

SEVENTH SECTION.

—
MORE ABOUT THE *KANA*.

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NOTE ABOUT THE NAME

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MORE ABOUT THE KANA.

After the art of writing had been first brought to Japan,— probably about the beginning of the fifth century of our era,* — the new pupils contented themselves for several hundred years with imitating the compositions of their Chinese teachers. Such documents as necessity demanded were not only written in the Chinese character, but were pure Chinese in grammar and style. Even books were composed in this foreign tongue, — the Latin, so to say, of Japan, — and no one attempted to employ the vernacular for any literary purpose.

The only exception, from the very beginning, arose from the need of finding some means for the transcription of native proper names. But even here no new departure was required; for China as usual supplied a model. She herself had been confronted by the same difficulty in the transcription of foreign names, and not only of foreign names, but of numerous Sanskrit technical terms introduced by the Buddhists. The Chinese had resorted to the simple expedient of employing their ideographs, not for sense, but for sound, as exemplified on pp. 96—7 of this work by their choice of 英米 and 佛 to write the words “*England*,” “*America*,” and “*France*,” and of 比丘尼 to write *bikuni*, a word meaning “*nun*,” adopted from India by the Buddhists (see p. 152). The Japanese followed suit, and fortunately the simple syllabification of their language made their words less hard than Western ones to write down in this decidedly cumbrous manner. Such names of provinces as 伊勢 *Ise*, 伊豆 *I-zu*, 薩摩 *Satsuma*, may serve as examples,— easy ones; for their first tottering steps did not always lead them so straight, and other very ancient but still current combinations,— 信濃 for instance, read *Shinano*, 武藏 read *Musashi*, 相模 read *Sagami*, 但馬 read *Ta-jima*, 駿河 read *Suruga*, are indications rather than representations of the sounds intended.†

Poetry, when it came to be written down, contributed powerfully to the phonetic use of the characters; for in its case not the sense alone, as in prose, but the exact sound of the words claimed attention. A celebrated anthology entitled 萬葉集 “*MAN-YO-SHŪ*,” or “*Collection of a Myriad Leaves*,” dating from A. D. 756, enables us to trace the steps of the process. The

* See Aston's “*Early Japanese History*,” in Vol. XVI of the *Transactions of the Asiatic Society of Japan*, for a discussion of this difficult question.

† Read according to the usual pronunciation of the characters, these names ought to be SHIN-NŌ, BU-SŌ, SŌ-MO, TAM-BA, and SHUN-KA respectively.

earliest poems in this collection are written in a sort of bastard prose, whose exact reading has to be guessed at. Here and there, a character which makes no sense in the context must be taken phonetically, but not necessarily as the reading of a single syllable; for the analysis of the language into simple syllables, like the *a*, *ka*, *sa*, *ta*, etc., of the modern *Kana*, had not yet been made. Thus 鴨 properly *kamo*, "a duck," often stands for the two grammatical particles *ka mo*; and 南 properly *NAN*, "south," 蘭 properly *RAN*, "an orchid," and various others, serve to transcribe verbal terminations in such cases as *aranan*, *aruran*, etc. Often, too, a sort of rebus or writing in riddles was resorted to, as when the syllables *kuku* were represented by 八十一, because nine times nine (*ku ku 九九*) make eighty-one!

Meantime the use of single characters for single syllables gradually increased, till in those poems which date from the eighth century we find it dominant. The desirability of obviating the least chance of error on the reader's part came to be recognised, and the poets naturally desired to preserve their works from all possibility of blemish and alteration, with which object whole stanzas were laboriously written down, syllable by syllable. The following specimens — one of an earlier, the other of a later "MAN-YŌ-SHŪ poem — will exemplify what is meant. Such excursions into ancient literature may by some be deemed foreign to the character of an Introduction such as this. But is that really the case, if they result in giving the student a firmer grip of his subject?

い は ひ ま ち な ん 五 十 羽 早 將 待	と ま れ る わ れ は 留 吾 者	あ り こ ろ と 有 社 等	い の ち と な か く 命 乎 長	う つ せ み の 打 蟬 之
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Utsusemi no

Inochi wo nagaku

Ari koso to

*Tomareru ware wa **

Iwai-machinan

i. e. "I, who remain behind, will wait in prayerful expectation that thy life on earth may be prolonged,"—a little poetic send-off to a nobleman about to start on a journey.

Here *utsusemi* is the "pillow-word" for *inochi*, "life." It properly means what is actual or visible (compare *utsutsu*, "waking reality," as opposed to *yume*, "a dream"). Probably it comes

* *Ia* in the earlier pronunciation, now corrupted. Similarly *iwai* was *ihahi*, as the *Kana* shows.

from *utsushi mi*, "transitory self;" but the scribe writes it as if were *utsu*, 打 "to beat," plus *semi*, 蟬 "a cicada!" The next six characters are used ideographically (even 乎, which is a particle in Chinese), 等 phonetically for the sound *to* (it is properly *tō*). But only a knowledge of metre and of the usage of the language can enable the reader to provide 長 *nagaku*, and 有 *ari*, with precisely these terminations, there being nothing in the text to show which termination is intended. Similarly in the case of 留 here to be read *tomareru*, because the sense is best suited by the attributive perfect, and the metre requires four syllables. It and the next two are ideographic, the character 者 having much the same force in Chinese as *wa* has in Japanese. The final line *Ihahi-machinan* (*iwai-machinan* in modern pronunciation) is a fine example of mixed rebus, phonetic, and ideographic writing:—the sound *i* is represented by 五十 "fifty," because *iso* anciently meant "fifty" (*i* meaning "five"); the sound *ha* is represented by 羽 *ha* or *hane*, "feathers;" *hi* by 旱 *hi[ru]*, "to dry," and *machinan*, "will wait," by 將待, properly *masa ni matan to su*, "am about to wait." After this explanation, the student may not be surprised to learn that considerable doubt attends the deciphering of some of these poems, and that editors often differ in their readings. We assume that he does not need to be told that the *Hiragana* flanking the square characters is an addition by modern editors.

母	も	古	こ	敵	へ	波	は	伎	き	太	た	禮	れ	母	も	多	た
		布	ふ	爾	に			可	か	伎	き	騰	と			爾	よ
伊	い	禮	れ	波	は	可	か	麻	ま	奈	な	母	も	許	こ	知	ち
麻	ま	騰	と			度	と	久	く	加	か			太	た	可	か
太	た	毛	も	多	た	爾	よ	保	ほ	受	す	保	ほ	加	か	久	く
伎	き			爾	よ	伊	い	理	り			登	と	久	く		
己	こ	比	ひ	乎	と	氏	で	登	と	奈	な	等	と	氏	て	伊	い
要	ゑ	等	と	美	み	多	た			久	く	藝	ぎ			敵	へ
受	す	己	こ	和	わ	知	ち	安	あ	許	こ	須	す	佐	さ	波	は
		惠	ゑ	多	た			志	し	惠	ゑ			刀	と	乎	と
		太	た	之	し	由	ゆ	太	た	乎	と	伊	い	波	は	禮	れ
		爾	よ			布	ふ	爾	に			麻	ま	安	あ	騰	と

Tani chikaku
Ie wa oredomo,
Ko-dakakute
Sato wa aredomo,
Hototogisu
Imada ki-nakazu.
Naku koe wo
*Kikamaku hori to,**
Ashita ni wa
Kado ni ide-tachi,
Yūbe ni wa
Tani wo mi-watashi,
Kōredomo,†
Hito-koe dani mo
Imada kikoezu.

which may be thus freely rendered in to English verse:—

Near to the valley stands my humble cot,
 The village nestles 'neath the cooling shade
 Of lofty timber; but the silent glade
 Not yet re-echoes with the cuckoo's note.

 The morning hour e'er finds me, sweetest bird!
 Before my gate; and when the day doth pale,
 I cast a wistful glance adown the vale;—
 But not one note, alas! may yet be heard.

The reading of this poem is as plain as the meaning; for each syllable is transcribed separately. Comparing the transcription with the table of *Kana* given below, the student will notice that many of the characters here employed established themselves in permanent phonetic use, being the parents of familiar *Kana* signs.—The system of writing exemplified in this poem, and known as 萬葉假名 *MAN-YŌ-Gana*, is still sometimes resorted to when a word has no appropriate ideograph, as 瓦斯 *GASU*, taken from English "gas." Sometimes, too, recourse is had to it for the sake of variety or ornament, even where suitable ideographs exist.

It is possible that, instead of the square characters printed in modern editions of the "MAN-YŌ-SHŪ," the running or "grass hand," which the Chinese had already evolved, was resorted to—sometimes at least—for the purpose of such transcriptions in which case the *Hiragana* may be said to have already existed at that period; for the *Hiragana* is nothing else than the cursive form of characters employed phonetically. With so many to choose from, it was quite natural that, from the very beginning, each sound should have been represented by a variety of characters. The greater part seen to have come into use spontaneously from their frequent recurrence and consequent familiarity, others to have been chosen of set purpose for the opposite merit of rarity, which would help to distinguish them, as phonetic novelties, from the ideographic symbols.

