing that must be done. May obtain.

Onomatopes for yelping, glittering, dullness, slowness, lounging, barking.

Roast potatoes. (The name of an edible root). A dish made of KONNYAKU and soy or bean sauce. House to let. Milk for sale. Resting-place. Yedo House. Ebisu House. Izutsu House.

Bean curd. Macaroni. Pure buckwheat. Tobacco.

Bruises. Bone-setting. Shampooing.

REMARKS.

Ye. This postposition is written *he*,—an inheritance from ancient days, when it was a noun *he* meaning “side.” Similarly the postposition *wa* stands for ancient *ha*, and is still so written. (“Colloq. Handbook,” ¶ 421.)

Bekarazu. To be always thus read, even when the *Nigori* mark is omitted, as here in the second instance.

Tada. Observe the *Nigori* mark printed with the sign of repetition, to show that the reading is *tada*, not *tata*.

Iu, “to say,” is written *i + fu*, the consonant “f” becoming, as we should say in European languages, silent.

Kyan-kyan. Observe how *kyā* is represented by means of the two syllables *ki + ya*. Though Japanese pronunciation discriminates sharply between such cases as *kyā* and *kiya*,—the former clearly monosyllabic, the latter dissyllabic,—the *Kana* writing supplies no means of marking the distinction. Thus *i-sha*, “a physician,” and *ishi-ya*, “a stone-mason,” are both written

し
や
し

とだはらひやうぎ
 わたるせかいに、ねにはなし
 わざはひは、しもからねこる
 かはいこには、たびせさせ
 かひいぬに、てせかまれる
 がうにいりては、がうにしたが
 ねこにこばん
 なまびやうはふは、ねはきすの
 もと
 うはさをすれば、かけがさす
 うまのみゝにねんぶつ
 うしはうしづれ、うまはうまづ
 れ
 ゐのうちのかはづ、たいかいせ
 いらす
 れにのるすにせんたく
 れもひたつたが、きちにち

こはしみたし
 あはせものは、はなれもの
 あめふりて、ちかたまる
 さんにんよれば、もんとゆのち
 ぎ
 きやうたいは、たにんのはトま
 り
 めくらせんにん、めあきせん
 ん
 みつこのたましひ、ひやくまで
 しやかにせつほふ
 しんたこのとせをかうへる
 ひとせのろへば、あなふたつ
 ひとのうはさも、しちトふとに
 ち
 ひざともたんがふ
 すめばみやこ

THIRD READING LESSON IN THE HIRAGANA.

ひこくちばなし
 みちのはとりに、ふたり
 のらうちよあり。あひと
 もにみちをゆづりて、い
 はく。なんぢのとは、
 いくつとかする。いはく、
 しちどふなり。とふもの
 といはく。われいまろく
 どふくなり。されば、み
 やうねんなんぢとれなと
 としなるべし。

TRANSLITERATION.

HITO-KUCHI-BANASHI.—*Michi no hotori ni futari no rōjo ari. Ai-tomo ni michi wo yuzurite, iwaku: "Nanji no toshi wa, ikutsu to ka suru?" Iwaku: "SHICHI-JŪ nari." Tou mono no iwaku: "Ware ima roku-jū-ku nari. Sareba, MYŌNEN nanji to onaji toshi naru-beshi."*

TRANSLATION.

AN ANECDOTE.—There were two old women on the side of a road. Each having pressed the other to go first, one of them said: "The years of your age,—how many do you make them?" The other replied: "I am seventy." The asker of the question said: "I am now sixty-nine. So next year I shall be the same age as you."