

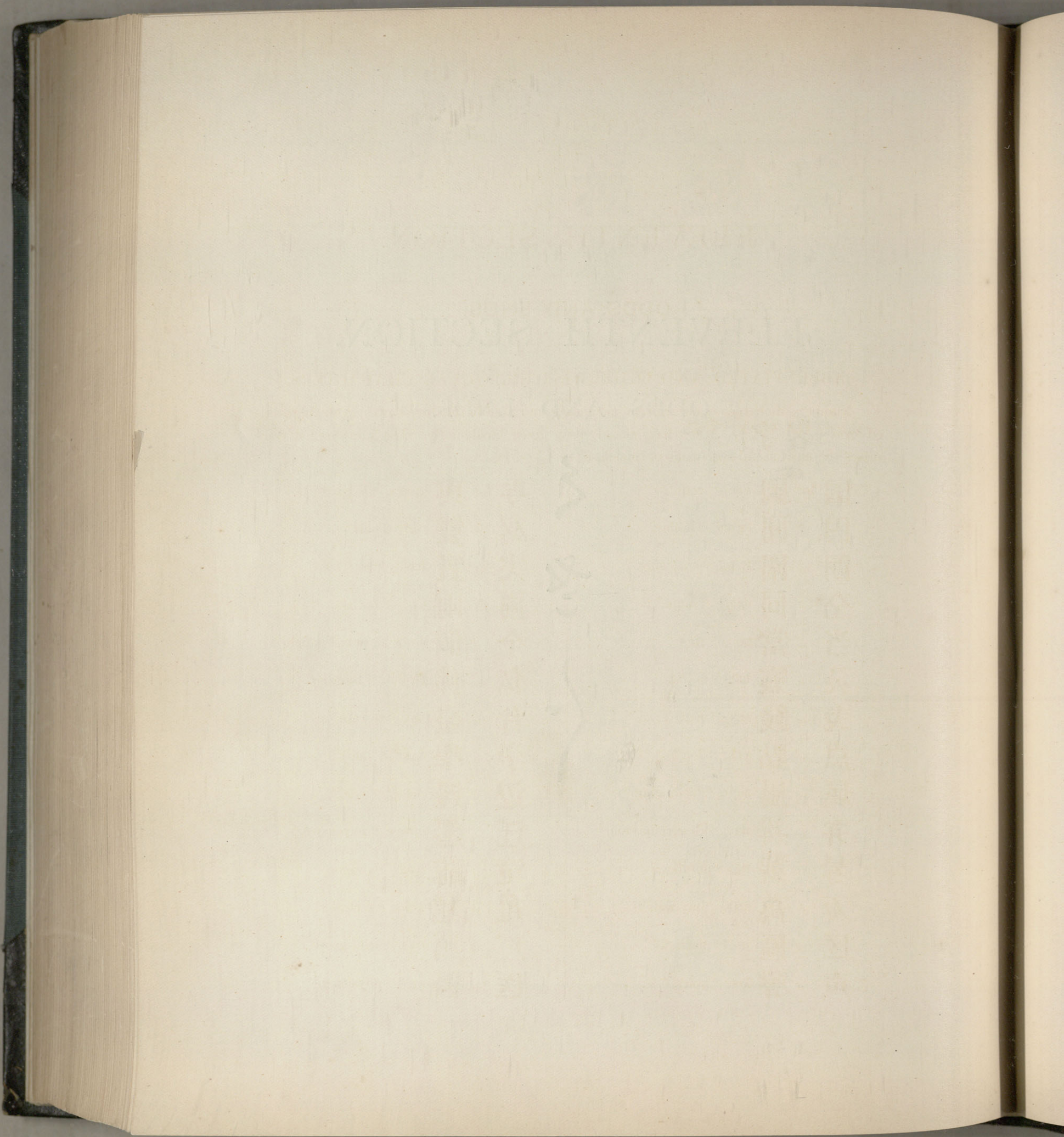
ELEVENTH SECTION.

ODDS AND ENDS.

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ELEVENTH SECTION.

ODDS AND ENDS.

ABBREVIATED AND OTHERWISE IRREGULAR CHARACTERS.

Numbers of characters occur in common usage, and even in the dictionaries, in an abbreviated form (畧字). A few have already been given incidentally. The following list comprises the most useful specimens of this class:—

国	for	國	<i>kuni</i> , "country."	与	for	與	<i>ataeru</i> , "to give."
円	„	圓	[Y]EN, "dollar."	双	„	雙	<i>sō</i> , "a pair."
囲	„	圍	<i>kakoi</i> , "enclosure."	実	„	實	<i>JITSU</i> , "true."
仝	„	同	<i>onaji</i> , "same."	両	„	兩	<i>RYŌ</i> , "both."
当	„	當	<i>TŌ</i> , "this."	个	„	個	<i>KO</i> or <i>KA</i> (auxil. numer.).
灵	„	靈	<i>REI</i> , "spirit."	仏	„	佛	<i>BUTSU</i> , "Buddha."
钱	„	錢	<i>SEN</i> , "cent."	台	„	臺	<i>DAI</i> , "terrace."
点	„	點	<i>TEN</i> , "dot."	学	„	學	<i>GAKU</i> , "study."
属	„	屬	<i>ZOKU</i> , "belonging."	边	„	邊	<i>hotori</i> , "side."
弁	„	辨	<i>BEN</i> , "discrimination."	迁	„	遷	<i>utsuru</i> , "to remove."
号	„	號	<i>GŌ</i> , "number."	竜	„	龍	<i>tatsu</i> , "dragon."
万	„	萬	<i>MAN</i> , "myriad."	龟	„	龜	<i>kame</i> , "tortoise."
区	„	區	<i>KU</i> , "district."	厂	„	鴈	<i>GAN</i> , "wild goose."
声	„	聲	<i>koe</i> , "voice."	医	„	醫	<i>I</i> , "physician."

応 for 應 <i>ōzuru</i> , "to correspond."	献 for 獻 <i>KEN</i> , "to offer up."
礼 „ 禮 <i>REI</i> , "ceremony."	本 „ 本 <i>HON</i> , "origin."
丁 „ 町 <i>CHŌ</i> , "street."	解 „ 解 <i>toku</i> , "to explain."
条 „ 條 <i>JŌ</i> , "article."	所 „ 所 <i>tokoro</i> , "place."
宝 „ 寶 <i>takara</i> , "treasure."	处 „ 處 <i>tokoro</i> , "place."
関 „ 關 <i>seki</i> , "barrier."	様 „ 樣 <i>sama</i> , "Mr."

Some characters possess more than one abbreviated form, as

体 or 躰 for 體 <i>TAI</i> , "body."	盐 or 鹽 for 鹽 <i>shio</i> , "salt."
辞 „ 辭 „ 辭 <i>kotoba</i> , "words."	

Certain methods of abbreviation are common to numbers of characters related to each other in form. Instances are supplied by

児 for 兒 <i>ko</i> , "child."	齒 for 齒 <i>ha</i> , "tooth."
旧 „ 舊 <i>furui</i> , "old."	乱 „ 亂 <i>RAN</i> , "confusion."
沢 „ 澤 <i>sawa</i> , "valley."	辞 „ 辭 (as given above)
駅 „ 驛 <i>EKI</i> , "post-station."	経 „ 經 <i>heru</i> , "to pass by."
尽 „ 盡 <i>tsukusu</i> , "to exhaust."	軽 „ 輕 <i>karui</i> , "light."
昼 „ 晝 <i>hiru</i> , "noon."	蛮 „ 蠻 <i>BAN</i> , "barbarian."
繼 „ 繼 <i>tsugu</i> , "to succeed to."	恋 „ 戀 <i>koi</i> , "love."
断 „ 斷 <i>tatsu</i> , "to sever."	湾 „ 灣 <i>WAN</i> , "bay."

Sometimes the abbreviation is of a very slight and trivial nature, thus,

雖 for 雖 <i>iedomo</i> , "although."	區 for 區 <i>KU</i> , "district." (See above for still further abbreviation.)
舩 „ 船 <i>fune</i> , "vessel."	高 for 高 <i>takai</i> , "high."
品 „ 品 <i>shina</i> , "goods," and of course similarly in compounds such as.	高 „ 橋 <i>hashi</i> , "bridge."

回 for 回 KWAI, "a turn."
廻 „ 廻 meguru, "to revolve."

枚 for 杉 sugi, "a cryptomeria."

In a very few cases, two Chinese characters have been run into one in Japanese usage. 磨 *Maro*, in certain personal names, is thus put together from 麻呂. Many Japanese believe 麿, read *kago* in the name of *Kagoshima*, to supply another instance; but it is a genuine Chinese character with the meaning of "fawn," as its composition indicates.

Some forms universally employed in writing, though not in all styles of print, are branded by eminent authorities as "vulgar" (俗字). Many of the abbreviated characters given above come under this heading. Others frequently met with are

京 for 京 KYŪ, "metropolis."
者 „ 者 mono, "persons."
全 „ 全 ZEN, "complete," and
similarly in all their compounds, as

都 for 都 miyako, "metropolis."
栓 „ 栓 SEN, "a cork."
會 „ 會 KWAI, "assembly."

In this last it is, not the upper, but the lower part which is supposed to be at fault, 日 "sun" replacing 日 *iwaku*, "quoth he."—Many writers finish off certain characters with a dot which stricter usage disallows, as 土 for 土 *tsuchi*, "earth."

For our own part, we fail to appreciate the precise significance of the term "vulgar" in such a connection, seeing that the use of the condemned forms is by no means confined to vulgar persons; and we suspect a mental cousinhood between the Far-Eastern purists and those grammatical pedants among ourselves who first enunciate "rules" of their own framing, and then blame eminent authorities for not always following them, regardless of the simple consideration that the circumstances of linguistic development, whether in speech or writing, admit of no such artificial legislation, and that "rules," in so far as they possess any validity, can be but inferences deduced from usage. In any case, the foreign student need not aim at an impossible standard. If he but write as the majority of the Japanese nation writes, he will do passing well.

It has already been shown that some few characters, even in the usage of purists, admit of having their Radicals placed in different positions, as is exemplified in

略 or 畧 RYAKU, "abbreviation." | 胸 or 胸 mune, "breast."

Some few others may be written at will with Radicals of cognate meaning. This is specially apt to occur in the case of the Radicals 彳 and 彳, as

減 or 減 GEN, "diminution."
冲 „ 冲 oki, "the offing."

決 or 決 KESSURU, "to decide."
準 „ 準 nazoraeru, "to liken."

Many characters have assumed a slightly different signification in Japan from that belonging to them in China. Such are 湯 Jap. "hot water," but Chin. "soup;" 港 Jap. "harbour," but Chin. "streams;" 嵐 Jap. "storm," but Chin. "mist on the hilltops;" 士 Jap. "a samurai," (that is "a warrior of gentle blood"), but Chin. "a scholar," 沼 Jap. "a marsh," but Chin. "a pond" or "tank," etc., etc., and large numbers of botanical names. When we come to compounds, the divergences grow much more numerous, in fact innumerable. Such cases as 神道 used to denote the native "Shintō" religion; 大根 the DAIKON, or giant "radish;" 七寶 SHIPPŌ, "cloisonné enamel;" 芝居 shibai, "a theatre," etc., etc., start to the mind at once, and every page of Japanese will furnish its quota to swell the list. Here, as often, Japanese reminds us of English, which, while borrowing freely from a French or Latin original, has not scrupled to alter the sense of words as well as the sound.