The following table presents a conspectus of the *Katakana* and the commonest forms of the *Hira-gana*, the original Chinese character from which each *Kana* symbol was obtained being given in a circle below each.

* *Kikamaku hori* = Colloquial *kikitai*, *hori* being the same word as modern *hossuru*. After to supply *omotte*.
 † *Kōru* = *kou*, the fundamental sense of both being "yearning," whence "asking" and "loving."

THE KATAKANA AND HIRAGANA SYLLABARIES.

Pronunciation.	i	ro	ha	ni	ho	he	to	chi	ri	nu	ru
Katakana.	イ (伊)	ロ (呂)	ハ (八)	ニ (二)	ホ (保)	ヘ (皿)	ト (止)	チ (知)	リ (利)	ヌ (奴)	ル (流)
	イ (以)	ロ (呂)	ハ (波)	ニ (仁)	ホ (保)	ヘ (皿)	ト (止)	チ (知)	リ (利)	ヌ (奴)	ル (留)
Hiragana.	い (以)	ろ (路)	は (走)	に (尔)	ほ (本)	へ (邊)	と (登)	ち (知)	り (里)	ぬ (怒)	る (留)
	い (以)	ろ (路)	は (八)	に (丹)	ほ (本)	へ (邊)	と (登)	ち (知)	り (利)	ぬ (類)	る (類)

te	テ <small>天</small>	て <small>天</small>	ト <small>天</small>	亭 <small>亭</small>		
e	エ <small>江</small>	江 <small>江</small>	エ <small>依</small>			
ko	コ <small>己</small>	こ <small>己</small>	古 <small>古</small>			
fu	フ <small>不</small>	ふ <small>不</small>	婦 <small>婦</small>	布 <small>布</small>	富 <small>富</small>	
ke	ケ <small>个</small>	け <small>計</small>	計 <small>計</small>	希 <small>希</small>	个 <small>个</small>	
ma	マ <small>万</small>	ま <small>未</small>	未 <small>未</small>	滿 <small>滿</small>		
ya	ヤ <small>也</small>	や <small>也</small>	屋 <small>屋</small>			
ku	ク <small>久</small>	く <small>久</small>	久 <small>久</small>	具 <small>具</small>		
o	オ <small>於</small>	た <small>於</small>	於 <small>於</small>	於 <small>於</small>		
no	ノ <small>乃</small>	の <small>乃</small>	乃 <small>乃</small>	此 <small>能</small>		
(w)i	井 <small>井</small>	為 <small>為</small>	井 <small>井</small>			
u	ウ <small>宇</small>	う <small>于</small>	宇 <small>宇</small>			

n	ニ ^二	人 ^元	(The symbols for <i>mu</i> also serve for <i>n</i>)			
su	ス ^須	す ^寸	屯 ^春	以 ^須	以 ^須	壽 ^壽
se	セ ^世	世 ^世	世 ^世	勢 ^勢		
mo	モ ^毛	も ^毛	毛 ^毛	毛 ^毛	茂 ^茂	
hi	ヒ ^比	ひ ^比	比 ^飛	飛 ^飛		
(w)e	エ ^慧	急 ^患	惠 ^患			
shi	シ ^之	一 ^之	し ^之	し ^之	志 ^志	
mi	ミ ^美	み ^美	美 ^美	見 ^見	己 ^三	
me	メ ^女	め ^女	免 ^免			
yu	ユ ^勇	ゆ ^由	由 ^由	由 ^由		
ki	キ ^幾	き ^幾	起 ^起	幾 ^幾	甚 ^甚	
sa	サ ^散	さ ^左	左 ^左	佐 ^佐		
a	ア ^阿	あ ^安	阿 ^阿			

REMARKS ON THE FOREGOING TABLE.

The word *Kana* 假名 means literally "borrowed names." As usually explained, it alludes to the "borrowing," for phonetic purposes, of characters properly ideographic. The term 眞名 *Mana*, "true names," has been sometimes applied by contrast to the latter. The *Hiragana* 平假名 is believed to be so-called because it is 平易 HEI-I, that is, "easy," or, to use an almost literal English equivalent, "plain"—*Kana*, such as is understood even by women and ignorant folks, to whom the ideographs and the *Katakana* are a mystery.

The *Katakana*, 片假名 lit. "Side *Kana*," has more claims than the *Hiragana* to the title of an invention, most of the letters included in it having been obtained artificially by taking one portion or side of certain Chinese characters and omitting the rest, whence its name. The *Katakana*, with its single symbol for each sound and the much greater ease and simplicity of its forms, always appeals to foreign students. Curiously enough, in Japan itself it has never achieved popularity. Its commonest use is for the transcription of foreign words. Though less often than the *Hiragana*, and never in anything intended to reach the lower classes, it is sometimes employed along with the square Chinese character in books and newspapers.

The symbol given first under each *Hiragana* heading, and already committed to memory by the student at an earlier stage of this course (compare p. 29), is the commonest of all. More especially since the recent reintroduction of movable types* for printing newspapers and cheap books, there has been a natural tendency on the part of type-founders to restrict themselves to this single series. The same consideration does not apply to hand-written texts. Accordingly signboards, many notices in public places, and even printed matter in which (for elegance' sake) block-printing has been preferred, continue to wander at will in the calligraphic maze, and he who aspires to read Japanese currently must learn at least all the forms given in our table. Other rarer ones will be found in the pages of Aston and of Lange's "*Einführung in die Japanische Schrift.*" The number of Chinese characters which may be employed phonetically, either in the square or the cursive form, is practically unlimited.

Some ease to memory will be obtained by noticing that under most of the headings two or more of the *Hiragana* signs tabulated come from a single original, being in fact but successive stages of simplification, or else due to mere difference of handwriting. For instance 知 *chi*, became first 𠄎, then 𠄏, the middle stroke being dropped for the sake of speed in writing. Again for *he* some write 𠄐, others 𠄑. There is here no fundamental distinction,—nothing more than the fact that one writer adheres a little more closely to the original

* Movable types were already employed in Japan in the 16th century, if not earlier; but the difficulties of this method of printing in the case of a language having so many thousands of characters, made it fall into desuetude for a long period, block-printing superseding it. (See Satow's "History of Printing in Japan," in Vol. X. of the *Transactions of the Asiatic Society of Japan*, p. 60 et seq.)

邊 by giving the final stroke a bigger sweep from left to right, while another, to save time, unconsciously begins it further to the right, and omits the first portion at the left. Parallels to all such vagaries of penmanship occur plentifully in our own Roman handwriting.—Furthermore, the *Katakana* sign comes in most cases from the same original as the simpler form of the *Hiragana*. The syllable *chi* here again affords an example, ち as well as ち being derived from 知 though by a different process of abbreviation.

The quickest and surest way, in our opinion, to learn the various forms of the *Hiragana* is constantly to take into consideration the square character from which each originally springs, noticing how here a twirl does duty for three or four straight strokes of the original, how there certain strokes have been entirely omitted, and so on. In this way convolutions at first labyrinthine come to have significance for the eye, especially when it is discovered that certain processes of disintegration tend to repeat themselves. Thus,—to recur to the example of ち or ち *chi*,—the final semi-circle stands for 口 in the original character 知 but precisely the same thing occurs in ろ *ro* for 呂, and in わ *wa* for 和. Similarly, the final bottom stroke of 魚 *he*, represents the Radical SHINNYŪ 辵 (see p. 119), not only in that letter, but also in 遠 *wo* for 遠. The careful student will discover other analogies equally available for the purposes of *memoria technica*; and if the Chinese original of each *Hiragana* sign is familiar and ever ready to hand, slight differences—even wide differences—of calligraphy will have so much the less power to perplex him. In fact at this, as at almost every other step in our studies, we are brought face to face with the supreme importance of Chinese and the comparative insignificance of everything else.

The following common abbreviations must be remembered:—

ㇿ in *Hiragana*, ㇾ in *Katakana*, for *koto*. The rest are all in the *Katakana*, viz. 片 for *toki*, 𠂔 for *tomo*, 𠂔 (properly *me*) for *shite*, 𠂔 (properly *mu*) for *goza*, 𠂔 for *gori*, | for the prolongation of a sound. ㇿ is the sign of repetition; < shows that more than one syllable is repeated, whether in *Katakana* or in *Hiragana*.

