

TWELFTH SECTION.

—
THE EPISTOLARY STYLE.

實用尺牘文例

寶鼎外郎文閣

TWELFTH SECTION.

THE EPISTOLARY STYLE.

The Japanese do not write letters and post-cards as they speak, nor yet exactly in the style of books and newspapers with which the greater portion of the present volume has been occupied. The Epistolary Style is known as 文 *Sōrō BUN*, "from the constant use made in it of the substantive verb *sōrō*, "to be." But this use of *sōrō* is not its only hallmark:—certain fixed idioms and phrases derived, like the use of *sōrō*, from a mixture of Mediæval Colloquial with the Chinese style, have become, as it were, fossilised, stereotyped, and are repeated over and over again. The result is that a Japanese letter might be compared to a man with stiff joints, capable of but few movements and those not entirely natural. Nevertheless, the Japanese contrive to express themselves in this style,—if not with the *abandon* which renders the best European letters such models of ease and grace, at any rate with perfect clearness and as speedily as our own most adept scribes.

They always employ the "cursive hand," which is called 行書 *GYŌSHO* (lit. "going," i. e. "current writing") in its slightly abbreviated, 草書 *SŌSHO* (lit. "grass writing") in its most abbreviated, form, the exact limit between the two being impossible to fix, as one runs into the other. Almost the only exception is furnished by a small percentage of extra-formal official documents, and by such circulars, etc., as are printed, not hand-written. Nos. 14-17 of this Section are examples. The letters here given in 行書 are supplied with a key in ordinary "square hand" (楷書 *KAISHO*). The reason why the Japanese employ the cursive hand so extensively, is that it saves them time and trouble. Foreigners, it is true, have to take far more trouble and consequently to expend more time first to learn to read the cursive hand and next to write it, and even many Chinamen are in the same case. But the Japanese become acquainted with it in childhood, and dash it off more readily than they do the square. Comparison of texts will show that a certain general method of contraction runs through the system, and that many of the abbreviations flow naturally from the order in which the strokes of the original square forms are written.

The course which the foreign student may most advantageously pursue is to read through with his teacher all the post-cards, letters, and other documents here given,—read them through first in the square-character key of each, and compare each with the English translation. In this way the peculiar grammar and phrases of this style of composition will render themselves

intelligible, and soon familiar. Next he should peruse the "Notes on the Epistolary Style" to be found at the end of this Section. Lastly, if he has time and courage, and has come to recognise the advantage of being able—if not to write letters himself—at least to read those he receives, he should carefully compare the square form of each character in the key with the corresponding cursive form, noting how the latter is derived from the former by a process of contraction and abridgment, and getting his teacher to show him, in difficult cases, exactly what the successive steps of abridgment have been. Observe that the selection here given is very short; moreover all the specimens are in the same handwriting. The letters any one receives are in every sort of handwriting, many of them slipshod, others peculiarly difficult notwithstanding that to a Japanese connoisseur in penmanship they appear beautiful. It is an excellent practice to keep every letter that is written to one,—for whatever may be its defects, it will at least possess the incomparable merit of being a genuine document,—not something manufactured for the occasion, such as "Ready Letter-Writers" deal in. This store of letters might be supplied with square-character keys, and studied both for style and as lessons in deciphering, according to the plan just proposed. But the present writer does not venture to advise all students to push on so far. He opines that some having a quick eye and possessing a natural aptitude for this line of study may derive great profit—even pleasure—from it, but that in the case of not a few the hours so spent would be time wasted (to say nothing of the trial to patience), and that such will obtain a more satisfactory total result by confining their attention to the square character. The mere grammar of the Epistolary Style may, however, be profitably acquired even by those who dispense with a study of the cursive hand. The slight trouble involved will be repaid by the ability to read the numerous printed circulars, etc., above referred to, and to take in the drift of letters when read aloud. Another reason for learning it is that scraps of the Epistolary Style are frequently to be found embedded in popular literature, both old and new. In fact, popular literature—whether in novels or newspapers—long ago hit on the expedient of employing the "*Sōrō Bun*" as the literary representative of the Colloquial speech. This volume offers examples on page 158 (p. 163 of Romanised text) *et seq.*, where the answers of the prisoner and witnesses in the court-of justice are in this style, whereas the rest is in the ordinary Book Language. The Epistolary Style is also employed in the prose portions of the "*Nō no Uta*" 能の謡 or Lyric Dramas of the Classical Japanese stage, and in the "*Nō KYŌGEN*" 能狂言 or "Comediettas," which are acted as interludes to the same,—the two together forming one of the most attractive branches of the Japanese literature of Mediæval days.