The reading of certain combinations of characters offers special difficulty; and yet these combinations must be familiarly known, as they are in common use. The following list might easily be extended:—

所 以	<i>yuen</i> "cause"	以 爲	<i>omoeraku</i> "in my judgment"	一 寸	or	鳥 渡	<i>chotto</i> "a little"
流 石	有 繫	<i>sasuga</i> (see dictionary)	只 管	<i>hitasura</i> "earnestly"		洒 落	<i>share</i> "a joke"
日 外	<i>itsu zo ya</i> "some time ago"	百 合	<i>yuri</i> "a lily"	串 戲	<i>jōdan</i> "a joke"	海 老	<i>ebi</i> "a prawn"
假 令	縱 令	<i>tatoi</i> "supposing that"	遮 莫	<i>sa mo araba are, or sa are</i> "even if it be so"		紅 葉	<i>momiji</i> "autumn leaves"
長 閑	<i>nodoka</i> "mild"	等 閑	<i>naozari</i> "neglect"	百 足	<i>mukade</i> "a centipede"	果 敢	<i>hakanaki</i> "transient"
旅 籠	<i>hatago</i> "board and lodging"	買 人	<i>kaite</i> "a purchaser"	賣 人	<i>urite</i> "a seller"	な き	

角 力	or 相 撲	<i>sumō</i> "wrestling"	草 卧	<i>kutabire</i> "fatigue"	田 舍	<i>inaka</i> "country"	土 産	<i>miyage</i> "a gift"
時 雨	<i>shigure</i> "a drizzle"	時 鳥	<i>hototogisu</i> "a cuckoo"	五 月 蠅	or 蒼 蠅	<i>urusai</i> "troublesome"	團 扇	<i>uchiwa</i> "a fan" (of the non-shutting kind)

"Lying on the grass" is certainly an excellent picture of "fatigue;" "a hundred meetings" well paints the successive layers of a "lily" bulb; 洒落 which would naturally be read SHARAKU, sufficiently recalls the sound of the word *share*. The student must be left to worry out for himself explanations, real or fictitious, of the other combinations. The occasional reading given to certain single characters is also very perplexing, because apparently arbitrary. For instance, 畧 RYAKU is sometime read *hobo*, "for the most part;" 轉 TEN is sometimes read *utata*, "more and more;" 坐 ZA is sometimes read *sozoro ni*, "unintentionally."

Sometimes a *Kana* syllable is added, to adumbrate the desired pronunciation; thus in the cases just quoted, 畧轉坐.

CHARACTERS REPRESENTING FOREIGN WORDS.

Reverting to a consideration already touched on in a former Section, it may be well to notice that recent usage has assigned to certain characters the duty of representing foreign words adopted into the Japanese language. Thus,

弗 (No. 1938) means "dollar;" see p. 358. 仙 (No. 478), used phonetically, serves to distinguish our "cent" from the native 錢 SEN. The Hongkong postage-stamps supply an extra-Japanese example of its use.

志 SHI (No. 376), and 片 HEN (No. 108), respectively represent "shillings" and "pence," by an approximation to the sound of the first three letters of each.

Our word "ton" had been represented in the foreign treaties with China by the like-sounding character 頓 (1624), which means "to bow the head." The Japanese have improved on this by prefixing the Radical 口 "mouth," thus 噸, to indicate that the rest of the character is only phonetic. "So and so many 噸" will be seen written up on freight cars.

磅 properly HŌ, "the noise made by falling stones," now stands for *pondo*, an English "pound" (sterling or weight), because "p'ong" is its pronunciation at Canton, where the character was first borrowed for the purpose.

哩 RI is an exclamatory particle in Chinese; but the Japanese of our day employ it to write *mairu*, the English word "mile,"—the *tsukuri* (right-hand portion), contrary to general

usage, here adumbrating the sense, while the Radical 口, as in the case of 噸, points to the word being a foreign one. All distances on Japanese railways are computed in English "miles" (哩) and "chains," this latter being written 鎖 SA (No. 1768), which is the proper Chinese character for "chain," but often pronounced *cha-in* in this connection.

The 181st Radical, 頁 (*ō-gai*), is now commonly used to write the new word *peiji* (English "page"),—why, we have been unable to ascertain.

THE "KAN-ON," "GO-ON," AND "TŌ-IN." (漢字三音)

One of the complications that embarrass the student of the Japanese language is the fact that many characters have two or more Chinese pronunciations (音), as well as a Japanese equivalent or equivalents (訓). Thus 西 *nishi* is SEI, but also SAI; 人 *hito* is JIN as in 人力車 JINRIKISHA, but also NIN as in 人足 NINSOKU. The reason of this phenomenon is historical. It is traceable to the fact that Chinese letters did not flow into Japan from a single source, but chiefly from two, viz. from 吳 GO, a kingdom in Southern China with which intimate commercial relations existed at the period when Japan first became civilised, and also from 漢 KAN in the North. As the dialects of these two kingdoms differed, so did the Japanese imitation of each differ likewise. The case is somewhat parallel to that of several duplicate words in English, which are traceable to the same ultimate Latin source, but which were borrowed either directly from the Latin itself, or else indirectly through the French, such, for instance, as "Arabia" and "Araby," "regal" and "royal," "rotund" and "round," "pauper" and "poor," "debit" and "debt," "to salve" and "to save." The GO-ON having been introduced first, many of the commonest words took root in it, and are still pronounced according to it in every-day intercourse, for instance, 肉 NIKU, "flesh;" 門 MON, "gate;" 面 MEN, "a mask;" also the numerals 一 ICHI, 二 NI, 六 ROKU, etc., their KAN-ON equivalents ITSU, JI, RIKU, etc., being heard exceptionally only in certain locutions and literary quotations, as 六書 RIKU-SHO, "the six scripts" (a technical term of Chinese calligraphy); 忠臣不仕二君 CHŪSHIN JI-KUN *ni tsukaerazu*, "a loyal retainer will not serve two lords" (a quotation from the Confucian Classics). The Buddhist priests have consistently adhered to the GO-ON pronunciation in the recitation of their Sūtras. The Confucianists, on the contrary, took up with the KAN-ON; and their influence, combined with the modern contempt for Buddhism and for anything savouring of the Colloquial, has led to the acknowledgment of the KAN-ON as the standard to which contemporary usage tends ever more and more strictly to conform, so that almost all newly coined compounds are read according to it.

No rule can be given for distinguishing the GO-ON from the KAN-ON, but certain analogies tend to repeat themselves in a considerable number of cases. Thus the preference of the KAN-ON for thinner, of the GO-ON for thicker, sounds is exemplified in numerous such characters as

名 靈 經 正 丁 平 永 曆	KAN-ON	MEI	Go-ON	MYŌ	石 月 金 言 權 陰 帝 上	KAN-ON	SEKI	Go-ON	SHAKU
	"	REI	"	RYŌ		"	GETSU	"	GWATSU
	"	KEI	"	KYŌ		"	KIN	"	KON
	"	SEI	"	SHŌ		"	GEN	"	GON
	"	TEI	"	CHŌ		"	KEN	"	GON
	"	HEI	"	BYŌ		"	IN	"	ON
	"	EI	"	YŌ		"	TEI	"	DAI
"	REKI	"	RYAKU	"	SHŌ	"	JŌ		

But occasionally this tendency is reversed, and the Go-on prefers the thinner or shorter sound, thus :

力 豆 外 解 繪 化 家	KAN-ON	RYOKU	Go-ON	RIKI	今 世 留 守 食 直 山	KAN-ON	KON	Go-ON	KIN
	"	TŌ	"	ZU		"	SEI	"	SE
	"	GWAI	"	GE		"	RYŪ	"	RU
	"	KAI	"	GE		"	SHU	"	SU
	"	KWAI	"	E		"	SHOKU	"	JIKI
	"	KWA	"	KE		"	CHOKU	"	JIKI
	"	KA	"	KE		"	SAN	"	SEN

The Go-on favours initial *m* as against *b*, *n* as against *j* and *d*, thus :

聞 木 米	KAN-ON	BUN	Go-ON	MON	日 入 男	KAN-ON	JITSU	Go-ON	NICHI
	"	BOKU	"	MOKU		"	JŪ	"	NYŪ
	"	BEI	"	MAI		"	DAN	"	NAN

One of the two pronunciations often inserts a *y* where the other omits it, thus :

客	KAN-ON	KAKU	Go-ON	KYAKU	語	KAN-ON	GYO	Go-ON	GO

In many characters the KAN-ON and Go-ON coincide. In others, one of the two—though existing theoretically—is never heard in practice; for instance 城 is always pronounced JŌ according to the Go-ON, notwithstanding that the dictionaries also adduce the KAN-ON pronunciation SEI,—notwithstanding, too, the analogy of its phonetic 成 in which both pronunciations flourish. Sometimes the difference between the two affects the *Kana* spelling only, or—to put the case differently and with stricter regard to historical accuracy—the two pronunciations formerly diverged, but have now come to coincide through the process of phonetic decay. A good

example is furnished by the important character 法 transcribed ハフ HAFU in KAN-ON, ホフ HOFU in GO-ON, both of which are sounded HŌ in modern usage.

Rarely—very rarely—a different shade of meaning accompanies the difference of pronunciation, as 便 whose KAN-ON BEN means “convenience,” while its GO-ON BIN means “opportunity.” A somewhat similar case is offered by 工夫 KŌFU and KUFŪ, see p. 51. A similar phenomenon may be observed in some of the cases of duplicate English words above quoted. “Poor,” for instance, is not absolutely synonymous with “pauper.” But mostly it is just a question of context. The Buddhistic and the old-fashioned Colloquial demand the GO-ON, the Confucian and the modern educated speech demand the KAN-ON. For instance 上下 “superior and inferior,” will be read JŪGE according to the former, SHŪKA according to the latter; and similarly 兄弟 “brothers,” may be either KYŌDAI or KEITEL. 建立 “to build,” will be KONRYŪ if a Buddhist temple is in question, but KENRITSU if a municipal hall or a lunatic asylum; 夫人 “lady,” will be BUNIN in the case of MAYA BUNIN, the mother of Buddha, but FUJIN in that of a Chinese or modern lady; 文集 will be “MONJŪ” in the case of a certain ancient book, BUNSHŪ if a modern literary selection be intended. Sometimes either reading may be selected indifferently, as 書籍 “books,” read both (KAN-ON) SHOSEKI and (GO-ON) SHOJAKU; 圖書 “maps and books,” read both (KAN-ON) TOSHO and (GO-ON) ZUSHO. In such cases men of the elder generation are apt to prefer the GO-ON, while the youngsters fresh from college seem to esteem the KAN-ON alternative more elegant.

There are also cases of double reading within the limits of each 音, entailing a diversity of signification. For instance, the familiar character 惡 is sounded AKU when it means *ashi*, “bad,” but O when it means *nikumu*, “to hate,” whence such variety in the compounds as 善惡 ZEN-AKU, “good and bad;” 好惡 KŌ-O, “loving and hating.” This change has nothing to do with KAN-ON and GO-ON; it is one accompanying the varying shade of meaning in either pronunciation. Another familiar instance is afforded by 易 read EKI when signifying “change,” I when signifying “easy.” Such double readings of a few characters are the only approach made to inflection by the Chinese language, which is otherwise absolutely devoid of anything resembling the grammatical system of our Western tongues.

Besides the 漢音 and 吳音, there is yet a third pronunciation called TŌ-IN 唐音, which was introduced by Buddhist missionaries of the ŌBAKU sect in the 17th century, and which approximates to the modern “Mandarin.” Fortunately the additional confusion thus caused is not great, as usage has sanctioned this new pronunciation in but a very small number of instances. Those best worth remembering are:—

行燈 } ANDON, a kind of lamp with paper shades.
 Though the characters mean lit. "a
 going light," the ANDON is always
 stationary. The KAN-ON would be KŌTŌ.

行脚 } ANGYA, "a mendicant priest" (lit. "walk-
 ing legs"). The KAN-ON would be KŌ-
 KYAKU.

提燈 } CHŪCHIN, "a lantern" (lit. "a light
 held in the hand"). The KAN-ON
 would be TEITŌ.

普請 } FUSHIN, "building" (lit. "universal
 begging" for subscriptions to build a
 temple). The KAN-ON would be FUSEI.

蒲團 } FUTON, "a cushion" (lit. "a circle of
 bulrushes"). The KAN-ON would be
 HODAN.

看經 } KANKIN, "reciting Buddhist litanies"
 (lit. "looking at the scriptures").
 The KAN-ON would be KANKEL.

胡亂 } URON, "suspicious" (lit. "reckless and
 disorderly"). The KAN-ON would be
 KORAN.

A few of the best-known place-names in modern China are also generally pronounced according to the TŌ-IN. Such are

北京 PEKIN **南京** NANKIN **東京** TONKIN (same characters as TŌKYŌ).

Similarly **清** (KAN-ON) SEI is pronounced (TŌ-IN) SHIN, when used in the sense of "China;" and **明** (KAN-ON) MEI is pronounced (TŌ-IN) MIN, when speaking of the "Ming" dynasty.

A complete analysis of the texts given in the present volume might bring to light some curious facts—statistical and other—concerning the respective positions of the KAN-ON, GO-ON, and TŌ-IN in modern usage; but we doubt whether the labour would serve any practical end. Time will be saved and the speediest progress made by simply accepting the various readings, each in its context. Above all, nothing can be gained by argument:—the language is highly irregular and arbitrary, and must be accepted as such.