An exhaustive theoretical study of the *Kana* would require a treatise to itself, in the course of which several doubtful questions would be raised. Some scholars, for instance, contend that certain *Hiragana* signs should be used for *Nigori*'ed syllables only, as 𠂔 for *ga* but not for *ka*, 𠂔 for *gu* but not for *ku*, because the original characters 賀 and 具 from which they come are pronounced respectively *GA* and *GU*, both with the *nigori*. We have not found such a rule to be observed in actual practice. Again, some doubt hangs over the derivation of certain *Kana* signs:—*Katakana* ツ *tsu* is generally given as derived from 鬥 *tō* (our No. 666); but can the derivation be made out? Even with regard to the *Hiragana* forms for the same syllable, there is room for doubt whether 鬥 or 門 (our No. 222) be the true original.

The most interesting aspect of the *Kana*—theoretically considered—is the light it might

be made to throw on the ancient pronunciation of Japanese. Thus the character 王 "king," now pronounced ō in Japan, but "wang" in China, supplies one of the *Hiragana* forms for *wa* 𐄂, indicating that at the time the *Kana* was establishing itself in current use, WANG or—as seems more probable from other considerations—WAU was the Japanese sound of the character in question. Why, with innumerable simple monosyllables to choose from, the Japanese went for so many of their *Kana* forms to characters whose sounds had first to be mutilated before they could serve their purpose, is another curious point. Why, for instance, not be content with 𐄃 derived from 多 TA, without going on to borrow 𐄄 derived from 堂 TŌ ("tang" in the Chinese pronunciation)? Why not rest content with 𐄅 for *ne*, instead of adding 𐄆 from 年 *nen*, where a final "n" had to be mentally suppressed in the reading? Such are some of the lines of thought that suggest themselves to the curious investigator. But the practical student need not trouble himself any further about them. His time will be better spent in committing to memory as many *Kana* forms as possible. Several of the more complicated kind will be met with daily in signboards by any one sauntering past a row of Japanese shops.

THE KANA-ZUKAI.

Kana-zukai, 假名遣 lit. "*Kana* usage," is the name bestowed by the Japanese on what we should call the "spelling" of their language. Previous to the revival of native learning in the eighteenth century, it was the only branch of grammar that had attracted their attention. During the Classic age (eighth to tenth century) men had spelt phonetically, just as they spoke. But the orthography remained after the pronunciation had changed; what had been natural and self-evident came to appear artificial and difficult, whence the necessity for rules and explanations. It should be added that, except in avowedly literary circles, the *Kana* spelling continues to be much neglected,—another of the many results of the supremacy of the Chinese character. To misspell is no badge of social inferiority. Public official notices are frequently misspelt. The foreign student therefore lies under no absolute necessity for spelling correctly, though if he do so, it will be all the better. The following considerations will help him over the chief difficulties:—

I. (Native Words).—Classical Japanese—which, as already remarked, the *Kana* orthography represents—tolerated no hiatus, no rencounter of two vowels in the same word. Consequently no such words as *kai*, "shell;" *koi*, "love," can end in the letter 𐄇 *i*. By far the greater number end in 𐄈 *hi*, thus カヒ, コヒ, as much as to say that the pronunciation was originally *kahi*, *kohi*, etc. In some few cases *w*, not *h*, was the original letter, thus ア井 *ai* (properly *awi*), "indigo."

Now, what has here been said of the modern sound *i*, represented by the three letters

イ *i*, 井 [w]i, and ヒ [h]i, applies, *mutatis mutandis*, to other members of the three following series:—

<i>a</i>	<i>i</i>	<i>u</i>	<i>e</i>	<i>o</i>	ア	イ	ウ	エ	オ
<i>ha</i>	<i>hi</i>	<i>fu</i>	<i>he</i>	<i>ho</i>	ハ	ヒ	フ	ヘ	ホ
<i>wa</i>	[w]i		[w]e	<i>wo</i>	ワ	井		ヱ	ヲ

whence such representative spellings as マヘ *mae*, “front;” シホ *shio* (also pronounced *shiwo*), “salt.” The instances of an original *w*, as in コヱ *koe* (properly *kowe*), “the voice;” スヱ *sue* (properly *suwe*), “the end;” ウヲ *wo* (properly *uwo*), “fish;” ヌヱ *yue* (*yuwe*), “cause,” are much rarer. Some instances occur of エ, which represents, however, not *e* but *ye*, noticeably in such verbal terminations as *mie* (properly *miye*), りエ “seeming;” *kikoe* キコヱ (properly *kikoye*), “sounding,” from the verbs *miyuru* and *kikoyuru*.

The specially important case of verbs with vowel stems will be easily understood by comparing the paradigm given in the “Colloq. Handbook,” beginning of ¶ 236 and what is said in the latter part of ¶ 239, thus:—

Present	Indef. Form	Condit. Base	Neg. Base
<i>shimau</i>	<i>shimai</i>	<i>shimae</i>	<i>shimawa</i>
シマフ	シマヒ	シマヘ	シマハ
<i>iu</i>	<i>ii</i>	<i>ie</i>	<i>iwa</i>
イフ	イヒ	イヘ	イハ

Of course all those substantives which are, properly speaking, indefinite verbal forms follow the latter in having ヒ, as *nui*, ヌヒ “embroidery;” *tatakai*, タカヒ “combat;” *araso*, アラソヒ “contention.”

The numerous other words having the sound *wa* in a middle or final syllable follow the same analogy in an overwhelming proportion of cases, thus *iwa*, イハ “rock;” *kawa*, カハ “river;” *kawaru*, カハル “to change;” etc., etc.

(But <i>kawaku</i>	カワク	“to dry.”
<i>sawagu</i>	サワグ	“to be noisy.”
<i>suwaru</i>	スワル	“to squat.”
<i>yowashi</i>	ヨワシ	“weak.”)

The important postposition *wa*, which always sounds like the last syllable of the word to which it is suffixed, is written ハ (*ha*), and the postposition *ye* is written ヘ (*he*),—both in the *h* series; but the postposition *wo* is written ヲ, — *w* series.

It goes without saying that when a word originally of the *w* series—*koe*, コエ for instance,—changes its vowel, the new vowel must belong to the *w* series also, thus *kowa-iro*, コワイロ “tone of voice.”

The only class of cases in which hiatus occurs—or, to express it differently, in which one vowel follows another in spelling,—is when phonetic decay has caused a letter to be dropped, as for instance in *saiwai*, “good fortune,” written サイハヒ *sa-i-ha-hi*, the word having originally been *sakihahi*, but the *k* having dropped out of pronunciation. The same thing occurs in such forms of adjectives as *chikō*, written チカウ for *chikaku*, “near;” *atsū*, written アツウ for *atsuku*, “hot,” etc.

As for the beginning of words, no rule can be given to show which should have initial イエオ, that is, true *i*, *e*, *o*, which 井エヲ [*w*]*i*, [*w*]*e*, [*w*]*o*. The dictionary and much reading of ancient poetry and romance, where *Kana* is plentifully interspersed, must instruct the searcher in that field.

The assimilation of ズ (properly *zu*) to ツ (properly *dzu*, anciently *du*), and of ジ (properly French *ji*) to チ (properly English *ji*, anciently *di*) in the pronunciation of Tōkyō and the Eastern provinces generally (compare “Colloq. Handbook,” foot-notes to ¶ 28), makes the spelling of some words a matter of doubt. The important negative verbal terminations *zu* and *ji* are written ズ and ジ, as in *arazu* アラズ “not being;” *araji* アラジ “will not be.”

Onaji, “same,” is オナジ.

Fuji, the famous mountain, is フジ; *fuji*, “wistaria,” is フチ.

Every modern syllable containing a long vowel represents two—sometimes three—original syllables, and is therefore written with two or three *Kana* letters, as exemplified in the following common words:—

<i>kyō</i>	written	ケフ	(<i>ke-fu</i>)	“to-day.”
<i>kōri</i>	„	コホリ	(<i>ko-ho-ri</i>)	“ice.”
<i>shō</i> (or <i>shiyō</i>)	„	シヤウ	(<i>shi-ya-u</i>)	“shall do.”
<i>warū</i>	„	ワルウ	(<i>wa-ru-u</i>)	“badly.”
<i>hōki</i>	from	ハキ	(<i>ha-ha-ki</i>)	“a broom.”

II. (Chinese Words).—The *Kana* spelling of Chinese words has profound philological interest, as proving how much more closely Japanese speakers of the Classic age approached the Chinese standard than do their modern descendants. Thus, modern pronunciation has a distressing number of HŌ's, KŌ's, SŌ's, TŌ's, KYŌ's, SHŌ's, etc.; but the spelling shows that at first certain distinctions were made between them,—so much so that

any one speaking Chinese will have little difficulty with the *Kana* spellings of Chinese characters. Examine the following representative instances:—

Ho	HAU,	ハウ	方保寶包	(Chinese “fang’s” and “pao’s”).
	HOU,	ホウ	奉邦逢朋	(Chinese “fêng’s” and “p’êng’s”).
	HAFU,	ハフ	in “Kan-on”	
	HOFU,	ホフ	in “Go-on” } 法乏 (final consonant in Cantonese).	
Kō	KAU,	カウ	高江行岡	(Chinese “kao,” “kiang,” etc.)
	KOU,	コウ	公紅口弘	(Chinese “kung,” “hung,” “hou,” etc.).
	KUWAU,	クワウ	光皇黃	(Chinese “kwang” or “hwang”).
	KAFU,	カフ	甲	(final consonant in Cantonese).
Chō	CHIYAU,	チヤウ	長丁町廳	(Chinese “chang” or “ting”).
	CHIYOU,	チヨウ	重徵	(Chinese “chung” or “ching”).
	TEU,	テウ	朝兆鳥調	(Chinese “chao,” “tiao,” or “niao”).
	TEFU,	テフ	牒疊	this last pronounced jō, because <i>Nigori’ed</i> デウ (final consonant in Cantonese).