In the translations of letters here given, practical convenience to students has alone been kept in view. This seemed to demand a peculiar jargon, partly literal, partly free, very different from anything ever employed in actual English letter-writing. Idiomatic English versions can easily be produced by the help of these ungainly ones.

(1)

拝啓陳者明後廿百午
 三時新橋着汽車にて歸
 京の故近間左様承知
 被下べく一寸に通知と
 早し

三月廿日 チヤングリン

(2)

拝啓自今お生宛一切、郵便物、
 豆州熱海樋口ホテルへは郵送
 被下度此般に依頼申上座也

明治廿二年二月三日 チヤングリン

東京郵便電信局
 中

(3)

残照をけしむら
 たりて法方の由縁重に存し
 抱て神をもちしるま耶
 茶入の箱に置るるに
 付ま即ち濕氣のたま
 所に能くしき法意の上
 にはなまをたぐくち
 ぬきやてみし

明はかきしるる

チヤングン

高ききしめぬ

(4)

相公品日涉依賴

致之翻覆人之義

早來臣校心臣臣附

致下其深謝此之：不

敬啟者此之拜呈

十二日

右田部卿

千九百二二殿

(5)

京都府京域の役事所
 然者主友ノ石同通
 仁来二十九日(土曜日)
 冬銀凡一週間宿泊致
 成るる階上の好ま室
 二間使用意、此後不交
 たりと云ふ

十月十日 千代子

富士屋おん
 年

(6)

益清清通奉頃頃來二十九日
 法友人同傳在來宮政事下難難有
 在存外然之處臣部屋一儀目下滿館
 之中も臣約束も致無き誠に忍痛
 至に得共出来次第電報を以て上へ
 事は何卒臣輕強被事に様致去之
 取息在臣返事に可し

十月十二日

(7)

前略法免然者昨日牛込區
 二十騎町三番地へ移轉
 いたし之間一寸法報中上げ

甲子

明治廿二年四月八日

佃

耕平

(8)

寺書面擇見仕所一節日
 天明の暴風雨に付寺屋
 自宅（法名）等不難有
 寺中在就之は此の一寸
 書面にて在願中在願
 破壊之箇所あり
 修復方在計五ふ交
 之に法安寺之早に

九月十日 大塚保

長谷川繁治郎殿

御呈は老後調養のストロ
 ベリージャロ「ター」スプ「ロ」ジャム
 半「ター」スオ「ロ」ジャム「ード」
 「ター」ス至急な記滞在地へ
 送送付お事安直依頼中
 を代價「儀」法中誠意奉
 事郵便為知を以て送送
 宜うはと事し

伊豫道後温泉

在在に

明治廿年十月廿

チヤ「ブ」シ

豊田吉三郎殿

(10)

昨自漢東來下官受
 此要政王主道感付
 予之漢書亦一書一部
 漢書投下必為王主
 存有何之無主之休休
 此道乃在不敬一君之
 漢書已矣之心王主之

明治二十二年 皇躬安域
 有吾

土肥鑄太郎殿
 信更

(11)

謝安書：清暑第一股
 古之好古者：其於統
 蠅：風俗彙纂二十卷
 永：梓楷什：雜著等
 謝：今：般：書：錄：中：古：石
 唐：史：記：事：記：史：記：禮
 史：記：事：記：史：記：禮

古之好古者：其於統

袖國旗：進錄
 史記

清江浦之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣
 清河縣之北有清河縣

十月十六日 井深清
 塘 蓮花即標

(14)

拜啓來ル二十八日(土曜日)午後三時ヨリ
東京帝國大學植物園ニ於テ園遊會相
催候間御繰合御來會被下度此段御案
内申上候敬具

明治三十一年五月廿三日

菊池大麓

バレル、ホール、チエムバーレン殿

(15)