Before quitting the subject, we would just draw the student's attention to a few cases which belong to none of the three standard pronunciations of Chinese, such as **文字** MOJI (more regularly MONJI), **日本** NIHON (more regularly NIPPON). Such clipped pronunciations are very ancient, dating from days when the question of Chinese final consonants was summarily settled by dropping them. Given, for instance, **日** old Chinese NIT or JIT, the Japanese at first simply dropped the final *t* and said NI. Later on this came to appear slipshod, and—teachers of Chinese insisting on the retention of the word in its entirety—people tried to say NIT; but being unable to enunciate a final consonant without tacking on some vowel, they ended by saying NITU, which has become NITSU in modern usage, through the general tendency to sibillation which has turned every Japanese *tu* into *tsu* and *ti* into *chi*. *N* final forms an exception, as Japanese organs have become

capable of pronouncing it; so 文 *mo* has been expanded to the orthodox *MON* in modern usage, and is always now so read except in a few special combinations. After all, there is nothing strange in all this; every language having a long literary past has something of the kind to show. A good English instance is supplied by such words as "backward," "inward," "forward," which were formerly pronounced without the *v*, but which now, thanks to scholastic influence, have resumed it. Nautical phraseology, however, with its "foward," retains the earlier corrupt pronunciation in this as in numerous other words.

In Japanese dictionaries the *KAN-ON* pronunciation is commonly written on one side (mostly the right), the *Go-on* on the other of each character explained, and the Japanese translation or translations (*KUN*) below, thus:

コ
 ン 金 キ
 コ
 ガ カ
 子 子

showing that 金 is read (*KAN-ON*) *KIN* or (*Go-ON*) *KON*, and called *kane*, "metal," or *kogane*, "gold" in Japanese.

ORDER OF WRITING.

Though all connected Japanese texts are written from top to bottom, motives of convenience may necessitate the placing of a few characters horizontally. This is often seen in sign-boards, also in such official notice-boards as, for instance, those serving to indicate the various departments of a large post-office. The reading is then almost always from right to left, thus:

口下賣手切便郵 } *YUBIN-gitte wri-sage-guchi.*
 Window for the sale of postage-stamps.
 口付受留書 } *Kaki-tome uke-tsuke-guchi.*
 Window for the receipt of registered correspondence.
 口拂受替爲 } *Kawase uke-harai-guchi.*
 Window for the receipt and payment of post-office orders.
 口付受信電 } *DENSHIN uke-tsuke-guchi.*
 Window for the receipt of telegrams.
 口扱取包小 } *Ko-zutsumi tori-atsukai-guchi.*
 Parcels attended to at this window.

The names of stations on some lines of railway are similarly written, thus:

驛路姫 } *Himeji EKI*
 Himeji Station }
 驛橋行 } *Yukuhashi EKI*
 Yukuhashi Station }

but perpendicularly in *Kana*, as

申
 心
 免
 志

Other common instances are

所札出 } SHUSSATSU-SHO.
Ticket office.

口入差便郵 } YŪBIN sashi-ire-guchi.
Post-box.

事キベフ遵ニ則規道鐵 } TETSUDŌ KISOKU ni shitagau-beki koto.
Obedience is required to the railway regulations.*

事守相可堅則規道鐵 } TETSUDŌ KISOKU kataku ai-mamoru-beki koto.
(Same meaning as the preceding, but written according to Chinese syntax.)

リ限日當ハ用通 } Tsūyō wa tōjitsu kagiri.
Available only for the day of issue.

と橋は行濱横橋新 } SHIMBASHI Yokohama yuki wa, hashi wo wataru-beshi.
し渡る渡 } Passengers for Shimbashi and Yokohama must cross the bridge.

所濯洗洋西キビ一ロ } Rō-biki SEIYŌ SENTAKU-SHO.
Linen washed and glazed in European style.

Certain words are sometimes written, and even printed, smaller than the rest. Politeness dictates this in the case of 小生 SHŌSEI, "I;" 小官 SHŌKWAN, "I" (in official reports). An instance less easily explained is 二ニ, "in," where the second letter is also commonly written a little to the left. When the Emperor's name is mentioned, a space—sometimes the whole of the rest of line—is left blank before it (*conf.* p. 272 *et seq.*), and sometimes the august name itself is made to begin higher than the other lines of the page.

THE CHINESE STYLE. (漢文)

Not only do the go-ahead Japanese still occasionally condescend to peruse the ancient Chinese Classics; they even sometimes write books and shorter compositions in the Chinese style. For this reason, and also in view of the immense influence exercised since the beginning of history by the larger upon the smaller country in every department of literature and thought, the student may profitably turn aside for a moment from the investigation of Japanese proper to observe the manner in which the Japanese treat Chinese texts. This will prove very far from a loss of time. The Japanese method is something between a reading and a translation,—not quite the one, nor yet exactly the other. It is a method which, while leaving the Chinese

* "Issued subject to the railway regulations" is printed as the official English translation of this inscription on railway tickets. But either the Japanese have misunderstood this current English notice, or the official translator has misunderstood the Japanese.

order intact in writing, re-arranges it in the reading off, so as to make it accord, *tant bien que mal*, with the requirements of Japanese syntax. With a view of helping the reader to effect this object, various small diacritical marks are printed beside the characters. Some of these are *Kana* letters mostly supplying missing postpositions; others are numbers or the symbols for "top," "middle," and "bottom," indicating the order in which the characters are to be taken. Such are called 返點 *kaeri-TEN*, lit. "marks for turning backwards." The Japanese reader follows these with his eye, often with his finger, and skips backwards and forwards up and down the page at their bidding. Occasionally a character must be read twice with two different interpretations. For instance, 猶 near the beginning of the Chinese text printed immediately below, is first read *nao*; later on the reader returns to it again, and reads it *gotoki*, as indicated by the small *Kana* letter 𠄎 on its left side, and as seen still better in the Romanised transliteration. In fact, a careful comparison of this transliteration with the original text will unfold the whole system of the *kaeri-TEN* better than any description could do. The chief points of the system are that a little hook like the *Katakana* letter ヱ marks the simple transposition of two characters, numbers are employed in the case of sets of two or three characters, and 上, 中, 下 in still more complicated cases. Japanese editions of the same Chinese work vary considerably in their *kaeri-TEN* notation. That here followed for the reading of Mencius is known as the 一齋點, from the name of the great scholar Satō Issai already mentioned on p. 304. Other celebrated systems are the GOTŌ-TEN and DŌSHUN-TEN. A good edition—perhaps the easiest—of the Chinese Classics is the 經典餘師 "KEITEN YOSHI," with the reading and perpetual commentary in Japanese. But for Anglo-Saxon readers, Legge's admirable "Chinese Classics" are the best of all. We have borrowed his translation of the passages quoted, with one or two slight alterations.

The following characters occurring in the first text quoted from Mencius are not included in our list and need not be memorised, as they are comparatively rare and of little use;— 柸 HAI, "a wine-cup;" 椀 KEN, "a bowl;" 戕 SHŌ or *sokonau*, "to injure;" 湍 TAN, "water whirling round in a corner," "a rapid."

乎	而	順	孟	椀	以	性	柸	杞	告
○		○	上	○	-	ヲ			
將	以	杞	子	杞	爲	椀	柳	子	
下					ス	下	下		
戕	爲	柳	曰	柳	仁	也	也	曰	
二	ス		○	ヲ		○	○	○	
賊	柸	之	子	爲	義	以	義	性	
				ヲ	ヲ	○	○	○	
杞	椀	性	能	柸	猶	人	猶	猶	
	下	二		下	下	二	二	二	

柳而後以為栝。栝也。如將戕賊杞柳而以為栝。
 栝則亦將戕賊人以為仁義。與率天下之人而
 禍仁義者必子之言。夫
 告子曰：性猶湍水也。決諸東方則東流，決諸西
 方則西流。人性之無分於善不善也，猶水之無
 分於東西也。
 孟子曰：水信無分於東西，無分於上下乎？人性
 之善也，猶水之就下也。人無有不善，水無有不
 下。今夫水搏而躍之，可使過頽激而行之，可使
 在山。是豈水之性哉？其勢則然也。人之可使為
 不善，其性亦猶是也。

TRANSLITERATION.

KOKUSHI *iwaku*: "SEI *nao* KIRYŪ *no gotoki nari*; GI *nao* HAIKEN *no gotoki nari*. *Hito no* SEI *wo motte* JINGI *wo nasu, nao* KIRYŪ *wo motte* HAIKEN *wo nasu ga gotoshi.*"

MŌSHI *iwaku*: "SHI *yoku* KIRYŪ *no sei ni shitagatte, motte* HAIKEN *wo nasu ka?* *Masa ni* KIRYŪ *wo SHŌZOKU shite, shikō shite nochi ni motte* HAIKEN *wo nasan to suru nari*. *Moshi masa ni* KIRYŪ *wo SHŌZOKU shite, motte* HAIKEN *wo nasan to sureba, sunawachi mata masa ni hito wo SHŌZOKU shi motte* JINGI *wo nasan to suru ka?* TENKA *no hito wo hikiite, JINGI ni wazawai suru mono, kanarazu* SHI *no GEN ka!*"

KOKUSHI *iwaku*: "SEI *nao* TANSUI *no gotoki nari*. *Kore wo TŌHŌ ni kessureba, sunawachi* TŌRYŪ *shi; kore wo SEIHŌ ni kessureba, sunawachi* SEIRYŪ *su*. JINSEI *no ZEN FUZEN ni wakaru naki ya, nao mizu no TŌZAI ni wakaru naki ga gotoki nari.*"

MŌSHI *iwaku*: *Mizu makoto ni TŌZAI ni wakaru nashi*. SHŌKA *ni wakaru nakaran ya?* JINSEI *no ZEN ya, nao mizu no hikuki ni tsuku ga gotoki nari*. *Hito ZEN narazaru aru naku, mizu kudarazaru aru nashi*. *Ima kano mizu utte, kore wo odorasu,—shitai wo sugosashimu-beku; GEKISHITE, kore wo yaru,—yama ni arashimu-beshi*. *Kore ani mizu no SEI naran ya? Sono ikioi wa sunawachi shikaru nari*. *Hito no FUZEN wo nasashimu-beki, sono SEI mo mata nao kaku no gotoki nari.*"

ON THE ESSENTIAL GOODNESS OF HUMAN NATURE.

Kokushi said: "[Man's] nature is like the willow, righteousness is like a cup or bowl. Fashioning benevolence and righteousness out of man's nature is like making cups and bowls from the willow."—Mencius replied: "Can you, leaving untouched the nature of the willow, make of it cups and bowls? You must do violence and injury to willow, before you can make cups and bowls of it. If you must do violence and injury to the willow in order to make cups and bowls of it, [on your principles] you must in the same way do violence and injury to humanity in order to fashion from it benevolence and righteousness. Your words, alas! would certainly lead all men on to reckon benevolence and righteousness to be calamities."

Kokushi said: "[Man's] nature is like water whirling round [in a corner]. Open a passage for it to the east, and it will flow to the east; open a passage for it to the west, and it will flow to the west. Man's nature is indifferent to good and evil, just as the water is indifferent to the east and west."—Mencius replied: "Water indeed [will flow] indifferently to the east or west; but will it flow indifferently up or down? The tendency of man's nature to good is like the tendency of water to flow downwards. There are none but have this tendency to good, [just as] all water flows downwards. Now, by striking water and causing it to leap up, you may make it go over your forehead, and, by damming and leading it, you may force it up a hill;—but are such movements according to the nature of water? It is the force applied which causes them."

When men are made to do what is not good, their nature is dealt with in this way."

(Mencius, Book VI, Part I, Chaps. I and II.)

孟子曰。天時不如地利。地利不如人和。三里之城。七里之郭。環而攻之而不勝。夫環而攻之。必有得天時者矣。然而不勝者。是天時不如地利也。城非不高也。池非不深也。兵革非不堅利也。米粟非不多也。委而去之。是地利不如人和也。故曰。域民不以封疆之界。固國不以山谿之險。威天下不以兵革之利。得道者多助。失道者寡助。寡助之至。親戚畔之。多助之至。天下順之。以天下之所順。攻親戚之所畔。故君子有不戰。戰必勝矣。

TRANSLITERATION.

MŌSHI *iwaku*: "TEN no toki CHI no RI ni shikazu; CHI no RI hito no KWA ni shikazu.* SAN-RI no shiro, SHICHI-RI no KWAKU, kakonde kore wo semete, katazu. Kano kakonde kore wo semuru wa, kanarazu TEN no toki wo uru mono aran. Shikari shikō shite katazaru mono, kore TEN no toki CHI no RI ni shikazaru nari.