The foregoing examples show incidentally how often long *ō* is represented by the help of *ウ* final, also how often this *ウ* corresponds to *ng*, which is so common as a final nasal in Chinese. The same remark applies to long *ū*, as 通ツウ tsū, Chinese “t’ung.”

The sound *i* at the end of such Chinese words as 水 SUI, 類 RUI, where a *u* precedes, is written with 井, thus ス井, ル井; in all other cases with イ, as 明細 MEI-SAI, in *Kana* メイサイ, never with ヒ.

The original presence, in the Japanese pronunciation of Chinese characters, of differences still felt in Chinese itself may be further exemplified by such series as

I (イ)	伊	以	夷	意	—all “i” in Chinese.
I (井 <i>wi</i>)	爲	位	違	慰	—all “wei” in Chinese.
ō	AU (アウ)	櫻	Chinese “ying.”		
	WAU (ワウ)	王	Chinese “wang.”		
	WOU (ヲウ)	翁	Chinese “wêng.”		
	AFU (アフ)	押	Cantonese “at” or “ap.”		

べうらひ。せ志望留。勢
 志免王。せ祿を那らぬ
 大空茶里と以留。字心
 し。
 費やんく。心く。
 海ん茶利。せ海く。留
 らく。日んく。
 や森以茂。おんふや心。
 お下ん。可志茶河里。ち
 河利。お屋茶及心大
 海。之心や。煮能心や。
 井浅く。心。
 空う留。字ん心。費心
 心。多ば大。
 うち及。不祿津費。茂見
 進うち。

SECOND EXERCISE IN DIFFICULT HIRAGANA.*

心を空う留う。い志死うへよも
 きん祿ん。以海被空大の海空ち
 う羅の茶の里けり。おや死大、
 海、大志らひ。う志そう志津進、
 う中入う中法礼。心や空里被中
 くも死、くト布之里と茂つて茶
 可ば空也。おん帯ん心志可祿
 死との那う。王ん志留、ちし海、
 志、海、日礼志於。王んよち茶
 志、能空被もつていは志望。字中
 死及、よ、祿む留津。と大海可生
 進バ、志那うは留。心や之留前、
 以津帯んよ志可心。河津中被空
 大も、却や字せん那。志免をみや
 大。

* The proverbial sayings which form this Exercise will be found in the Reading Lessons on the first Four Hundred Characters, beginning on p. 63.

THIRD EXERCISE. (AN ANECDOTE IN COLLOQUIAL.)*

またむ

阿媽志

望可志、及屋未死まぢよ、う
 奈博愛ばと望いふとちべん
 大う死いゝも死が阿りまし
 下。以律もと免や望未死を
 且として、と被おとつ下と
 り史志多か。阿留望森卅五よ
 奈留と望未の望被かえし
 て、十五のむすめ望えんぐ
 みと望里もち、ゆむふふま
 下おを羅さまし多か。そ死
 ちむ未の望志のふけする
 と被、むすめのおやが森、

はけ下。「不かふ那よもまう
 志猫んはふ以が、む未望む
 すめと、望志が二十もちが
 つて、以かにも志下、とめ
 よはやま那以」といふ。望
 未のそ下では、「ゆひふふま
 下す史志たあら、しんる
 るへた以して、そんな猫
 律がふふと、愛可ままふ
 以から、む森もらはんけ
 ば志とうちふ以」望いふ
 から。あう望も飛望え免
 以和をして、つむふ未死未
 望被おかみへうつたへまし
 た。
 おかみでは、まうそおよ

* Transliteration and translation of this story will be found in the "Colloq. Handbook," 3rd Edit., ¶ 452. (¶ 435 in 2nd Edit.)

びたしになり申志下、むす
 めのおやに「それもうい
 つたんやを整へて、い
 申さらん此かやをもつ
 て、はあんいたす」や、おた
 づねにあり申すや。「へエお
 此ぎを申かうや、何まりい
 津と里を申う志申して。
 三十五此申おに十五此をめで
 申、や志がはたち、ちがひ申
 す。それゆゑ申志をうちを
 申う志申しぬ。せめてや志
 はんぶんちがひなら、むす
 め被津か志申せう」お此
 申き、やとん此申うしわ
 たされ申すおは。「そん志ら
 整此申う此、ぞみや不利
 して津かはすから、以申か
 ら五孫んたつてむすめを
 くれ。むすの申うもそれ申
 下、お那らば申ぬ計此
 志申らん。それ申志よなれ
 ばと申お四十、そん那ら
 はたち、ちやうや志はん申
 ちがひ此申きになる」と申
 う志とたされ申志たから。
 けう申うおそれいつてや
 り申志た。

Here, for comparison's sake, is the same anecdote in Mixed Script (*Kana-majiri* 假名
 交り), which would be by far the most usual way of printing it. The particles are put in
Katakana for a change, instead of the *Hiragana* heretofore employed in this book.

待テバ合フ年

古昔都ノ町ニ點頭婆ト云フ口辨口ノ宜イ者ガアリマシテ何時モ嫁ヤ婿ノ世話ヲシテ世ヲ送ツテ居リマシタガ或時卅五ニナル男ノ年ヲ蔽シテ十五ノ娘ト縁組ヲ取持チ結納マデ送ラセマシタガ其後婿ノ年ノ老ケテルヲ娘ノ親ガ聞キ付ケテ「外ニ何モ申分ハナイガ婿ト娘ト年ガ二十モ違ツテハ如何ニモシテ嫁ニハヤレナイ」ト云フ男ノ方デハ結納マデ濟シタカラハ親類ヘ對シテモソシテ不都合ナ事ハ聞カサレナイカラ是非貫ハンケレバ承知シナイ」ト云フカラ媒灼者モヒドク迷惑シテ遂ニ此事ヲ政府ヘ訴ヘマシタ

政府デハ双方御呼出ニナリマシテ娘ノ親ニ「其方ハ一旦約束ヲシテ今更何ノ廉ヲ以テ破談イタス」ト御尋ネニナリマス「トヘエ此儀ハ媒灼者余リ詐ヲ申シマシテ三十五ノ婿ニ十五ノ嫁デハ年

ガ廿違ヒ升ソレ故不承知
 ヲ申シマシタセメテ年半
 分違ヒナラ娘ヲ遣ハシマ
 セウ^レ此時役人ノ申渡サ
 レ升ニハ^レソシナラ其方
 ノ望ミ通りニシテ遣ハス
 カラ今カラ五年^{タツ}經テ娘ヲ
 送レ婿ノ方モソレ迄ハ必
 ズ待タナケレバナラ又其
 年ニナレハ男ハ四十女ハ
 廿^{ハタチ}歳丁度半分違ヒノ時ニ
 ナル^レト申渡サレマシタ
 カラ双方恐入ツテ下ガリ
 マシタ

FOURTH EXERCISE.

SOME STANZAS OF POETRY.*

年^ニ死^スうち^ニふ^ル春^を
 きにけり鶯の
 おほれる涙今や
 とくらん
 鶯^ノ死^ス谷^をと^りい^はる^留
 聲^ふく^ば
 春^{くる}るとは
 誰^かしらま^し
 いで、いなば主なき
 宿^{となり}ぬ^きも
 の^きむ^れ梅^よ
 春^花と^まる^ふ
 と^し野^山霞^の奥^を
 しらねども
 見^{ゆる}か^ぎり^の
 櫻^ふり^けり

* The first seven, of thirty-one syllables each, are *uta* 歌 or *waka* 和歌, mostly taken from the "Kokinshū," 古今集 or "Songs Ancient and Modern," a celebrated anthology dating from the tenth century, which still serves as a model to the poets of to-day. The last three, each of seventeen syllables, are *hokku* 發句 by Bashō, who flourished at the end of the seventeenth century.

花ちらき風死やぞりは
誰か志留
我にぞしへよゆきて
うらみ堂
春未空に花はちる空も
咲きぬべし
また遇ひかたき
人の世ぞう爰
もみぢ葉枝風に任せて
見るよりも
はるなきも死は
命ありけり
夏草やつはも死共死夢の跡
物云へば唇寒し秋の風
古池や蛙空飛よむ水死音

Transliteration and Translation.—

(1) *Toshi no uchi ni*
Haru wa ki-ni-keri.
Uguisu no
Koreru namida
Ima ya tokuran.