來ル十日(土曜日)午前十時ヨリ例年ノ
通大森八景園ニ於テ本學院運動會相
催候間御來觀被下度特別觀覽券進呈
此段及御案内候也

但當日雨天ナレバ翌十一日ニ順延

明治三十一年十月四日

東京學院運動會長 栗原新六

(16)

來ル二十五日(第四火曜日)本會々館ニ於テ
午後六時半ヨリ例會相開キ演述終テ後議
員會有之候ニ付御貴臨相成度尙ホ親戚朋
友ノ方々御誘引ノ程希望致候也
當日演說左ノ通

支那福建省旅行談

理學士 井上禧之助君

京橋區西紺屋町十九番地

東京地學協會

明治三十一年十月廿三日

(17)

松平秀臣儀永々病氣ノ處養生不相叶本日午
後三時四十五分死去致候ニ付來ル廿八日午
後二時王子自宅出棺淺草區松葉町海禪寺ニ
於テ佛葬相營候此段及御通知候敬具

明治三十二年八月廿四日

男 親戚 小田 松平 秀雄
澤 村 邦 剛輔

岡本恒太郎殿

追而生花造花放鳥御贈與ノ儀ハ御斷申上候

(18)

別帝旅行免狀及送付
領收證送呈出此奉交也

明治三十二年三月廿六日

東京帝國大學



ビ、エツチ、チエム、バー、ン殿

(19)

以書翰致啓上候陳者我
 皇帝陛下來ル六日貴族院
 二於テ帝國議會開院式被
 爲行候ニ付閣下并ニ貴館
 員同日午前十時大禮服着
 用隨意御參院相成度此段
 得貴意候敬具

明治二十五年五月四日

外務大臣子爵榎本武揚

大不列顛特命全權公使

ヒユ一、ブレゾル閣下

時下寒氣嚴敷相成候處益御健勝大慶
 此事に御座候
 追々春暖相催候處御全家御清福の事
 と奉存候次に小生方一同無事消光罷
 在候間乍憚御安心被下度候
 日々鬱陶敷天氣に御座候處如何御暮
 被遊候や
 追々秋冷相催候處愈御多祥珍重の至
 りに奉存候
 拜啓益御清康欣賀之至りに存候陳者
 、、
 謹啓陳者、、
 御手紙落手仕候
 貴簡拜誦
 御書面拜見
 芳翰拜讀
 新年の御慶愛度申納候陳者、、
 御禮旁
 右用事迄
 御返事旁
 不取敢御禮迄如斯に御座候
 早々頓首
 恐惶謹言
 再伸 二白 二伸 追啓 追て 再白
 二伸時侯切角御厭ひ可被遊候
 二白時節柄御加養專一に奉祈候
 二錢郵券十枚封入いたし候間御領收
 被下べく候

(24 c)

封

十一月十六日

本郷區森川町一番地
井深清

(24 b)

芝公園地内第十六號

堀蓮太郎様

書留 親展

(24 a)

芝居三田小山町七十五番地
鳩山質直様方

柏木謹一様

(24 g)

麻布區市兵衛町二丁目五十四番地

福澤花子様

平信

(24 f)

相州大磯

伯爵細川武夫閣下

親展

(24 e)

伊豫道後温泉
花屋ニテ

七月十五日 チヤンブレン

(24 d)

東京小石川區指ヶ谷町八番地

豊田吉三郎殿

(24 i)

東京築地六十六番 ニ ロバートソン夫人 行	<i>Mrs. Robertson,</i> 66, Tsukiji, Tokyo.
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(24 h)

上州前橋 スミス様 東京芝公園 慶應義塾 ニ デ ブラウ ン	<i>John Smith, Esq.</i> Maebashi, Jōshū.
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(25)

一書簡 記 一通 右正ニ受取申候也 明治卅一年六月一日 麹町區五番町一番地 英國公使館 一番館 チャレンブレン殿
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(24 j)

東京丸ノ内 高田商會 御中	<i>Messrs. Takata, & Co.</i> Tokyo.
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(26)

証
一金參圓五拾錢也
右正二受領仕候也
明治卅二年一月廿二日
相摸國箱根宮ノ下寫眞師
渡邊周吉
相良様

(27)

證
一金貳圓
右者爲御茶料御惠投被
成下御思召之程難有頂
戴仕候
宮津港
旅館 荒木金兵衛
十月廿二日
上

KEY TO THE SPECIMEN LETTERS.