"Shiro takakarazaru ni arazaru nari. Ike fukakarazaru ni arazaru nari. HEIKAKU KENRI narazaru ni arazaru nari. BEIZOKU ōkarazaru ni arazaru nari. Sutete kore wo saru. Kore CHI no RI hito no KWA ni shikazaru nari.

"Karu ga yue ni *iwaku*, Tami wo kagiru ni, HŌKYŌ no sakai wo motte sezu; kuni wo katō suru ni, SANKEI no KEN wo motte sezu; TENKA wo odosu ni, HEIKAKU no RI wo motte sezu. Michi wo uru mono tasuke ōku; michi wo ushinau mono tasuke sukunashi. Tasuke sukunaki no itari, SHINSEKI kore ni somuki; tasuke ōki no itari, TENKA kore ni shitagau.

"TENKA no shitagau tokoro wo motte, SHINSEKI no somuku tokoro wo semu. Karu ga yue ni KUNSHI tatakawazaru ari. Tatakau kanarazu katsu."

A KING'S BEST SAFEGUARD IS IN THE HEARTS
OF HIS PEOPLE.

Mencius said: "Opportunities of time [vouchsafed by] Heaven are not equal to advantages of situation [afforded by] the Earth, and advantages of situation afforded by the Earth are not equal to [the union arising from] the accord of Men.

["There is a city,] with an inner wall of three miles in circumference, and an outer wall of seven.—[The enemy] surround and attack it, but they are not able to take it. Now, to surround and attack it, there must have been vouchsafed to them by Heaven the opportunity of time; and in such case, their not taking it is because opportunities of time vouchsafed by Heaven are not equal to advantages of situation afforded by the Earth.

["There is a city whose] walls are distinguished for their height, and whose moats are distinguished for their depth, where the arms [of its defendants], offensive and defensive, are distinguished for their strength and sharpness, and the stores of rice and other grain are very large. [Yet it is obliged to] be given up and abandoned. This is because advantages of situation afforded by the Earth are not equal to the union arising from the accord of Men.

"In accordance with these principles it is said, 'A people is bounded in, not by the limits of dykes and borders; a kingdom is secured, not by the strength of mountains and rivers; the empire is overawed, not by the sharpness [and strength] of arms.' He who finds the proper course has many to assist him. He who loses the proper course has few to assist him. When this—the being assisted by few—reaches its extreme point, his own relations revolt from [the

天地人 are the "three powers" (三才) of Chinese philosophy.

prince]. When the being assisted by many reaches its highest point, the whole empire becomes obedient [to the prince].

“When one to whom the whole empire is prepared to be obedient, attacks those from whom their own relations revolt, [what must be the result?] Therefore, the true ruler will prefer not to fight; but if he do fight, he must overcome.” (Mencius, Book II, Part II, Chap. I.)

The following will serve to exemplify the manner in which the Japanese read Chinese poetry:—

(Transliteration.)

FŪKYŌ YAHAKU.—CHŌKEI.

Tsuki ochi, karasu naite, shimo TEN ni mitsu.

KŌFŪ no GYOKWA SHŪMIN ni TAISU.

KOSO JŌGWAI no KANZANJI.

YAHAN no SHŌSEI KAKUSEN ni itaru.

楓橋夜泊 張繼
月落烏啼霜滿天
江楓漁火對愁眠
姑蘇城外寒山寺
夜半鐘聲到客船

(Translation.)

“At Anchor at Night by the Maple Bridge.”

[A Stanza by] Chōkei.

“The moon declines, and the crows caw [mistaking the light which shines on them through the branches for the dawn; but still] the frost fills the sky.

“The fishermen’s fires from the maples on the river-bank meet my sad sleepy eyes [as I gaze out, and]

“Beyond the castle of Koso, from the temple on [yonder] cold hill,

“The sound of the midnight bell reaches the boat on which I travel.”

The above is what is called a 七言絕句 SHICHI-GON ZEKKU, or “seven syllable stanza,” whose first, second, and fourth lines must rhyme together, here 天 TEN, 眠 MIN (an imperfect rhyme to our ears), and 船 SEN. Moreover, the characters are arranged according to an elaborate system of “even and oblique tones” (平仄), which distantly recalls our own English prosody founded on the distinction between accented and unaccented syllables. But the Japanese reading not only disregards the tones:—by transposing some words and translating others, it makes even the rhymes unrecognisable, and in fact destroys the metre altogether. The following is an example of a 五言絕句 GO-GON ZEK-KU, or “five syllable stanza,” in which the second and fourth lines rhyme. Unfortunately, stanzas of such extremely simple import are not often to be found.

INJA *wo Tazunete, Awazu.*

KATŌ.

SHŌKA DŌJI *ni tou.*

Iu: SHI wa kusuri wo tori saru to.

Tada kono SANCHŪ ni aran.

Kumo fukō shite, tokoro wo shirazu.

尋隱者不遇賈島
松下問童子
言師採藥去
只在此山中
雲深不知處

“[Stanza composed by] Katō on Visiting a Recluse, and Finding him Absent.”

“I enquire of the boy [playing] under the pine-tree.

“He says his master has gone away to pluck medicinal herbs,—

“That he is just somewhere amid those mountains,

“But that thick clouds obscure the spot.”

The Japanese are very fond of writing Chinese poems on screens and on the sliding doors (*fusuma*) that separate room from room. Sometimes the square character is employed for this purpose, more often the running hand. Tablets (額) containing brief quotations from the Chinese, or original compositions, form a frequent ornament of Japanese dwelling apartments. Persons of any celebrity are constantly solicited to write such, which are then framed and hung up in a place of honour. Generally, we fear, the interpretation of such terse inscriptions—bristling, as they often do, with rare and difficult characters—will exceed the strength of the foreign student. Still, when he is ensconced in a native inn on a wet day, or maybe is kept waiting in a friend's reception room for that friend to appear, there can be no harm in his endeavouring to solve them. In such cases even half a loaf is better than no bread. Here are half-a-dozen inscriptions picked from among hundreds:—

CHŪKUN AIKOKU.—Loyalty and patriotism.

國愛君忠

Omoi yokoshima nashi.—Have no depraved thoughts.

(Confucius said: “In the ‘Book of Poetry’ are three

hundred pieces, but the design of them all may be embraced in one sentence,—‘Have no depraved thoughts.’”)

邪無思

TOKU KO *narazu.*—Virtue is no orphan, i. e. he who practises it will find others of like virtuous habits. (Re-

member that, according to Confucius and Mencius, human nature is radically good.)

孤不德

JU KINSEKI *ni hisu.*—May your longevity equal that of metal and stone.

石金比壽

SEISHIN *hito-tabi itareba, nani-goto ka narazaran?*
—Where there's a will, there's a way.

成不事何到一神精

Uchi sono kokoro wo tadashiū shi, hoka sono okonoi wo osamu.—Internally correct your heart, externally govern your conduct.

行其修外心其正內

ROKU-SHUTSU HÖNEN *wo arawasu.*—The snow foretells a rich harvest. (六出 a phrase for "snow," refers, we believe, to the heptagonal formation of frost-crystals.)

年豐表出六

Though KAMBUN itself is less employed than formerly for lengthy compositions, scraps of it are commonly used and understood. Such notices, for instance, as KITSU-EN *wo kinzu*, "Smoking prohibited;" TSUKŌ *wo kinzu*, "No thoroughfare," though read in the order of Japanese syntax with the verb at the end, are written in the Chinese order with the verb at the beginning.

All such expressions as KEMBUTSU, "sightseeing;" NYŪTŌ, "bathing" (lit. entering hot water), etc., etc., result from the same influence. So does the writing of such words as *ari-gatashi*, *nakanzuku*, *kawase*, *iwayuru*, and (in the Epistolary Style) of *kudasare*, *tsukamatsuru-beku*, and several others, in an order contrary to that in

入見
湯物

which they are meant to be read. The student will observe that the Chinese order often comes closer to English syntax than Japanese does. In fact, it is generally simpler for us to read the Chinese straight down (棒讀 *bō-yomi*, lit. "stick-reading"), than to jump backwards and forwards as the Japanese method of reading requires.

禁 禁
通 喫
行 煙

可 被 所 爲 就 難
仕 下 謂 替 中 有

CHINESE PHRASES.

By this time, the student should be able to appreciate the neatness and terseness of most of the ready-made phrases borrowed by the Japanese language from the Chinese. Owing to the shortness of the words and the absence of terminations and particles, the sense stands out in such startling relief that no translation into our verbose European languages can do justice to it. The following phrases of four characters each are all quite common: *

百戰百勝 千差萬別 千變萬化 獨辛萬苦 獨立獨行 慷慨悲憤 安心立命 牽強附會 臨機應變 男女同權 夫唱婦隨 男尊女卑 人事不省 自主自由 言行一致

*Not to keep the student forever in leading-strings, we leave him to wrestle with these phrases alone.

連戰連勝 古今無雙 肩摩穀擊
 人馬絡繹 嘉言善行 無偏無黨
 審究討查 山紫水明 寸善尺魔
 尸位素餐 四分五裂 驚天動地
 權謀術數 亂臣賊子 蜂屯蟻集
 片言隻辭 粉骨碎身 富國強兵
 傍若無人 萬世不朽 半信半疑
 傍觀坐視 人面獸心 低頭平身
 千篇一律 前代未聞 森羅萬象
 人家稠密 櫛風沐雨 袖手傍觀
 勸善懲惡 九牛一毛 右往左往
 雲泥万里 酒池肉林 一騎當千
 五臟六腑 千紅万紫 肉食妻帶
 內憂外患 優勝劣敗 生存競爭
 適種生存 局外中立 治外法權

SIGNS OTHER THAN CHARACTERS.

The *Ya-jirushi*, or "House-signs," are a system of symbols consisting partly of loans from the Chinese characters and from the *Kana*, partly of rude ideographic pictures devised by the Japanese lower classes. They serve as marks to distinguish certain shops, especially to the eyes of illiterate persons, and are also availed of as trade-marks. Details will be found in the "Transactions of the Asiatic Society of Japan," Vol. XV, Part I. We here append a few examples. The subject is one which need not detain the student. On the one hand, very little practice would enable him to decipher all these signs, as their import soon becomes self-evident to any one who is steeped in a Japanese atmosphere. On the other, he will suffer next to no practical loss if incompetent to decipher them at all.



DAI-maru



Kane-mori



Iri-ki



Yama-su



Kome-jirushi



FUNDŌ-jirushi



Maru-M



Kyū-boshi



KAKU-JŌ



Chigai-yama-SAN



Yama-te



Masu-jirushi

The FUNDŌ (less well FUNDON), which represents the weights employed in the native weighing beam, is used as a sign by money-changers, referring back no doubt to the days when the precious metals were weighed instead of being minted and counted. *Masu* is an outline picture of the utensil still used for measuring rice and oil; but rice-merchants mostly prefer the *Kome-jirushi*, which is merely the Chinese character 米 *kome*, "rice," written stiffly. The signs for *yama*, "mountain," and *maru*, "round," explain themselves. The shop which exhibits such a sign as *Yama-su* is probably called *Yamato-ya* or *Yamashiro-ya*, and the owner's name is *Suzuki* or *Suematsu*, or something else beginning with the syllable *su*. *Chigai-yama* represents "two mountains crossed," *KAKU* "a square," *hoshi* "a star," *kane* ("metal") a carpenter's metal square. 三, 上, 森, 久, and 大 are Chinese characters so simple that every coolie has them by heart. *Iri-ki* is the character 入 *iru*, with the *Kana* syllable *ki*. *Maru-M*, the house-sign adopted by the well-known Tōkyō bookseller *Maru-ya*, exemplifies the way in which scraps of European learning are sometimes utilised nowadays. He also writes his house-sign 善, which gives the name of the firm more fully, this name being itself a contraction of *Maru-ya*, the proper *ie-na* or "house-name," and ZEMBEI 善兵衛, the Christian name of the head partner. Some such explanation underlies every *Ya-jirushi*.

As it is possible that the student may hear of the so-called 神代文字 JINDAI MOJI, or "Characters of the Divine Age," to which some scholars have attributed a high antiquity, asserting them to have been invented and used in Japan prior to the introduction of Chinese writing, we mention the subject in order to warn him that they are a transparent modern forgery founded on the Korean alphabet. The first allusion to them occurs in the seventeenth century, after Hideyoshi's invasion of Korea. A mixture of fraud and credulity led to their acceptance as genuine antiques by some of the leaders of the "Shintō Revival" school, whose set purpose was to glorify everything purely Japanese and to depreciate all that came from a Chinese source. Further details will be found by the curious in a paper "On Two Questions of Japanese Archæology," published in Vol. XV, Part 3, of the "Journal of the Royal Asiatic Society of Great Britain."