Spring has come before the New Year.
The nightingale's frozen tears will now
perhaps be melted.

(2) *Uguisu no*
Tani yori izuru
Koe nakuba,
Haru kuru koto wa
Tare ka shiramashi?

Were it not for the voice of the night-
ingale issuing from the valley, who would
know of the coming of spring?

(Do not confound the agglutinated suffix *mashi*, "will" or "would" in the Positive Voice, with *maji*, the Future of the Negative Voice:—*shiramashi* is "would know" in poetic parlance; *shiru-maji* is "will not know.")

(3) *Idete inaba,*
Nushi naki yado to
Narinu to mo,
Nokiba no ume yo
Haru wo wasuru-na!

Though my dwelling shall have become
tenantless when I am gone, do not thou,
oh! plum-tree by the eaves, forget the
spring.

- (4) *Yoshino-yama*
Kasumi no oku wa
Shiranedomo,
Miyuru kagiri wa
Sakura nari-keri.
- (5) *Hana chirasu*
Kaze no yadori wa
Tare ka chiru?
Ware ni oshie-yo!
Yukite uramin.
- (6) *Haru-goto ni*
Hana wa chiru to mo,
Sakinu-beshi.
Mata ai-gataki
Hito no yo zo uki.
- (7) *Momiji-ba wo*
Kaze ni makasete
Miru yori mo,
Hakanaki mono wa
Inochi nari-keri.
- (8) *Natsu-gusa ya*
Tsuwa-mono-domo no
Yume no ato?
- (9) *Mono ieba,*
Kuchibiru samushi,—
Aki no kaze.
- (10) *Furu-ike ya,*
Kawazu tobi-komu
Mizu no oto!

Though I know not [what may be contained in] the innermost recesses of the mountains of Yoshino, so far as I can see, [all] is cherry-blossom.

Who knoweth the abode of the winds that scatter the blossoms? Teach me it! I will go and upbraid them.

Though the flowers may fall each spring, they will bloom [again]. 'Tis man's life, which cannot come over again, that is sad.

A thing more fleeting even than the sight of maple-leaves abandoned to the wind, is [human] life.

Are haply the summer grasses what remains of the warriors' dreams? (Composed on a battle-field.)

In the autumn breeze, my lips grow cold as I talk.

The old pond—aye! and the sound of the frogs jumping into the water.

For the subject of Japanese poetry and the simple rules of its prosody, see "Colloq. Handbook," ¶ 465 *et seq.*; also "Things Japanese." Lange's "*Altjapanische Frühlingslieder*" has excellent translations into German verse of considerable portions of the "KOKINSHŪ."

EXERCISE IN THE KATAKANA.

As exemplified in the preceding extract, the *Katakana* may replace the *Hiragana* in the "Mixed Script" (*Kana-majiri*), for the purpose of denoting particles and terminations. The other most common use to which it is put is the transcription of foreign words. Many such, it is true, have risen to the dignity of being invested with Chinese characters,—*KOMPEITŌ* "sugar-candy," for instance, which is derived from some Continental word allied to the English "comfit," but is now written 金米糖 as if signifying "golden rice sugar;" and *KURABU* "a club," written 倶楽部 "mutual gladness section,"—no bad ideographic portrayal of the social resort in question, while the sound both of the original and of the characters is likewise pretty fairly adhered to.* Mostly the sound alone has been followed; and numbers of diseases, medicines, and all sorts of other words have been fitted with characters after the fashion of the poem given on p. 187. One or two have naturalised themselves otherwise, by going to the *Hiragana* for their transcription. The most familiar instance is *kasuteira*, as shown in the margin, which means "sponge-cake," and is derived from "Castilla" or "Spain," whence a knowledge of that delicacy was obtained. But a large number of European words—most of those which still strike the linguistic sense as aliens—are habitually written and printed in *Katakana*. The following Reading Lesson gives some of the commonest of this class.

かすていら
嘉壽天以羅

READING LESSON.

アイスクリーム。ビスケット。ジャム。パン。ビール。シヤンピ。ラム子。ジン。ビヤ。ミルク。ソップ。シチウ。オムレツ。メリンス。フランネ。ル。チヨッキ。ツボ。ン。シヤツ。カラ。カ。フス。ボタン。リンネ。ル。ネクタイ。セメント。ランプ。マ。ツチ。ペンキ。ブリツ。キ。ブリキ。ステーション。ヨ。ン。ホテル。ピヤノ。オルガン。ピストル。

* The natural reading of these characters would be GU-RAKU-BU.

フアルガ。ス。ニ。カ。ウ。ヤ。ス。リ。ト。ー。フ。ル。ナ。チ。ラ。ス。ダ
 ア。ガ。ス。ー。ゴ。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ル。ガ。ス。ー。ゴ。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ガ。ス。ー。ゴ。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ス。ー。ゴ。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 カ。ー。ゴ。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ウ。ー。エ。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ヤ。ー。ム。ス。ン。ン。テ。ラ。ス。イ。ナ
 ス。ー。ス。ミ。ス。ン。ン。テ。ラ。ス。イ。ナ
 リ。ン。コ。ル。ン。ン。マ。ホ。メ。ツ。ト。ミ
 ト。ン。ウ。ヰ。ク。ト。ル。ユ。ー。ゴ。ー。
 ー。テ。ビ。ス。マ。ル。ク。グ。ラ。ド。ス
 フ。ラ。ン。ク。リ。ン。ダ。ル。ウ。井。ン。ゲ
 ル。リ。シ。ー。ザ。ル。ス。ペ。ン。サ。ア。ペ
 ナ。ポ。レ。オ。ン。ワ。シ。ン。ト。ン。ペ
 チ。ナ。ド。ク。ト。ル。バ。ク。テ。リ。ヤ。
 ラ。ス。パイ。フ。ニ。ツ。ケ。ル。プ。ラ
 ス。ポ。ン。テ。ー。ブル。コ。ツ。プ。ガ
 ダイ。ナ。マ。イ。ト。ナイ。フ。ホ。コ。

Aisu kuriimu. Ice-cream.—*Bisuketto.* Biscuits.—*Jamu.* Jam.—*Pan.* Bread.—*Biiru.*
 Beer.—*Shampin.* Champagne.—*Ramune.* Lemonade.—*Jinjimbiya.* Gingerbeer.—*Miruku.*
 Milk.—*Soppu.* Soup.—*Shichū.* Stew.—*Omuretsu.* Omelet.

Merinsu. Mousseline de laine.—*Furanneru.* Flannel.—*Chokki.* Waistcoat.—*Zubon.*
 Trousers. These last two perhaps from the Dutch.—*Shatsu.* Shirt.—*Kara.* Collar.—*Kafusu.*
 Cuffs.—*Botan.* Button.—*Rinneru.* Linnen.—*Nekutai.* Necktie.

Semento. Cement.—*Rampu.* Lamp.—*Matchi.* Match.—*Penki.* Paint.—*Burikki* or *buriki*
 (from Dutch "blik"). Tin-plate.—*Sutēshon.* Station.—*Hoteru.* Hotel.—*Piyano.* Piano.—
Orugan. Organ.—*Pisutoru.* Pistol.—*Dainamaito.* Dynamite.—*Naifu.* Knife.—*Hoko.*
 Fork.—*Supon.* Spoon.—*Tēburu.* Table.—*Koppu* (from "cup"). A tumbler.—*Garasu.*
 Glass.—*Paipu* (from "pipe"). A cigarette-holder.—*Nikkeru.* Nickel.—*Purachina.* Platina.
 —*Dokutoru.* Doctor.—*Bakuteriya.* Bacteria.

Napoleon. Washington. (Commodore) Perry.* Caesar. (Herbert) Spencer. Franklin.
 Darwin. Goethe. Bismarck. Gladstone. Victor Hugo. Lincoln. Mahomet. Miss Smith.
 Mrs. Williams.

Wales. Melbourne. Chicago. Cuba. Manila. Sydney. Calcutta. Brussels. Califor-
 nia. Trafalgar. Scandinavia.

* The Japanese transliteration *Peruri* comes from an attempt, in early days, to conform as closely as possible to the spelling, rather than to the pronunciation which was then not actually known. Other instances of such a tendency might be quoted. Of course *Peri* would better render the real pronunciation of the name.

CHARACTERS AND KATAKANA MIXED.