- (1.) HAIKEL. *Nobureba*, MYŌGO NI-JŪ-NI NICHİ GOGO SAN-JI
 SHIMBASHI CHAKU KISHA nite KIKYŌ itashi sōrō aida, SAYŌ GO
 SHŌCHI kudasaru-beku; chotto GO TSŪCHI made. SŌSŌ.
 SAN-GWATSU hatsuka.
 Chamburen.
- (Post-card to a servant, announcing return home.)
 I respectfully address you. What I have to say is that
 I shall return to the metropolis by the train reaching
 Shimbashi at 3 P. M. on the day after to-morrow, 22nd
 instant, and that therefore you will please take note thereof.
 This is just a line to tell you.—In haste [i. e. excuse haste].
- 20th March.—Chamberlain. (This being a post-card, the name of the addressee is written only on the face.)

- (2.) HAIKEL. JIKON SHŌSEI ate ISSAI no
 YŪBIN-BUTSU wa, ZUSHŪ Atami Higuchi Ho-
 teru ye GO YŪSŌ kudasare-taku; kono DAN GO
 IRAI mōshi-age sōrō nari.
 MEIJI SAN-JŪ-NI NEN NI-GWATSU mikka.
 Chamburen.
 (Address.)
 TŌKYŌ YŪBIN DENSHIN-KYOKU on JŪ.
- (Note to the Post-Office authorities, saying how letters are to be forwarded.)
 I respectfully address you. As to all mail matter addressed to me henceforth, I hope
 you will deign to send it by post to the Higuchi Hotel at Atami in the province of Izu. I
 have the honour to request this thing of you.
 3rd February, 1899.—Chamberlain.
 To the Officials of the Tōkyō Post and Telegraph Office.

殘暑はげしく
 候とよろ追々
 御快方の由珍
 重に存候扱て
 神戸より近日
 支那茶入の箱
 到着可致筈に
 付其節ハ濕氣
 のなき所に能
 く御注意
 の上御仕舞置
 被下べく右爲
 念申入候早々
 明治卅一年
 九月十五日
 チャンブレン
 齋藤吉之助殿

(3.) ZANSHO *hageshiku sōrō tokoro, oi-oi GO KWAIHŌ no yoshi CHINCHŌ ni zonji sōrō. Sate Kōbe yori KINJITSU SHINA-CHA-ire no hako TŌCHAKU itasu-beki hazu ni tsuki,—sono SETSU wa, shimeri-ke no naki tokoro ni yoku-yoku GO CHŪI no ue on shimai-oki kudasaru-beku; migi NEN no tame mōshi-ire sōrō.*—SŌSŌ.

MEIJI SAN-JŪ-ICHI NEN KU-GWATSU JŪ-GO NICHI.

Chamburen.

SAITŌ KICHINOSUKE *Dono.*

(Letter to a servant congratulating him on recovery, and directing him how to dispose of a box of tea.)

I think it rare bliss to learn the news of your gradual recovery, despite the fierceness of the remaining heat. Well then, as a box containing China tea should arrive at the house in a few days from Kōbe,—when that time comes, you will please stow it away, after having paid particular attention to selecting a place not damp. I make this injunction for form's sake.—In haste.

15th September, 1898.—Chamberlain.

To Mr. Saitō Kichinosuke.

チャ
ン
ブ
リ
ン
殿

太田勇次郎

十二月二日

拜啓過日御依頼
致候翻譯文之義
早速御校正御送
附被下奉深謝候
先不取敢御禮
まで拜具

(4.) HAIKEI. KWAJITSU GO IRAI *itashi sōrō HON-YAKU-BUN no GI, SASSOKU GO KŌSEI GO SŌFU kudasare, SHINSHA shi tatematsuri sōrō. Mazu wa, tori-aezu on REI made.*—HAIGU.

JŪ-NI-GWATSU FUTSUKA.

Ōta YŪJIRŌ.

Chamburin Dono.

(A note of thanks.)