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1972. 国 abbreviated form of 國 *kuni*, "country."—1973. 囿 abbreviation of 圍 *kakoi*, "enclosure." It seems to represent a well in a courtyard.—1974. 全 abbrev. of 同 *onaji*, "same."—1975. 当 abbrev. of 當 *tō*, "this."—1976. 灵 abbrev. of 靈 *rei*, "spirit."—1977. 𠂔 abbrev. of 錢 *sen*, "copper money."—1978. 点 abbrev. of 點 *ten*, "a dot."—1979. 弁 abbrev. of 辨 *ben*, "discrimination."—1980. 区 abbrev. of 區 *ku*, "district."—1981. 声 abbrev. of 聲 *koe*, "voice."—1982. 実 abbrev. of 實 *jitsu*, "true."—1983. 両 abbrev. of 兩 *ryō*, "both."—1984. 仏 abbrev. of 佛 *butsu*,

“Buddha.”—1985. **台** TAI, properly “exalted;” but mostly used as an abbreviation of **臺** TAI or DAI, “terrace.”—1936. **学** abbrev. of **學** GAKU, “study.”—1987. **辺** abbrev. of **邊** HEN, “side.”—1988. **迁** abbrev. of **遷** utsuru, “to remove.” The abbreviation was suggested doubtless by the fact of **千** SEN, “a thousand,” being a conveniently easy homonym.—1989. **竜** abbrev. of **龍** tatsu, “dragon.” The Radical **立** at top, also pronounced tatsu, may help to fix it in the memory.—1990. **龜** abbrev. of **龜** kame, “tortoise.”—1991. **医** abbrev. of **醫** I, “physician.”—1992. **応** abbrev. of **應** ōzuru “to correspond.”—1993. **礼** abbrev. of **禮** REI, “ceremony.”—1994. **条** abbrev. of **條** jō, “article.”—1995. **宝** (a “jewel” under a “cover”), abbrev. of **寶** takara, “treasure.”—1996. **関** abbrev. of **關** seki, “barrier.”—1997. **献** abbrev. of **獻** KEN, “to offer up.” Remember how, in “Southern” China, “dogs” are brought on to table as savoury food.—1998. **解** abbrev. of **解** toku, “to explain.” The abbreviated form shows us the “horns” of a “sheep;” an explanation helps us when on the horns of a dilemma.—1999. **様** abbrev. of **様** sama, “Mr.”—2000. **辞** or **辭** abbrev. of **辭** kotoba, “word.”—2001. **塩** or **鹽** abbrev. of **鹽** shio, “salt.”—1002. **旧** abbrev. of **舊** kyū, “old.”—2003. **沢** abbrev. of **澤** sawa, “valley.”—2004. **駅** abbrev. of **驛** eki, “post-station.”—2005. **尽** abbrev. of **盡** tsukusu, “to exhaust.”—2006. **昼** abbrev. of **晝** hiru, “noon.” Observe that the “sun” is here as many “cubits” as possible above the “line” of the earth.—2007. **繼** KEI or tsugu, “to succeed to” (“succession” or “connection” being indicated by no less than five silken threads). Often contracted to **継**.—2003. **断** abbrev. of **斷** tatsu, “to sever.” Here, too, observe the “threads” which an “axe” severs.—2009. **乱** abbrev. of **亂** ran, “confusion.” (Remember the confusion of “tongues.”)—2010. **磨** maro, apparently an archaic term of endearment, but now used only as a termination in certain personal names of men, as **篤磨** Atsu-marō, **不二磨** FUJI-marō.—2011. **麿** ka-no-ko or kago, “a fawn.”—2012. **胸** also written **胷** kyō or mune, “breast.” Originally the tsukuri alone was employed, and was supposed to represent the thorax enveloping the heart; the subsequent addition of the Radical for “flesh” aimed at still further clearness.—2013. **繫** KEI or tsunagu, “to bind.” Compare with it (1945) **擊** “to strike.”—2014. **洒** or **灑** SAI or sosogu, “to sprinkle.” Do not confound it with **酒** sake.—2015. **縦** jū or tate, “perpendicular” (“silk accordant”); also hoshiimama, “extravagant.”—2016. **遮** saegiru, “to intercept.”—2017. **串** KWAN or kushi, “a spit” or “skewer;” hence tsuranuku, “to string together,” like (1425) **貫**. The character **串** is pictorial, representing two things run through on a skewer. **貫** is somewhat similar, the upper portion being something through which a string or bar has been run, while the lower shows the cowrie shells that are so connected.—2018. **戯** GI or tawamureru, “to sport.”—2019. **撲** utsu, “to strike.”

Memorise at the same time (2020) 樸 BOKU, often contracted to 朴, "unvarnished," "simple," as in 質樸 or 質朴 SHITSUBOKU, "simple-minded." Remark that both halves of 朴 have the sound BOKU.—2021. 臥 GA or *fusu*, "to lie down" (representing a "man" in the position of a "courtier" making the kotow; *conf.* No. 419). It is often written 卧.—2022. 蠅 YŌ or *hai*, "a fly."—2023. 蒼 SŌ or *aoi*, "green."—2024. 團 DAN, "a lump;" hence *marui*, "round." The interior (724) 專 *moppara* is approximately phonetic, having the sound SEN.—2025. 噸 TON, "a ton;" see p. 371.—2026. 磅 *pondo*, "a pound;" see p. 371.—2027. 哩 *mairu*, "a mile;" see p. 371.—2028. 籍 SEKI or SHAKU, "a book"—especially a book of records, a register.—2029. 普 FU or *amaneku*, "everywhere," "universally," "all-pervading" (the "sun equally" in every place).—2030. 蒲 *gama*, "a bulrush." *Kaba-yaki* 蒲燒 in which this character appears, is a dish of fish roasted with sugar and soy to be seen advertised in every city.—2031. 胡 KO denotes certain barbarous tribes; also read *nanzo*, "why?" "what?" But its chief use is as a phonetic, as in (1254) 湖 KO or *mizu-umi*, "a lake;" (2032) 糊 KO or *nori*, "paste." (Observe appropriateness of Radicals).—2033. 遵 JUN or *shitagau*, "to obey," "comply" (from "to go" and "honourable," because one should follow what is honourable).—2034. 性 SEI, "the natural disposition," "temper." Do not confound it with (547) 情 JŌ, "the human passions," though the two are used together, thus 性情 SELJŌ, to mean a person's character or disposition.—2035. 杞 KI, the name of a tree,—species uncertain; also of an ancient Chinese state, whose people were so much given to useless anxiety that,—so the story goes—they used to fear lest the sky should fall on them, whence the phrase 杞憂 KIYŪ denoting needless anxiety!—2036. 賊 ZOKU, "a robber," "an insurgent;" hence *sokonau*, "to injure." This character is said to be contracted from 則 "rule," and 戈 "spear," thus indicating armed opposition to law and order.—2037. 搏 *utsu*, "to strike."—2038. 躍 YAKU or *odoru*, "to skip," "to gamble" (not "to dance").—2039. 額 *hitai*, "the forehead," for which (1387) 額 is more often used.—2040. 郭 KWAKU, properly "the outer wall of a city;" hence *kuruwa*, "an enclosure." When *kuruwa* has the sense of a "prostitute quarter," it is generally written (2041) 廓 properly KWAKU or *ai naru*, "spacious."—2042. 矣 I, a final particle serving to give fulness or emphasis to the sense, as shown by the composition of the character, which is from 矢 "arrow," and 已 "already done," (contracted) as if to say that the expression has hit the mark. It occurs only in KAMBUN, and is mostly neglected by the Japanese in reading.—2043. 域 IKI, "a boundary," "region."—2044. 疆 KYŌ or *kagiri*, "a limit," "a boundary." (See the rice-fields with the lines dividing them, and the strong man defending his "soil" with his "bow").—2045. 谿, also written 溪 KEI or *tani*, "a valley with a stream in it."—2046. 威 I, "dignity," "imposing," "awful;" hence *odosu*, "to overawe."—2047. 畔 HAN or *aze*, "a dyke or path separating rice-fields;" also read *somukeu*, "to disobey." The character represents

the "rice-land" "half" on one side, half on the other.—2048. 啼 TEI or *naku*, "to cry," "howl," "caw." The same component parts differently placed form (2049) 雷 *tada*, "only."—2050. 霜 *sō* or *shimo*, "hoar-frost."—2051. 愁 SHŪ or *uryōru*, "to grieve" (as the "heart" does in "autumn" when the year is dying).—2052. 蘇 *so* or *yomi-gaeru*, "to revive" or "rise from the dead." Appropriately borrowed, both as regards sound and sense, to transcribe the second syllable of 耶蘇 YASO, "Jesus," the first syllable of which is (2053) 耶 YA or *ya* or *ka*, an interrogative particle. In 蘇 observe, as *memoria technica*, that "herbs" and "grain" both rise again with each revolving year. The "fish" element seems less appropriate. Do not confound 耶 YA with (2054) 邪 JA or *yokoshima*, "depraved," "heretical." The Japanese used to style Christianity 邪宗 JASHŪ, "the wicked sect."—2055. 鐘 SHŌ or *kane*, "a bell" (remember it as the "metal set up in the village," to call to prayer or give the fire alarm).—2056. 仄 SOKU, "oblique," also read *honoka ni*, "faintly."—2057. 賈 KO or *akinau*, "to trade," more rarely KA, a Chinese surname. Learn it with (315) 價 KA or *atae*, "price."—2058. 童 DŌ or *warabe*, "a lad" (one who "stands about" in the "village" street). This is a very common phonetic, but sometimes only in so far as the ō is concerned, e. g. in (2055) 鐘 SHŌ, "a bell;" also in (852) 龍 RYŌ, "dragon," where the left half is really 童 contracted, and the right half vaguely portrays the shape of the mythical monster wriggling upwards.—2059. 採 SAI or *toru*, "to pick," "to gather" (with the "hand" and "claws" from a "tree"). Remember at same time the closely similar (2060) 菜 SAI, "vegetables," as in 野菜 "vegetables."—2061. 孤 KO or *minashigo*, "an orphan."—2062. 棒 BŌ, "a club," "a stick."—2063. 牽 KEN or *hiku*, "to pull along" (as a cow, the character being supposed to represent such an animal with a halter attached to it).—2064. 慷 KŌ, always in the compound 慷慨 KŌGAI, "public-spirited."—2065. 悲 HI or *kanashimu*, "to grieve," especially "to grieve for," "to commiserate" (the "heart" dwelling on "negations," i. e. on things bad and distressful). Very often in the compound 慈悲 JHI, "mercy."—2066-7. 絡繹 RAKU-EKI, "uninterrupted succession."—2068. 審 SHIN, "investigation;" hence *tsumabiraka*, "detailed," "plain," "evident." Often in 不審 FUSHIN, "doubtful." The pronunciation of this character is a snare for the unwary, who would probably read it BAN.—2069. 討 TŌ or *utsu*, "to smite," as a foe; also *tazuneru*, "to investigate."—2070. 屯 TON or *tamuro*, "a camp."—2071. 蟻 GI or *ari*, "an ant,"—the "righteous insect," because, say the Chinese, it knows the distinction of prince and minister. Bearing in mind the fable of the ant and the grasshopper, we may remember it with double ease as the "self-righteous insect."—2072. 隻 SEKI, "single," "one" (of a pair). Best remembered as half of (1083) 雙 SŌ, "a pair."—2073. 朽 KYŪ or *kuchiru*, "to rot."—2074. 律 RITSU or *nori*, "a law" or "regulation."—2075. 稠 CHŌ, "crowded," "dense" (from "grain everywhere").—2076. 沐 MOKU, "bathing" (a good example of Radical and phonetic).—2077. 袖 SHŪ or *sode*, "the sleeve." Remember also

(2078) 袂 BEI or *tamoto*, another term for "sleeve."—2079. 懲 CHŪ or *korasu*, "to reprove," "warn," "chastise."—2080. 騎 KI, "a horseman."—2081. 劣 RETSU or *otoru*, "to be inferior," "inadequate" ("few strength").—2082. 競 KYŌ, KEI, or *kisou*, "to struggle," "to rivalise." (Originally formed of 言 "words" above 儿 "man," and repeated in order to indicate the bickering of people).