へボン和英字典。タイムス新
 聞。ウエブストル大字典。スミ
 ス氏富國論。ロイテル電報。菓
 子パン。食パン。恵比壽ビ
 ル。富士屋ホテル。大坂アルカ
 リ株式會社。ペンキ塗師。ステ
 ーション前。ホノル、港。テー
 ムス河。メキシコ灣。ヒマラヤ
 山。バルカン半島。サハラ沙
 漠。ナイヤガラ瀑布。ジブラル
 タル海峡。ストライキ(同盟罷
 工)。シヨール(肩掛)。テーブル
 掛。セル地。メリヤス製造。ペ
 ン軸。インキ壺。ガラス窓。

Hebon WA-EI JITEN. Hepburn's Japanese-English Dictionary.—*Taimusu SHIMBUN.* The "Times" newspaper.—*Uebusutoru DAI-JITEN.* Webster's "Unabridged Dictionary."—*Sumisu SHI* "FUKOKU RON." (Adam) Smith's "Wealth of Nations."—*Roiteru DEMPŌ.* Reuter's telegrams.—*KWA-SHI-pan.* Fancy-bread or small cakes.—*SHOKU-pan.* (Plain) bread.—*EBISU Bīru.* Ebisu Beer.—*FUJI-ya Hoteru.* The Fujiya Hotel.—*Ōsaka Arukari Kabu-SHIKI GWAISHA.* The Ōsaka Alkali Joint Stock Company.—*Penki nuri-SHI.* Painter (of houses, etc.). *Sutēshon-mae.* At the station.

Honoruru-KŌ. The port of Honolulu.—**Tēmusu-gawa.* The river Thames.—*Mekishiko-WAN.* The gulf of Mexico.—*Himaraya-SAN.* The Himalayas.—*Barukan HANTŌ.* The Balkan peninsula.—*Sawara SABAKU.* The Sahara [desert].—*Naiyagara BAKUFU.* The falls of Niagara.—*Jiburarutaru KAIKYŌ.* The straits of Gibraltar.

Sutoraiiki (DŌMEI HIKŌ). A strike.—*Shōru (kata-kake).* A shawl.—*Tēburu-kake.* A tablecloth.—*Seru-JI.* Serge.—*Meriyasu SEIZŌ.* Manufacture of knitted goods.—*Pen-JIKU.* A penholder.—*Inki-tsubo.* An inkstand.—*Garasu-mado.* Glass windows.

* Apparently so transliterated through ignorance that the *a* of "Thames" is short. Similarly *Sawara* for "Sahara," as *h* tends to pass into *w* in the middle of Japanese words.

TELEGRAMS.

Though neither book-printers nor letter-writers ever employ the *Katakana* for more than single words, there is one class of documents—highly important in modern life—in which, by official fiat, resort must be had to it, viz. telegrams. The names and addresses may, it is true, be in Chinese characters (for the order to flank these with *Katakana* is not strictly insisted on); but the body of the telegram must be in *Katakana* only. Note that each *Nigori*'ed syllable counts double, and that a space should be left blank after it to facilitate the counting. The following specimens will serve the double purpose of a *Katakana* reading lesson, and a lesson in the composition of Japanese telegrams. It will be noticed that the style is mostly Colloquial, besides being compressed for the sake of brevity. A single message (一音信 ICHI-ONSHIN) consists of ten *Kana* characters or numerals, addresses being free. The first is given in a fac-simile of the official telegraph form. It may be noticed that all the characters occurring in this form should already be familiar to the student, with the exception of 貼 扱 認 and 注,—Nos. 1237-40.

Hearing that telegrams are sent in *Kana*, and naturally assuming that such would not continue to be sent year after year in ever-increasing thousands if the recipients did not understand them, a foreigner might be led to ask why all written and printed documents should not be clothed in the same simple form. The answer is that the *Kana* is by no means the most convenient vehicle either for writing telegrams or for reading them, but only the most convenient vehicle for telegraphing them. The mechanical difficulties in the way of wiring the "Mixed Script" are enormous. Otherwise it would certainly be preferred; for the present system entails frequent error and difficulty of comprehension, especially in long messages and in those containing many Chinese words. It is thus seen how "circumstances alter cases." In China itself, where no alphabet or syllabary of any kind exists, a code has been evolved whereby all the characters in current use, to the number of several thousands, are fitted with figures, which latter are sent by wire and re-translated into the corresponding characters at the other end. It is a cumbrous system, and the Japanese have preferred to retain their own, which was devised for them by foreign experts in imitation of that employed in Europe; but it does not suit their language nearly as well as ours does our Western tongues. It is merely the best make-shift which unfavourable circumstances happen to allow of. The student himself, by the time he has got thus far on his way, will probably see the case as here stated. It is to the beginner,—more still to the outsider absolutely ignorant of local conditions,—that the attitude of the Japanese towards their written system appears unreasonable. But the real unreasonableness is on the side of him who undertakes to argue about any technical subject with which he lacks practical acquaintance.

電報報紙

電報認方注意

受信人及發信人の宿所氏名は必ず片假名又は片假名にて本文中の數字は片假名と分別し易き様大書すべし

送取 信者	送午 信時	着	付受 午時	第	所場ノ付貼手切便郵
分	局	字	分	日	報局
				ン	一 定 指
				ジ	二
				ユ	三
				マ	四
				ツ	五
				ヤ	六 事 記
				ア	七
				ル	八
				カ	九
				ヘ	十
十	廿	卅	卅	卅	十

受信人
日光
カナヤホテル

料報電

發信人
東京
赤坂臺町二番地
ブラウン

料數手

TRANSLITERATION AND TRANSLATION OF THE OFFICIAL
TELEGRAPH FORM.*

DEMPŌ RAISHINSHI.

(TELEGRAPH FORM.)

YŪBIN-gitte CHŌFU no basho. (Place for sticking postage stamps.)

HŌ. ([Class of] telegram, i. e. whether official or private.)

KYOKU. (Office [of origin, i. e. whence sent].)

DAI...GŌ (Number.)

GWAPPI. (Date.)

Uke-tsuke GO...JI...FUN. (Received [at such an] hour [A. or P.] M., [so many] minutes.)

JI. ([Number of] letters.)

CHAKU...KYOKU. (Delivery station.)

SŌSHIN GO...JI...FUN. (Time sent.)

SŌSHIN tori-atsukai-SHA. (Operator by whom transmitted.)

DEMPŌ-RYŌ. (Charge for the telegram.)

Tesŭ-RYŌ. (Fee.)

JUSHIN-NIN. (Addressee.)

HASSHIN-NIN. (Sender.)

SHITEL. (Indication,—as to whether the telegram be urgent, to be forwarded by post, etc.)

KIJI. (Remarks.)

DEMPŌ shitatame-kata CHŪI. JUSHIN-NIN oyobi HASSHIN-NIN no SHUKUSHO SHIMEI wa, kanarazu Katakana mata wa Katakana nite HONJI ni furigana wo tsuke, shitatamu-beshi. HOMMON-CHŪ no SŪJI wa, Katakana to FUMBETSU shi-yasuki YŌ TAISHO su-beshi. (Directions to be borne in mind when writing out telegrams. The addresses and names of both sender and addressee must either be written in *Katakana*, or else *Katakana* must be placed at the side of the original Chinese characters. Numerals occurring in the text must be written large, so as to be easily distinguishable from the *Katakana* letters.)

JUSHIN-NIN. NIKKŌ Kana-ya Hoteru.

HASSHIN-NIN. TŌKYŌ Akasaka DAI-machi, NI-BANCHI, Burau.

Asu yuku heya aru ka HENJI matsu.

* A much freer official translation will be found in the form used for sending telegrams in English. Or rather, as in so many other cases, the English is the real original, while the so-called Japanese original is a translation partially altered to suit local needs.

To the Kana-ya Hotel, Nikkō.
 From Brown, 2 Akasaka Daimachi, Tōkyō.
 Going to-morrow have you room await reply.

テ	イ	カ	コ	シ	五	キ	ア	キ	キ	ケ	ア	ア	ケ	ア	キ	ス
ガ	ウ	イ	ト	ヨ	〇	キ	ス	シ	ウ	フ	ス	ス	サ	ス	ウ	グ
ミ	ビ	ク	ワ	ウ	エ	ヤ	ア	ヤ	ヨ	ビ	カ	ゴ	タ	ヤ	ビ	キ
オ	ン	ワ	ル	チ	ン	ウ	サ	ト	ウ	ヤ	ヘ	三	ツ	ス	ヤ	タ
ク	ア	イ	井		デ	エ	ユ	マ	ス	ウ	ル	ジ	バ	ミ	ウ	レ
リ	ル	ヲ	サ		ン	ク	ル	グ	キ		ハ	ン	ク	ス		
ト	ナ	シ	イ		シ	イ	マ	カ	カ	ユ		マ	一	ル	グ	
メ	ラ	ユ	ア		ン	ン	テ	ヘ	ヘ	カ		チ	一	ニ	オ	
ル	セ	ク	ト		カ	井		レ	レ	レ		ヤ	ジ	オ	イ	
	ン	ス			ハ	サ		ヌ	ヌ			ク	キ	ヨ	デ	
	ダ				セ	イ							タ	バ	チ	
	イ				ヨ	ア							ク	ズ	マ	
	ヘ				コ	ト									ツ	
	オ				セ	ヨ										
	ク					リ										
	レ															

Sugu kitare.—Come immediately.