I respectfully address you. With regard to the translation in which I requested your assistance the other day, I beg to thank you profoundly for having so speedily sent me the corrected manuscript. Just this line in a hurry to express my gratitude.—Respectfully presented.

2nd December.—Ōta Yūjirō.

To Mr. Chamberlain.

富士屋ホテル
御中

チャ
ン
ブ
レ
ン

十一月十一日

愈御繁盛の段奉賀候然
者小生友人一名同道に
て來ル十九日(土曜日)
參館凡一週間宿泊致度
候間階上の好き室二間
御用意置被下度右申入
候
早々

(5.) Iyo-ryo GO HANSEI no DAN, *Gashi tatematsuri sōrō. Shikaraba, SHŌSEI YŪJIN ICHI-MEI DŌDŌ nite, kitaru JŪ-KU NICHI(Dōyō-bi) SANKWAN, oyoso IS-SHŪ-KAN SHUKUHAKU itashi-taku sōrō aida, KAJŌ no yoki heya futa-ma GO YŌI oki kudasare-taku; migi mōshi-ire sōrō.*—SŌSŌ.

JŪ-ICHI-GWATSU JŪ-ICHI NICHI.

Chamburen.

FUJI-ya *Hoteru on JŪ.*

(Note ordering rooms at a hotel.)

I have the honour to congratulate you on the fact of your ever-increasing prosperity. This being so, I wish to go to your house on Saturday next, the 19th instant, bringing a friend with me. We desire to stop about one week, for which reason I hope you will deign to prepare two good upstairs rooms. I apprise you of the above.—In haste.

11th November.—Chamberlain.

To those having the management of the Fuji-ya Hotel.

益御清適奉賀候来る十九日
頃御友人同伴御來宮被成下
候趣難有奉存候然る處御部
屋之儀目下満館にて迎も御
約束も致兼候間誠に恐縮之
至に候得共出來次第電報を
以て申上べく夫迄何卒御猶
豫被下候様願上候先ハ取急
右御返事迄早々
十一月十二日

(Post-card in answer to the above.)

We have the honour to congratulate you on your ever-increasing good health. We have the honour to feel grateful for the purport [of your letter, stating] that you will deign to come to Miyanoshta in company with a friend about the 19th instant. Nevertheless, with regard to the rooms, the house being now full, it is quite impossible for us to promise you any, and therefore, though with the utmost regret [at our present inability to meet your wishes], we will inform you by telegraph as soon as rooms are available, till which time we beg you please to delay. The above is just a hurried reply.—In haste.

12th November.

前略御免然者昨
日牛込區二十騎
町三番地へ移轉
いたし候間一寸
御報申上候
早々
明治卅一年
四月八日
佃耕平

(6.) *Masu-masu GO SEITEKI Gashi tatematsuri sōrō. Kitaru JŪ-KU NICHİ goro, GO YŪJIN DŌHAN GO RAI-KYŪ nashi-kudasare sōrō omomuki, ari-gataku ZONJİ tatematsuri sōrō. Shikaru tokoro, o heya no GI, MOKKA MANKWAN nite, tote mo on YAKUSOKU mo itashi-kane sōrō aida, makoto ni KYŪSHUKU no itari ni sōraedomo, deki-SHIDAI DEMPŌ wo motte mōshi-agu-beku; sore made nani to zo GO YŪYO nasare sōrō YŌ negai-age sōrō. Mazu wa, tori-isogi migi GO HENJİ made.—Sōsō.*

JŪ-ICHI GWATSU JŪ-NI NICHİ.

(7.) *ZENRYAKU GO MEN. Shikaraba, SAKU-JITSU Ushigome KU NIJIKI-machi SAM-BANCHI ye ITEN itashi sōrō aida, chotto on shirase mōshi-age sōrō.—Sōsō.*

MEIJI SAN-JŪ-ICHI NEN

SHI-GWATSU yōka.

Tsukuda KŌHEI.

(A post-card notifying change of address.)

Excuse the omission of preliminary compliments. This being so, I removed yesterday to No. 3, Nijiki Street, in the district of Ushigome, for which reason I have the honour to send a line to inform you of the fact.

8th April, 1898.—Tsukuda Kōhei.