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The text of Section XI carries us down so far. For reasons of convenience, the comparatively small number of new characters occurring in Section XII (the "Epistolary Style") is here appended:—

2083. 牘 TOKU, "a writing-tablet," but mostly used in the compound 尺牘 SEKIDOKU "a short letter" or "note."—2084. 楷 [書] KAI-SHO, the "normal," i. e. "square" form of the Chinese characters.—2085. 濕 SHITSU or *uruou*, "to be moist;" also *shimeru*, "to be damp."—2086. 佃 *tsukuda*, "a cultivated field." (From "man" and "rice-field; what more obvious?)"—2087. 鑄 TŌ or *iru*, "to cast" (metal). 壽 JU, "long life," is here the phonetic, despite the very slender resemblance in sound.—2088. 蝦 *ebi*, "a prawn" (sometimes also "a toad"): 蝦夷, lit. "prawn barbarians," is read *Ezo* (Yezo), and denotes the Ainos,—some say on account of the resemblance of their bushy beards to the aspect of a prawn's head with its long feelers.—2089. 纂 SAN or *atsumeru*, "to compile," as writings.—2090. 璧 HEKI, a kind of precious stone, a sort of green jade: 御返璧 GO HEMPEKI is used in the sense of "I return your precious" ("book, etc. lent me).—2091. 旗 KI or *hata*, "a flag."—2092. 縮 SHUKU or *chijimaru*, "to shrink;" hence also *chijimi*, "crape."—2093. 紹 SHŌ, "to connect;" 2094. 介 KAI or *tasukeru*, "to assist;" the two together, 紹介 SHŌKAI, signify "introducing."—2095. 匆 SŌ, "hurry" (observe the hair flying wildly in all directions).—2096. 簡 KAN, "a document," "a letter" (originally written on a slip of bamboo).—2097. 植 SHOKU or *ueru*, "to plant" (because in so doing you put a "tree" "straight" into the ground). Learn at same time (2098) 殖 SHOKU or *fueru*, "to increase and prosper," also used in the sense of planting colonies, as 殖民地 SHOKUMIN-CHI "a colony."—2099. 硯 KEN or *suzuri*, "an ink-stone,"—typical example of Radical and easy phonetic.—2100. 繰 *kuru*, "to reel" silk. The common phrase 繰合 *kuri-awase* signifies "to arrange one's business so as to get time for something else," "to manage."—2101. 翌 YOKU, "the morrow," "next" (day). The character shows wings ready to take flight as soon as the morrow dawns. Learn at same time (2102) 翼 YOKU or *tsubasa*, "pinions," hence *tasukeru*, "to help" (because pinions shelter).—2103. 賁 FUN, "energetic,"—only in the common polite phrase 御賁臨 GO-FUNRIN, "your attendance," "the pleasure of your company."—2104. 誘 YŪ or *izanau*, "to allure,"—whether to good or to evil.—2105. 禧 KI, "joy,"—especially such as arises from the divine blessing; (1155) 喜 is rather joy pure and simple, without any such connotation.—2106. 紺 KON, "dark blue"

(the Radical here pointing at stuff so dyed, while 甘 KAN, "sweet," is the rather imperfect phonetic).—2107. 棺 KWAN, "a coffin" (from "wood" and "official," *i. e.* that which secures the corpse).—2108. 禪 ZEN, "sitting rapt in religious contemplation," according to the practice of certain Buddhists. The character appropriately indicates something solemn by its Radical, and solitude by its right-hand part.—2109. 剛 GŌ or kowai, "hard," "unyielding" (as a "hill" and a "knife").—2110. 恒 also written 恆 KŌ or tsune, "constant," "regular." The second form shows the derivation, viz. a "heart" like a "boat" 舟 between two even banks (represented by straight lines),—the figure of the boat being slightly corrupted.—2161. 贈 sō or okuru, "to give" as a present ("treasures added").—2112. 帑 SHI or kami, "paper." Same as No. 254, only the Radical and its position *vis-à-vis* the phonetic differing.—2113. 翰 KAN, "a writing," "a document" (observe the "feather" or quill employed to write it).—2114. 顛 TEN or kutsugaeru, "to be upset," "overturned" (observe the Radical for head, suggesting topsy-turviness).—2115. 憚 habakaru, "to have a feeling of backwardness," "to feel a delicacy."—2116. 鬱 often contracted to 鬱. This truly awful, but common, character is read UTSU, and means "dull," "desponding." The component parts, viz. 林 "forest," 缶 "dish," 冂 "a cover," 鬲 "millet," and 彡 "adornment," are supposed to point towards the libations for a sacrifice.—2117. 謹 KIN or tsutsushimu, "to be respectful," "heeding," "guarding against."—2118. 惶 KŌ or osoreru, "to fear" (from "heart" and "emperor," for how entirely overcome with awe must be the heart of him who sees the monarch! In Old Japan, indeed, it was supposed that such a sight would strike the beholder blind.)—2119. 伸 SHIN or noberu, "to dilate upon;" "to state," interchanged with (255) 申.—2120. 厭 EN or itou, "to be weary of," hence "to take care of." (Weariness may be supposed to be here represented by a "dog" sitting for "days" and "months" under a "precipice.")—2121. 祈 KI or inoru, "to pray." Often used in combination with its synonym (2122) 禱 TŌ or inoru, "to pray," thus 祈禱. Observe, by comparison with No. 2088, the tendency of 壽 JU, "long life," to give to its compounds the sound of, not JU, but TŌ.—2123. 鳩 KYŪ or hato, "a dove," "a pigeon." Probably 九 is here a phonetic representation of the "cooing" of this bird.—2124. 柏 kashiwa, a species of "oak."—2125. 展 TEN or noberu, "to open out," "unroll." (The original form is composed of 尸 "body," and 工 "workman" four times repeated, showing united action.)—2126-7. 頂戴 CHŌDAI, "receiving" (as a present), more lit. "carrying on the head," as 頂 TEI or CHŌ alone signifies itadaki, "the top" or "head," while 戴 is itadaku, "to carry on the head."

SUPPLEMENTARY LIST OF COMMON CHARACTERS.

The following characters, which have not yet occurred in the course of this work, should be committed to memory, as they are universally known and generally useful. They are here given in the order of their Radicals:—

2128. 予 *yo* or *ware*, "I;" also read *ataeru*, "to give," as if it were (796) 與 which also is read *yo*.—2129. 仇 *kyū* or *ada*, "a foe." This is an abbreviated form of (1934) 讐 or 讎.—2130. 仍 *yotte*, "according to."—2131. 企 *ki* or *kuwadateru*, "to plan" or "plot" (like a "man stopping still" to ponder over a difficulty).—2132. 伐 *BATSU* or *kiru*, "to cut down," "to destroy;" also *utsu*, "to smite"—the enemy in war,—(from "man" and "spear").—2133. 佇 *cho* or *tadazumu*, "to stand still." Observe the fundamental resemblance of signification between this character and (899) 貯 "to lay up," "to hoard,"—remaining in one place being the root-idea.—2134. 佞 *nei*, "persuasive," "insinuating" ("man destroyed by woman's" wiles).—2135. 佩 *HAI* or *obiru*, "to wear at the girdle." 佩刀 *HAITŌ*, "to wear a sword."—2136. 佯 *yō* or *itsuwaru*, "to feign," "to pretend." Remember it, not as a wolf, but a "man in sheep's" clothing.—2137. 俊 *shun*, "eminent," "superior;" often read *toshi* ("quick") in personal names.—2138. 俘 *FU* or *toriko*, "a prisoner of war." (Remember it as a "child" in the "claws" of a "man.")—2139. 俟 *matsu*, "to wait"—2140. 俠 *kyō*, "bold," "ready to maintain another's cause:" 俠客 is read *otoko-date*, "one who fights for the cause of the weak against the oppressor."—2141. 俵 *hyō* or *tawara*, "a straw bag" for holding rice, etc.—2142. 俸 *hō*, "salary" (what a "man respectfully receives," 奉 meaning originally "to receive respectfully" as well as "to present respectfully," *tatematsuru*).—2143. 倦 *ken* or *umu*, "to be weary of."—2144. 做 *nasu*, "to do."—2145. 債 *sai*, "a debt" (that for which a "man" incurs "responsibility").—2146. 傭 *yō* or *yatou*, "to hire," as a labourer.—2147. 像 *zō*, "an image;" hence *katadoru*, "to make in the likeness of."—2148. 傑 *ketsu*, "heroic:" 豪傑 *GŌKETSU*, "a hero."—2149. 僧 *sō*, "a Buddhist priest" (an approximation to the sound of the Sanskrit word *sanga*).—2150. 億 *oku*, "a hundred thousand" (from a "man" and "thought," to indicate a number beyond the power of thought to conceive).—2151. 儲 *cho* or *mōkeru*, "to make or lay up (money)," the character showing "all" that a "man" has.—2152. 冀 *ki* or *koi-negau*, "to yearn," "earnestly request" (one in the inhospitable "north" yearns for a "different" abode).—2153. 准 *jūn* or *yurusu*, "to allow," "to ratify;" also *nazorau*, "to liken." This character is often interchanged with (1903) 準.—2154. 凝 *gyō* or *koru*, "to stiffen," "grow hard" ("suspected" of being like "ice").—2155. 函 *kan* or *hako*, "a box," as in 函館 *Hakodate*. The synonym 箱 is somewhat more common.—2156. 刈 *karu*, "to mow." "to cut."—2157. 刊 or 刊 *kan*, "engraving blocks for the press:" 刊行 *kankō*, "publication."—2158. 刑 *kei* or *shi-oki*, "legal punishment," "execution" (by an "even sword").—2159. 制 *sei*, "regulating," "governing." It is akin both in sound and signification to 製 which originally denoted the cutting out of garments, and now means "making," "manufacturing."—2160. 刷 *satsu* or *suru*, "to rub" (blocks for printing). A "body," a "napkin," and a "knife" are the implements.—2161. 剖 *hō* or *bō* or *saku*, "to tear asunder:" 解

剖 KAIBŌ, "dissection."—2162. 削 SAKU or *kezuru*, "to plane," "to scrape off," "to erase."—2163. 剃 TEI or *soru*, "to shave:" 剃髮 TEIHATSU, "shaving the head" (to become a Buddhist priest).—2164. 剝 HAKU or *hagu*, "to flay," "to peel."—2156. 劍 also written 劒 KEN or *tsurugi*, "a double-edged sword," used rather for thrusting than for cutting.—2166. 劑 ZAI, "a dose" of medicine (which the druggist "equalises" with his "knife").—2167. 勺 or 勻 SHAKU, a measure of capacity about $\frac{1}{2}$ oz. The character shows the measure with something inside it.—2168. 匁 *momme*, a measure of weight of which one thousand go to the 貫 KWAN.—2169. 匕 HI or *saji*, "a spoon," of which the character is supposed to be a picture. It resembles 七 SHICHI, "seven."—2170. 匹 HIKI, "a piece of silk," also the auxil. numeral for animals.—2171. 卸 *oroshi*, "wholesale" (best remembered as the *tsukuri* of 御 "honourable."—2172. 厄 YAKU or *wazawai*, "misfortune," "distress."—2173. 厥 *sono*, "that."—2174. 叔 SHUKU, used in 叔父 SHUKUFU, "uncle," and 叔母 SHUKUBO, "aunt."—2175. 叛 HAN or *somuku*, "to rebel" ("turning" on the other "half").—2176. 叱 SHITSU or *shikaru*, "to scold" (the "mouth" with 七 as phonetic).—2177. 吊 CHŌ or *tomurau*, "to condole with mourners." Sometimes written 弔 (a "bow" grasped by a man), because the watchers of the dead shot at the birds which pecked the latter.—2178. 吏 RI, "an official" (from 史 "records," and 一 "one," implying unity of purpose in the minds of rulers).—2179. 含 GAN or *fukumu*, "to hold in the mouth" (from 口 "mouth" and 今 KIN as the phonetic).—2180. 吝 RIN or *yabusaka*, "stingy." Sometimes written 恪 the better to bring out the sense.—2181. 咏 also written 詠 EIZURU or *utau*, "to sing," "to compose poetry."—2182. 唄 *utai*, "chanting," "singing."—2183. 喋 CHŌ or *shaberu*, "to chatter."—2184. 喧 KEN or *kamabisushii*, "clamorous," "noisy."—2185. 嗜 SHI or *tashimu*, "to relish," "delight in."—2186. 嚙 SAZO, "how much!" "indeed."—2187. 噺 *hanashi*, "a story."—2188. 囚 SHŪ or *meshi-udo*, "a prisoner;" also read *toraeru*, "to capture" (from a "man" in an "enclosure").—2189. 均 KIN or *hitoshii*, "equal," "even."—2190. 坑 KŌ or *ana*, "a pit:" 炭坑 TANKŌ, "a coal-mine."—2191. 垣 *kaki*, "a fence."—2192. 埋 MAI or *uzumeru*, "to bury" (in the "village earth").—2193. 塀 HEI, "a wall." Compare (1959) 屏.—2194. 堤 or 隄 TEI or *tsutsumi*, "a dyke," "a bank."—2195. 堵 TO or DO or *kaki*, "a wall:" 安堵 ANDO, "tranquillity" (as at home behind one's walls).—2196. 塔 TŌ, "a pagoda."—2197. 奔 HON or *hashiru*, "to scamper away," "to bustle about." (The original form represented three cows scattering from fright.)—2198. 妓 GI, "a singing girl," "a courtesan."—2199. 姉 also written 姊 SHI or *ane*, "an elder sister."—2200. 妹 MAI or *imōto*, "a younger sister."—2201. 妬 TO or *netamu*, "to be jealous" (the "stone" referring to the jealous "woman's" wicked heart).—2202. 娶 *metoru*, "to take a wife" (as the character literally shows), "to marry."—2203. 婚 KON, "marriage" (from "woman" and "dusk," because weddings take place in the