KYŪBYŌ sugu oide wo matsu.—Sudden illness please come immediately.

Asu yasumi kuru ni oyobazu.—Holiday to-morrow you need not come.

Kesa tatsu BAN JŪ-ICHI-JI KITAKU.—Starting this morning reach home eleven evening.
 (Notice “eleven” written 二 i. e. 11, instead of 十一; similarly 五 below instead of 五.
 This semi-European method of writing the numerals is obligatory in telegrams, and is also
 now much employed in book-keeping. It will probably end by superseding the old native
 method altogether.)

Asu GO SAN-JI Hama CHAKU.—Arriving Yokohama to-morrow three afternoon.

Asu kaeru.—Returning to-morrow.

Kyō BYŌKI yukarenu.—Ill cannot go to-day.

KYŪYŌ sugu kaere.—Urgent business return instantly.

KISHA tomaru kaerenu. — Railway interrupted cannot return.

Asu asa yuku mate. — Going to-morrow morning wait.

KIKYŌ EN-IN ISAI ato yori. — Return to Tōkyō delayed details follow.

GO-JŪ-EN DENSHIN-kawase yokose. — Send fifty dollars telegraph order.

SHŌCHI. — Accept.

Kotowaru ISAI ato. — Decline details follow.

KAIKWAI wo SHUKU su. — Congratulation on establishment of society.

YŪBIN aru nara SENDAI ye okure. — Send any letters to Sendai.

Tegami okuri tomeru. — Keep my letters.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1107. 薩 SATSU, has no meaning, but only a phonetic use, especially in the word (1108) 菩薩 “a Bodhisatva” or Buddhist saint. 菩 was originally the *bo* or *pepul*, the sacred tree of the Buddhists. Japan is still Buddhist enough to make the word BOSATSU a necessary one for the student to memorise.—1109. 濃 NŌ or *koi*, “thick” (as liquids), “dark” (as colours). Learn in this context its *tsukuri* (1110) 農 “agriculture,” which has the same sound NŌ.—1111. 武 BU, “military” (from “stopping” and “spear,” i. e. “stopping fighting,”—the military evolution most congenial to the Chinese mind!), as in 武士 BUSHI, “a warrior.”—1112. 駿 SHUN or *hayai*, “swift.”—1113. 河 *kawa*, “a river,”—properly a big one, small rivers being 川; but the Japanese rarely attempt any such distinction.—1114. 鴨 “wild-duck.”—1115. 蘭 RAN, “an orchid,” also used phonetically for RAN (*Oranda*), “Holland,” “Dutch.”—1116. 蟬 *semi*, “a cicada.”—1117. 乎 here the postposition *wo*, but more often used for the interrogative *ka?* or *ya?*—Observe that 社 SHA is sometimes read *koso*.—1118. 旱 KAN or *hideri*, “drought.”—1119. 爾 *nanji*, “thou;” also *shikari*, “just so.”—The character 敝 HEI in the text is less used than its homonym and synonym (1120.) 弊 HEI or *yabureru*, “to be torn,” “vile,” hence “my,” “our,” as in 弊社 “our firm.”—1121. 波 HA or *nami*, “waves.”—1122. 禮 REI, “propriety,” “ceremony.”—1123. 騰 TŌ or *noboru*, “to ascend.”—1124. 佐 SA or *tasukeru*, “to assist.”—1125. 藝 GEI, “an art” or “accomplishment.”—1126. 伎 KI or *gi*, “skill,” “ability,” used in the common word 歌舞伎 KABUKI, “a theatrical performance,” lit. “skill in singing and dancing.”—1127. 舞 BU or *mau*, “to dance,” is our No. 1127.—1128. 奈 used phonetically for the sound *na*; less often read *ikan?* “how?”—1129. 惠 KEI or *e* (for *we*) or *megumi*, “kindness.”—1130. 呂 RO, originally a picture of the spinal vertebræ, but mostly used phonetically, as in 風呂 FURO, “bath” (*ū* is short here, though long in 風 FŪ, “wind,” used alone).—1131. 盤 HAN or BAN, “a platter” or “plate,” as in 石盤 SEKIBAN, “a slate.”—1132. 尔 NI, used in Japan only as a contraction of (No 1119) 爾.—1133. 丹 TAN, “the colour of vermilion,” read *ni* in old Japanese, whence its phonetic force. The dot denotes

a fragment of the vermilion cinnabar inside 井 the "well" or "pit," whence it is dug out.—1134. 邊 HEN or *hotori*, "side," "place."—1135. 奴 DO (NU) or *yakko*, "slave." Learn it together with (975) 怒 "anger" (the "heart" a "slave" to its passion).—1136. 流 RYŪ or *nagareru*, "to flow."—1137. 連 REN or *tsuranaru*, "to be in row" (like a file of "carriages" in "motion"). Remember at the same time (1138) 蓮 REN or *hasu*, "lotus."—1139. 曾 *katsute*, "formerly," "ever," "never;" used for the syllable so in several proper names.—1140. 楚 so, "thorny," also the name of an ancient Chinese kingdom.—1141. 徒 (from "step" and "walk"), TO or *kachi*, "afoot;" hence TO means also "follower," "disciple," as in 生徒 SEITO; it is also read *itazura ni*, "vainly."—1142. 津 *tsu*, "a port" or "mart."—1143. 祢 (properly 禰, but often thus abbreviated), used phonetically for the sound *ne* in 禰宜 *negi*, a Shintō priest.—1144. 那 NA or *nanzo*? "what?"—1145. 羅 RA, properly "a bird-net," but chiefly used as a phonetic sign. This character, though it may look complicated, is easily remembered by its three component parts, "net," "silk," and "bird."—Do not trouble about 牟.—1146. 于 *ni*, "in;" *koko ni oite*, "hereupon,"—a synonym of (65) 於. Do not confound it with (727) 干 KAN, whose last stroke is not jerked upward.—1147. 滿 MAN or *michiru*, "to be full."—1148. 个 KO, a synonym of 個 (270), originally depicting the last three leaves on a twig of bamboo, but now used only phonetically for the sound *ko* or *ka*. The *Katakana* letter ヶ *ke* comes from it.—1149. 希 KI or *koi-negau*, "to hope;" sometimes read *mare*, "seldom;" but this is more often written (1150) 稀.—1151. 富 FU or *tomi*, "riches."—1152. 江 *e*, in China "a river," e. g. 楊子江 the Yang-tsze-kiang; but in Japan "an inlet."—1153. 揚 YŌ or *ageru*, "to raise."—1154. 阿 A, used as a phonetic sign.—1155. 喜 KI or *yorokobu*, "to rejoice."—1156. 慧 KEI or E, "ingenious,"—the E of 智慧 CHIE, "wisdom." Do not confound it with (No. 1129) 惠 "kindness."—1157. 飛 HI or *tobu*, "to fly." One may still trace in it something of the original form, which depicted a bird flying.—1158. 茂 MO or *shigeru*, "luxuriant," as foliage.—Do not trouble about 无.—1159. 戀 REN or *koi*, "love." For approximation both in shape and sound, compare this character with (No. 373) 變 HEN, "change;" 1160 蠻 BAN, "barbarian;" 1161 彎 WAN, "drawing or bending a bow; and 1162 灣 WAN, "a bay" (whose shape recalls a bent bow). Characters 1159-62 are often abbreviated to 恋 蛮 弯 湾 respectively.—1163. 藍 RAN or *ai*, "indigo." Herewith compare (1164) 覽 RAN, "to look," as in 御覽 GORAN, "your looking;" also 1165 艦 KAN, "a war-vessel," as in 軍艦 GUNKAN.—1166. 縫 HŌ or *nuu*, "to sew."—1167. 乾 KAN or *kawaku*, "to dry;" read KEN in the compound 乾坤 (1168), KEN-KON, "heaven and earth."—1169. 熱 NETSU, "fever," or *atsui*, "hot." *Atatakai*, "warm," is (1170) 暖 DAN.—1171. 藤 TŌ or *fuji*, "the wistaria."—1172. 寶 HŌ or *takara*, "a treasure." Notice how 玉 "a gem," 缶 "a vase," and 貝 "a [precious] shell," "enter into its construction, and how they are

placed under 宀, "a shelter," as a "treasure" should be.—1173. 邦 HŌ or *kuni*, "a country," synonymous with 國 (No. 282).—1174. 逢 au, "to meet." Learn it with (1166) 縫 nuu, "to sew," as "sewing" makes the different bits of cloth "meet" by means of "thread."—1175. 朋 HŌ, "a friend," as in 朋友 HŌYŪ, "a friend." 朋 does not really come from two moons, as might be thought. It comes from two phenixes, that bird being the symbol of friendship, perhaps because a true friend is a thing almost as rare as a phenix. "Phenix," Jap. HŌ-Ō, is written (1176-7) 鳳凰 the former being properly the male, the latter the female bird. A good *memoria technica* for 鳳 is to dissect it into 凡 "all," 鳥 "bird," because the phenix is the chief of all birds; but in reality the character is pictorial, the original shape having been 𪗇, which depicted a bird having a mass of splendid tail-feathers; 凰 may be remembered as the "emperor" 皇 (or rather "empress") of birds.—1178. 乏 BŌ or *toboshii*, "poor."—1179. 紅 KŌ or *kurenai*, "red;" also *beni*, "rouge."—1180. 弘 KŌ or *hiromeru*, "to spread abroad," as in the name of the great apostle of Jap. Buddhism, KŌBŌ DAISHI, 弘法大師 lit. "the great teacher who spread the law."—1181. 黃 KŌ, Ō, or *ki-iro*, "yellow."—1182. 徵 CHŌ or *mesu*, "to summon," as in 徵兵 CHŌHEI, "levying troops," "conscription."—1183. 兆 CHŌ or *kizashi*, "an omen." The original form 𪗇 represents the lines on a tortoise-shell when scorched, as in the ceremonies of ancient Chinese divination.—1184. 牒 CHŌ or *fuda*, "a tablet," "a record." Compare for form and rhyme (No. 627) 葉 YŌ or *ha*, "a leaf."—1185. 疊 TATAMI, "a mat." Its Chinese sound JŌ is used to compute the size of rooms.—1186. 櫻 SAKURA, "the cherry-tree,"—whose double blossoms are "treasures," but as delicate as a "woman."—1187. 婆 BA or *baba*, "an old woman."—1188. 嫁 YOME, "a bride" (appropriately composed of "woman" and "house").—1189. 婿 MUKO, "a son-in-law," "a bridegroom."—1190. 蔽 HEI or *kakusu*, "to hide;" *conf.* No. 1120.—1191. 娘 MUSUME, "a girl," specifically "daughter;" *conf.* (No. 878) 郎 "a man." Another form of this character is 嬢, which has an honorific tinge, signifying rather a "young lady," and which can therefore not be applied to one's own daughter.—1192. 緣 EN, "connection," "affinity." Do not confound it with (1193) 綠 RYOKU or *midori*, "green." The lower part of the former's *tsukuri* appropriately suggests the idea of "house," or "family," while the corresponding part of the latter suggests the colour of "water."—1194. 結 KETSU or *musubu*, "to tie;" also *yu*, "to bind" (as the hair).—1195. 納 NŌ or *osameru*, "to pay in" (as taxes).—1196. 貫 MORAU, "to receive" (as if receiving a "world" of "wealth").—1197-8. 媒 BAI and 妁 SHAKU both mean *nakōdo*, "a go-between for marriages."—1199-1200. 迷 MEI or *mayou*, and 惑 WAKU or *madou*, both denote "perplexity." 惑 is appropriately formed of "heart" and "perhaps" (indicating doubt); 迷 is founded on the phonetic 米.—1201. 旦 TAN or *ashita*, "morning" (the "sun" above the "line" of the horizon): 一旦 *it-tan*, "once."—1202-3. 約束 YAKUSOKU, "an agreement," both characters meaning "to bind."—1204.

廉 *kado*, "a corner," hence "an item," hence "cheap."—1205. 破 *HA* or *yaburu*, "to break."—1206. 詐 *itsuwari*, "a lie," "fraud."—

(Characters suggested by the poems here given in *Hiragana*). 1207. 句 *KU*, "a line of poetry" "a phrase."—1208. 鶯 *uguisu*, "the nightingale."—1209. 淚 *namida*, "tears."—

1210. 誰 *tare?* "who?"—1211. 野 *no*, "a moor."—1212. 霞 *kasumi*, "mist," "haze."—

1213. 奧 *OKU*, "innermost recesses."—1214. 咲 *saku*, "to blossom."—1215. 遇 *au*, "to meet," "to meet with." 不遇 *FUGŪ* means "unlucky." Observe how many characters

there are in common use for *au*, "to meet," 合, 會, 逢, 遇. Yet another is (1216)

遭 *sō*. The compound 遭遇 *sōgū* often occurs.—1217. 任, *NINZURU* "to appoint;" also *makaseru*, "to commit to the will of."—1218. 唇 *kuchibiru*, "the lips."—1219. 池

ike, "a pond"—1220. 蛙 *kawazu*, "a frog."—1221. (砂)糖 *SATŌ*, "sugar." Remember at the same time its phonetic (1222) 唐 the *Tō* or "T'ang" dynasty of China,




also read *Morokoshi* and *Kara* to denote China itself. This is the *TŌ* of 唐人 *TŌJIN*, a contemptuous word for "foreigner."—1223. 俱 *tomo ni*, "together."—1224. 株 *kabu*, "a tree stump," hence "stocks" or "shares."—1225. 式 *SHIKI*, "a rule," "a ceremony."—

1226. 塗 *nuru*, "to smear."—1227. 港 *KŌ* or *minato*, "a harbour."—1228. 瀑 *BAKU* or *taki*, "a large waterfall" or "cataract."—(1229) 瀧 *taki* is a very common synonym.

Notice the phonetic 龍 "dragon:"—dragons are always connected with water in Far-Eastern folklore.—1230. 峽 *KYŌ*, "a strait;" compare (1231) 狹 *semai* or *KYŌ*, "narrow."—1232.

沙 *SA* or *sunā*, "sand," interchanged with (No. 597), 砂. The Radical of this latter shows the material of which the sand consists, the Radical of the former shows the water in which sandbanks

are so often found. 沙 is read *SHA* in 沙門 *SHAMON*, a Buddhist priest" (a corruption of Sanskrit "sramana.")—1233. 盟 *MEI* or *chikau*, "to swear."—1234. 肩 *kata*, "the shoulder" (which resembles "a door" hung over the "flesh," 月 being here, as usually, *NIKU-zuki*,

"flesh," not *tsuki*, "moon").—1235. 軸 *JIKU*, an "axle" (that which a "carriage" "relies on"), "pivot," "roller," "handle."—1236. 窗 or 窓 *mado*, "a window." The ancient form  or , afterwards altered to , was a representation of a sky-light, to which the Radical for "hole" has been added in order to determine the sense more exactly.

Primitive windows closely recalling the ancient picture may still be seen in Japanese huts.—

1237. 貼 *CHŌ*, "pasting" or "sticking" "(a stamp, etc.)—1238. 扱 *atsukau*, "to manage."—1239. 認 *NIN* or *mi-tomeru* "to recognise;" also often *shitatameru*, "to write."—1240.

注 *sosogu*, "to pour;" hence 注意 *CHŪ-I*, "to pay attention" (as we say "to pour over" a book, etc.).

1156 慧	1146 于	1137 連	1127 舞	1117 乎	1107 薩
1157 飛	1147 滿	1138 蓮	1128 奈	1118 旱	1108 菩
1158 茂	1148 个	1139 曾	1129 惠	1119 爾	1109 濃
	1149 希	1140 楚	1130 呂	1120 弊	1110 農
	1150 稀	1141 徒	1131 盤	1121 波	1111 武
	1151 富	1142 津	1132 尔	1122 禮	1112 駿
	1152 江	1143 祢	1133 丹	1123 騰	1113 河
	1153 揚	1143 禰	1134 邊	1124 佐	1114 鴨
	1154 阿	1144 那	1135 奴	1125 藝	1115 蘭
	1155 喜	1145 羅	1136 流	1126 伎	1116 蟬

1206 詐	1196 貫	1187 婆	1179 紅	1169 熱	1159 戀
1207 句	1197 媒	1188 嫁	1180 弘	1170 暖	1160 蠻
1208 鶯	1198 妁	1189 婿	1181 黃	1171 藤	1161 彎
1209 淚	1199 迷	1190 蔽	1182 徵	1172 寶	1162 灣
1210 誰	1200 惑	1191 娘	1183 兆	1173 邦	1163 藍
1211 野	1201 且	1191 孃	1184 牒	1174 逢	1164 覽
1212 霞	1202 約	1192 緣	1185 疊	1175 朋	1165 艦
1213 奧	1203 束	1193 綠	1186 櫻	1176 鳳	1166 縫
1214 咲	1204 廉	1194 結		1177 凰	1167 乾
1215 遇	1205 破	1195 納		1178 乏	1168 坤

		1240 注	1231 狹	1221 糖	1216 遭
			1232 沙	1222 唐	1217 任
			1233 盟	1223 俱	1218 唇
			1234 肩	1224 株	1219 池
			1235 軸	1225 式	1220 蛙
			1236 窗	1226 塗	
			1236 窓	1227 港	
			1237 貼	1228 瀑	
			1238 扱	1229 瀧	
			1239 認	1230 峽	