evening; *conf.* No. 2241).—2204. 完 KWAN or *mattashi*, “finished,” “complete,” “quite” (from a “cover” and 元 GWAN or GEN as phonetic).—2205. 宥 YŪ or *yurusu*, “to excuse;” also *nadameru*, “to mitigate” (the offender’s transgression “has a shelter”).—2206. 寓 GŪ, “sojourning” (from “cover” and an obsolete character for “monkey,” “sojourning” being thus likened to a monkey under the shelter of a tree).—2207. 尉 I, a military and naval rank corresponding broadly to “lieutenant.”—2208. 屈 KUSSURU, “to crouch.”—2209. 岬 *misaki*, “a promontory.”—2210. 岳 GAKU, “a mountain peak.” It serves as a contraction of (1242) 嶽.—2211. 帆 HAN or *ho*, “a sail.”—2212. 帥 SUI, “a leader” or “commander-in-chief;” hence *hikiiru*, “to lead on.” Do not confound it with (137) 師 SHI, “a teacher.”—2213. 幹 KAN or *miki*, “a trunk (of a tree):” 幹事 KANJI, “a business manager.”—2214. 幻 GEN or *maboroshi*, “delusion,” “illusion:” 幻燈 GENTŌ, “a magic lantern.” This character originally represented two triangles interlocked, in reference doubtless to magic arts.—2215. 幼 YŌ or *itokenai*, “tender age,” “extreme youth.” (Observe the “strength” which is absent).—2216. 床 SŌ or *yuka*, “a floor;” hence *toko*, “a bed laid on the floor.”—2217. 庵 AN or *iori*, “a cottage.” Often used in the literary pseudonyms adopted by authors and esthetes, as 世外庵 SEGWAI-AN, “the cottage apart from the world;” 米庵 BEIAN (the pseudonym of a noted calligraphist, derived from that of his Chinese teacher).—2218. 廷 TEI, “the Imperial Court:” 朝廷 CHŌTEI has the same signification. It resembles (540) 庭 TEI or *niwa*, “a courtyard,” in form as well as sense.—2219. 彩 SAI or *irodoru*, “to colour:” 彩色 SAISHIKI, “colouring,” “painting in colours.” (The character has reference to a bird, whose “plumage” is seen to the right, and its “claws” perched on a “tree.”)—2220. 影 EI or *kage*, “a shadow” or “reflection.”—2221. 征 SEI, “to chastise” rebels, etc.: 遠征 ENSEI, “a military expedition.” (The character shows the king “going to correct.”)—2222. 忌 KI or *imu*, “to dislike,” “to shun” (the “heart” recoiling on “itself”); hence “mourning:” 忌中 KICHŪ, “in mourning.”—2223. 恙 YŌ, “unwell;” hence 恙々 *tsutsuga naku*, “safe and sound.”—2224. 悔 KWAI or *kuyuru*, “to repent.”—2225. 惟 I or *omou*, “to think of,” “consider.” Also used for 唯 *tada*, “only.”—2226. 愕 GAKU or *odoroku*, “to be startled.”—2227. 慕 BO or *shitau*, “to be fond of.”—2228. 憲 KEN, “law,” whence often read *nori* (“law”) in personal names: 憲法 KEMPŌ, “a constitution,” political etc. (This character represents the idea of “law” pictorially by means of 心 “heart,” 目 “eye,” and 害 “injury” contracted.)—2229. 扱 or 扱 *sate*, “well then.”—2230. 扣 *tataku*, “to strike;” more often *hikaeru*, “to draw back,” “check,” etc.—2231. 拵 *koshiraeru*, “to prepare” (the “hand” bringing something into “existence.”)—2232. 捐 EN (often, but less well, read KEN) or *suteru*, “to throw away;” hence “to subscribe,” as in 義捐金 GIEN-KIN, “money subscribed to a charity.” Do not confound it with (1513) 損 SON, “injury.”—2233. 掌 SHŌ or *tanagokoro*

(for *te no kokoro*), "the palm of the hand."—2234. 掘 KUTSU or *horu*, "to dig." Compare (1310) 掘.—2235. 挿 sō or *sashi-hasamu*, "to insert" (the character depicting a "hand" inserting a "pestle" into a "mortar"). The Japanese habitually prolong the last (perpendicular) stroke; but properly speaking, this should not be done, as the pestle should not make a hole in the mortar and come out at the bottom.—2236. 控 kō or *hikaeru*, "to rein in," also "to stand aside;" closely similar to No. 2230.—2237. 掲 KEI or *kakageru*, "to lift up," "to hoist;" hence "to publish."—2238. 摺 suru, "to rub," hence "to print."—2239. 撫 BU or *naderu*, "to stroke," hence "to soothe."—2240. 操 sō, properly *toru*, "to take;" more often *misao*, "female chastity."—2241. 昏 KON, "dusk," "twilight;" hence used for *kurai*, "dusk" (from 日 "the sun" and a rare character 氏 "descending").—2242. 曆 REKI or *koyomi*, "a calendar." Compare 歷 REKI, "to pass by," whence 歷史 REKISHI, "history."—2243. 朱 SHU, "vermilion."—2244. 汁 jū or *shiru*, "juice."—2245. 汗 KAN or *ase*, "sweat."—2246. 沒 BOTSU, "sinking," "perishing:" 日沒 NICHI-BOTSU means "sunset."—2247. 汲 KYŪ or *kumu*, "to draw" (water). The character shows one "reaching" (及) to the "water" to get at it.—2248. 沼 numa, "a swamp."—2249. 液 EKI, any "fluid secretion," as saliva, sap, etc.: 血液 KETSU-EKI, "blood." Observe that 夜 YA, "night," constantly has the force of EKI as a phonetic.—2250. 淡 TAN or *awai*, "thin," "weak," "insipid" ("heat" thins or carries off the "water").—2251. 淨 jō or *kiyoi*, "pure:" 淨土 JŪDO, "Paradise" (of the Buddhists).—2252. 溺 DEKI or *oboreru*, "to be drowned" (a man "weakened" to death by the "water").—2253. 滑 KATSU or *name-raka*, "slippery:" 滑稽 KOKKEI, "joking," "something humorous." (Observe that the reading is KOTSU in this context).—2254. 滋 JI or *uruou*, "to be moist," "fertile," also *shigeru*, "to be rich or dense:" 滋養 JIYŪ, "nourishment."—2255. 濁 DAKU or *nigoru*, "to be turbid:" 清濁 SEIDAKU, "clear or turbid," "surds and sonants" (see "Colloq. Handbook," ¶ 28 *et seq.*).—2256. 濡 JU or *nureru*, "to be wet."—2257. 煩 HAN or *wazurawasu*, "to trouble" (as a feeling of "fiery" heat does an aching "head").—2258. 煎 SEN or *iru*, "to parch" or "toast" (toasting is putting "before the fire"): 煎餅 SEMBEI, a kind—or rather various kinds—of biscuit.—2259. 犯 HAN or *okasu*, "to transgress," "oppose," "invade."—2260. 獅 SHI, in 獅子 SHISHI, "a lion."—2261. 獵 RYŪ or *kari*, "the chase," "hunting."—2262. 珠 SHU or *tama*, "a bead:" 眞珠 SHINJU, "a pearl."—2263. 畜 CHIKU or *yashinau*, "to keep" or "rear" domestic animals. (This character comes from 玄 "black," and 田 "field," the reference being to loamy soil good for pasturage.) (Compare 畜生 CHIKUSHŌ, "a beast;" 家畜 KACHIKU, "a domestic animal."—2264. 砌 *migiri*, "time," "occasion."—2265. 稚 also written 穉 CHI or *wakai*, "young:" 幼稚園 YŌCHI-EN, "a kindergarten."—2266. 稼 KA or *kasegu*, "to labour." (The character shows sowing "grain" as the natural labour of a "household.")—

2267. **突** TOTSU or *tsuku*, "to rush against" (as a "dog" out of a "cave"): **玉突** *tama-tsuki* signifies "billiards."—2268. **粒** RYŪ or *tsubu*, "a grain" of rice, etc. (from "rice" and "to stand," because rice supports life).—2269. **級** KYŪ, "a series," "grade," "class."—2270. **純** JUN, "pure;" hence also read *moppara*, "wholly," "mostly."—2271. **綴** SETSU or *tsuzuru*, "to compose" (as a book); originally the character meant "sewing," "patching," hence "connecting together."—2272. **縛** BAKU or *shibaru*, "to bind," "to tie securely:" **捕縛** スル HOBAKU *suru*, "to arrest."—2273. **繩** JŌ or *nawa*, "a cord," "a string."—2274. **羨** SEN or *urayamu*, "to envy," "to long to be like another."—2275. **耐** TAI or *taeru*, "to endure," "forbear." Originally **而** meant "whiskers," and the character hints at a punishment in ancient China which consisted in shaving off the offender's whiskers.—2276. **聰** SŌ, "quick-witted," "sharp:" **聰明** SŌMEI, "clever."—2277. **職** SHOKU, "official duty," "occupation." (The character shows us one whose "ears" hear the "sound" of petitions, and who bears the "spear").—2278. **肌** *hada*, "the surface of the body."—2279. **肯** KEI or *gaenzuru*, "to acquiesce."—2280. **肺** HAI, "the lungs."—2281. **脈** MYAKU, "the pulse." Compare **派** HA, "branching or ramifying as streams," whereas **脈** is the streaming of the blood through the ramified veins and arteries: **山脈** SAMMYAKU, "a mountain chain."—2282. **膏** KŌ, properly "grease," hence "ointment:" **膏藥** KŌYAKU, "a plaster."—2283. **膳** ZEN, "a dinner tray:" **御膳** read o ZEN also means "dinner tray;" read GOZEN, it means "boiled rice;" hence "food." (The character represents "flesh" which is "good," the Chinese being great flesh-eaters.)—2284. **艘** SŌ, the auxiliary numeral for ships and boats.—2285. **薨** GŌ, the "demise" of a prince or nobleman (from **死** "death," and **夢** "dream" contracted,—life's a dream and death its goal): **薨去** GŌKYO, "demise."—2286. **衰** SUI or *otoroeru*, "to decline," "deteriorate:" **盛衰** SEISUI, "prosperity and decay." Observe how, in this character, the radical **衣** is divided into two parts—upper and lower—by the rest of the strokes. Nos. 636, 1599, and 1839 offer parallel instances.—2287. **裳** SHŌ or *mosuso*, "a lower garment" or "skirt:" **衣裳** ISHŌ, "garments."—2288. **觸** SHOKU or *fururu*, "to touch" (the character is more properly "to push" or "run against," as an animal with its horns).—2289. **訪** HŌ or *tazumeru*, "to enquire," "to go and see."—2290. **註** CHŪ, "a commentary," "gloss:" **註釋** CHŪSHAKU and **註解** CHŪKAI are familiar compounds signifying "explanation."—2291. **詔** SHŌ or *mikoto-nori*, "an Imperial speech," "an edict" (from "words" and to "summon").—2292. **該** GAI or *sono*, "that."—2293. **詫** *waliru*, "to apologise," "to acknowledge a fault."—2294. **誅** CHŪSURI, "to chastise," "to punish with death."—2295. **誌** SHI or *shirusu*, "to write down," "to record."—2296. **誡** KAI or *imashime*, "an injunction," "a warning." It closely resembles (439) **戒**.—2297.

誨 KWAI or *oshieru*, "to admonish," "to instruct."—2298. 誤 GO or *ayamaru*, "to mistake."—2299. 諂 TEN or *hetsurari*, "to flatter," "to fawn." Comparing (1102) 陷, we see that the idea of the inventor of this character was to represent flattery as a pitfall composed of words.—2300. 諾 DAKU, "assent."—2301. 諺 GEN or *kotowaza*, "a proverb."—2302-3. 誹謗 HIBŌ, "slander."—2304. 謬 BYŪ or *ayamari*, "an error:" 誤謬 GOBYŪ, ditto.—2305. 譏 KI or *soshiru*, "to slander."—2306. 讒 ZAN, "slander," "aspersion."—2307. 豚 TON or *buta*, "a pig,"—same meaning as (432) 豕 SHI, but made more explicit by the addition of "flesh." (The dictionaries place it under the Radical 豕.)—2308. 責 SEKI or *semeru*, "to reprimand," "to persecute."—2309. 賄 WAI or *mainai*, "bribery;" also *makanai*, "management of a household," "board" (from "having riches").—2310. 賑 SHIN or *nigiwau*, "to be lively" or "crowded;" more properly "to bestow alms" ("shaking out treasures").—2311. 賭 TO or *kake*, "a wager."—2312. 購 KŌ or *aganau*, "to purchase."—2313. 赴 FU or *omomuku*, "to go to," "to repair" as 赴任 FUNIN, "to repair to a post to which one has been nominated."—2314. 軟 NAN or *yawaraka*, "soft" (originally it denoted muffled wheels).—2315. 輛 RYŌ, the auxiliary numeral for vehicles (appropriately formed from "a pair of wheels").—2316. 輪 RIN or *wa*, "a wheel."—2317. 輯 SHŪ or *atsumeru*, "to collect."—2318. 輸 SHU or *itasu* (in the sense of *okuru*, "to send"); also *makeru*, "to be beaten:" 輸出入 SHUSHUTSU-NYŪ, "exporting and importing." Some pronounce this character YU,—a case of 百性讀.—2319. 轄 KATSU or *kusabi*, "a lynch-pin" (which prevents "harm to the wheel"); more often metaph. "ruling," "regulating."—2320. 辱 JOKU or *hazukashimeru*, "to put to shame," "to insult;" also read *katajikenai*, "grateful"—as for favours undeserved. (The character is from 辰 "time," and 寸 "inch," because in ancient China the peasant who let the proper time for sowing pass by was executed on the border).—2321. 逆 GYAKU or *sakarau*, "to oppose," "go counter to."—2322. 逗 TŌ or *todomaru*, "to stop:" 逗留 TŌRYŪ, "a sojourn."—2323. 逐 CHIKU or *ou*, "to expel," "to push out:" 放逐 HŌCHIKU is "expulsion."—2324. 遲 CHI or *osoi*, "slow." (The non-radical part is the not very useful character for "rhinoceros," 犀 SAI, so that the adjective "slow" is appropriately represented by a "rhinoceros in motion." The rhinoceros, it will be noticed, was classed as a bovine beast.)—2325. 鄙 HI, "the country," "rustic;" hence *iyashii*, "despicable:" 都鄙 TOHI, "metropolitan and provincial."—2326. 鉢 HACHI, "a pot" or "bowl." One would have expected this character to be read HON, judging from the phonetic.—2327. 鉛 EN or *namari*, "lead."—2328. 銃 JŪ, "a musket," "a rifle" It is often compounded with No. 2261, and the notice 禁銃獵 JŪRYŌ *wo* KINZU, "Shooting Prohibited," is often to be seen in rural districts.—2329. 銳 EI or *surudo*, "sharp," (metaph.) "acute."—2330. 鎮 CHIN or *shizumeru*, "to keep in subjection," "to tranquillise."—2331. 閥 BATSU, used in the expression 門閥 MOMBATSU or *iegara*, "good family."

(Observe the "gate" of the family mansion.)—2332. **隔** KAKU or *hedataru*, "to interpose," "put between," or "separate:" **隔日** KAKUJITSU, "alternate days."—2333. **隙** GEKI or *sukima*, "a chink" or "gap." (This character, with "a little," "sun," "small," and the Radical for "mound" or "place," cleverly depicts a "chink" by showing the sun barely shining through it).—2334. **雅** GA, "esthetic," "elegant." The left part (No. 1782) is here phonetic, while the right is radical, a bird being the most elegant of all living creatures.—2335. **頰** HŌ, "the cheeks." (It originally also meant "the jaws," and the character accordingly shows us that part of the "face" which "presses." *i. e.* chews, the food.)—2336. **頹** TAI or *kuzureru*, "to fall to pieces," "to decline:" **衰頹** SUITAI, "decay," "ruin."—2337. **頹** HIN or *shikiri*, "incessant," "pressing:" **頹繁** HIMPAN, "bustling," "urgent."—2338. **飢** also written **饑** KI or *ueru*, "to starve." (The two phonetics may also be taken as indicating the signification, the first being "food" and "table," the second "how much food?" *i. e.* not much.)—2339. **飼** SHI or *kau*, "to nourish," "to keep:" **飼犬** kai-inu, "a pet dog."—2340. **餓** GA or *ueru*, "to be starved."—2341. **饑** KIN, "starvation:" **飢饑** KIKIN; "a famine."—2342. **馭** GYO-suru, "to drive" (having the "hand" on a "horse").—2343. **馴** JUN or *nareru*, "to be tame," "affectionate." (An ingenious friend quotes, apropos this character, the proverb "You may lead a horse to the water, but you can't make him drink.")—2344. **駐** CHŪ or *todomaru*, "to stop," (as in "mastering one's horse") "to sojourn:" **駐在所** CHŪZAI-SHO, "a residence."—2345. **駭** GAI or *odoroku*, "to be startled," "frightened."—2346. **驕** KYŌ or *ogoru*, "to be arrogant" or "haughty."—2347. **驗** KEN or *shirushi*, "testing," "proof." The familiar SHIKEN, "examination," is written **試驗**.—2348. **鱗** RIN or *uroko*, "a fish's scales:" **逆鱗** GEKIRIN, "the Imperial wrath." (The monarch is constantly likened to that noble beast, the dragon, whose scales are said to stand on end when it is angry.)—2349. **默** MOKU or *modasu*, "to keep silence" (like a "black dog").—2350. **齎** motarasu, "to bring" (observe the "treasures" that are brought in "even" hands).

2017 串	2009 乱	2001 盐	1992 忝	1982 实	1972 国
2018 戲	2010 磨	2001 鹽	1993 礼	1983 兩	1973 困
2019 撲	2011 麤	2002 旧	1994 条	1984 仙	1974 仝
2020 撲	2012 胸	2003 沢	1995 宝	1985 台	1975 当
2020 朴	2012 胷	2004 馱	1996 関	1986 学	1976 灵
2021 臥	2013 繫	2005 尽	1997 献	1987 辺	1977 彘
2022 蠅	2014 洒	2006 昼	1998 解	1988 迂	1978 点
2023 蒼	2014 灑	2007 繼	1999 様	1989 竜	1979 弁
2024 團	2015 縱	2007 繼	2000 辞	1990 龜	1980 区
2025 噸	2016 遮	2008 断	2000 辡	1991 医	1981 声

2073 朽	2063 牽	2053 耶	2044 疆	2034 性	2026 磅
2074 律	2064 慷	2054 邪	2045 谿	2035 杞	2027 哩
2075 稠	2065 悲	2055 鐘	2045 溪	2036 賊	2028 籍
2076 沐	2066 絡	2056 仄	2046 威	2037 搏	2029 普
2077 袖	2067 繹	2057 賈	2047 畔	2038 躍	2030 蒲
2078 袂	2068 審	2058 童	2048 啼	2039 顙	2031 胡
2079 懲	2069 討	2059 採	2049 啻	2040 郭	2032 糊
2080 騎	2070 屯	2060 菜	2050 霜	2041 廓	2033 遵
2081 劣	2071 蟻	2061 孤	2051 愁	2042 矣	
2082 競	2072 隻	2062 棒	2052 蘇	2043 域	

2128 予	2121 祈	2112 帑	2103 賁	2093 紹	2083 牘
2129 仇	2122 禱	2113 翰	2104 誘	2094 介	2084 楷
2130 仍	2123 鳩	2114 顛	2105 禧	2095 匆	2085 濕
2131 企	2124 柏	2115 憚	2106 紺	2096 簡	2086 佃
2132 伐	2125 展	2116 鬱	2107 棺	2097 植	2087 鑄
2133 佇	2126 頂	2116 鬱	2108 禪	2098 殖	2088 蝦
2134 佞	2127 戴	2117 謹	2109 剛	2099 硯	2089 纂
2135 佩		2118 惶	2110 恒	2100 縲	2090 璧
2136 佯		2119 伸	2110 恆	2101 翬	2091 旗
2137 俊		2120 厭	2111 贈	2102 翼	2092 縮

2183 喋	2176 叱	2166 劑	2157 刊	2148 傑	2138 倂
2184 喧	2176 吊	2167 勺	2158 刑	2149 僧	2139 俟
2185 嗜	2177 吊	2168 匆	2159 制	2150 億	2140 俠
2186 噍	2178 吏	2169 匕	2160 刷	2151 儲	2141 俵
2187 噉	2179 含	2170 匹	2161 剖	2152 冀	2142 俸
2188 囚	2180 吝	2171 卸	2162 削	2153 准	2143 倦
2189 均	2180 悒	2172 厄	2163 剝	2154 凝	2144 做
2190 坑	2181 咏	2173 廠	2164 剝	2155 函	2145 債
2191 垣	2181 詠	2174 叔	2165 劍	2156 刈	2146 傭
2192 埋	2182 唄	2175 叛	2165 劔	2157 刊	2147 像

2240 操	2230 扣	2221 征	2211 帆	2201 妬	2193 塤
2241 昏	2231 拵	2222 忌	2212 帥	2202 娶	2194 堤
2242 曆	2232 捐	2223 恙	2213 幹	2203 婚	2194 隄
2243 朱	2233 掌	2224 悔	2214 幻	2204 完	2195 堵
2244 汁	2234 掘	2225 惟	2215 幼	2205 宥	2196 塔
2245 汗	2235 插	2226 愕	2216 床	2206 寓	2197 奔
2246 没	2236 控	2227 慕	2217 庵	2207 尉	2198 妓
2247 汲	2237 揭	2228 憲	2218 廷	2208 屈	2199 姉
2248 沼	2238 摺	2229 叔	2219 彩	2209 岬	2299 姊
2249 液	2239 撫	2229 叔	2220 影	2210 岳	2200 妹

2299 諂	2289 訪	2279 肯	2269 級	2260 獅	2250 淡
2300 諾	2290 註	2280 肺	2270 純	2261 獵	2251 淨
2301 諺	2291 詔	2281 脈	2271 綴	2262 珠	2252 溺
2302 誹	2292 該	2282 膏	2272 縛	2263 畜	2253 滑
2303 謗	2293 詫	2283 膳	2273 繩	2264 砌	2254 滋
2304 謬	2294 誅	2284 艘	2274 羨	2265 稚	2255 濁
2305 譏	2295 誌	2285 薨	2275 耐	2265 穉	2256 濡
2306 讒	2296 誡	2286 衰	2276 聰	2266 稼	2257 煩
2307 豚	2297 誨	2287 裳	2277 職	2267 突	2258 煎
2308 責	2298 誤	2288 觸	2278 肌	2268 粒	2259 犯

	2348 鱗	2338 饑	2329 銳	2319 轄	2309 賄
	2349 默	2339 飼	2330 鎮	2320 辱	2310 賑
	2350 齎	2340 餓	2331 閔	2321 逆	2311 賭
		2341 饑	2332 隔	2322 逗	2312 購
		2342 馭	2333 隙	2323 逐	2313 赴
		2343 馴	2334 雅	2324 遲	2314 軟
		2344 駐	2335 頰	2325 鄙	2315 輻
		2345 駭	2336 頰	2326 鉢	2316 輪
		2346 驕	2337 頻	2327 鉛	2317 輯
		2347 驗	2338 飢	2328 銃	2318 輸