長谷川繁次郎殿

大塚保

御書面拜見仕候一昨日
未明の暴風雨に付早速
自宅へ御見舞被下難有
御禮申上候就ては昨朝
一寸書面にて御頼申上
候通り破損之箇處よろ
しく修復方御取斗置被
下度先ハ御返事迄早々
九月十一日

(8.) GO SHOMEN HAIKEN *tsukamatsuri*
sōrō. ISSAKU-JITSU MIMEI *no BŌFŪ-U ni tsuki*,
SASSOKU JITAKU *ye on mimai-kudasare, ari-ga-*
taku on REI mōshi-age sōrō. *Tsuite wa, SAKU-*
CHŌ chotto SHOMEN nite on tanomi mōshi-age sōrō
tōri, HASON no KASHO yoroshiku SHUFUKU-kata
on tori-hakarai oki-kudasare-taku; mazu wa
GO HENJI *made*.—SŌSŌ.

KU-GWATSU JŪ-ICHI NICHI.

Ōtsuka Tamotsu.

Hasegawa Shigejirō *Dono*.

(Letter to a dependent, thanking for a visit on the occasion of a typhoon, and requesting him to see to the reparation of the damage done. It must be understood that the writer is away from his own house, staying somewhere in the country, while the dependent inhabits a suburb of Tōkyō.)

I have had the honour to peruse your letter. I beg to tender you my thanks for so promptly going round to my house on the occasion of the typhoon, which took place early in the morning of the day before yesterday. With reference to this, as I requested you by my note of yesterday morning, I hope you will be so good as to arrange about repairs to the damaged places. This just in answer to your letter.—In haste.

11th September.—Ōtsuka Tamotsu.

To Mr. Hasegawa Shigejirō.

拜啓陳者御調製のス
トロベリージャム一
ダース、プラムジャ
ム半ダース、オレン
ジマムレード一ダー
ス至急左記滞在在地へ
御送付相成度御依頼
申上候代價之儀ハ御
申越次第早速郵便爲
替を以て御送金可仕
候早々

明治卅一年

七月十五日

伊豫道後温泉

花屋ニテ

チャンブレン

豊田吉三郎殿

(9.) HAITEI. *Nobureba*, GO CHŌSEI *no sutoroberi jamu* ICHI *dāsu*, *puramu jamu* HAN *dāsu*, *orenji mamurēdo* ICHI *dāsu* SHIKYŪ SAKI TAIZAI-CHI *ye* GO SŌFU *ai-nari-taku*, GO IRAI *mōshi-age sōrō*. DAIKA *no gi wa*, *on mōshi-koshi* SHIDAI, SASSOKU YŪBIN-*kawase wo motte* GO SŌKIN *tsukamatsuru-beku sōrō*.—SŌSŌ.

MEIJI SAN-JŪ-ICHI NEN SHICHI-GWATSU JŪ-GO NICHĪ.

Iyo Dōgo ONSEN Hana-ya nite.

Chamburen.

Toyoda KICHISABURŌ Dono.

(An order for groceries.)

I respectfully address you. What I have to say is that I should like you to send to me immediately, to the undermentioned stopping-place, one dozen pots strawberry jam, half a dozen plum jam, and one dozen orange marmalade of your manufacture, for which I request you. With regard to payment, I will send the money by a post-office order, as soon as you let me know the amount.

15th July, 1898.—At the Hana-ya Inn, Baths of Dōgo, in the province of Iyo.—Chamberlain.

To Mr. Toyoda Kichisaburō.

昨日ハ御光來被下候處
折惡敷不在遺憾此事ニ
候御著述之書一部御惠
投被下千萬忝奉存候何
レ參堂可仕陳謝候得共
不取敢一應之御禮迄如
此ニ候早々頓首
明治卅二年二月五日
土肥鑄太郎殿
侍史
星野安成

(10.) SAKUJITSU *wa* GO KŌRAI *kudasare sōrō tokoro*, *ori-ashiku* FUZAI, IKAN *kono koto ni sōrō*. GO CHOJUTSU *no sho* ICHI-BU GO KEITŌ *kudasare*, SEMBAN *katajikanaku zonji-tatematsuri sōrō*. *Izure SANDŌ*, CHINSHA *tsukamatsuru-beku sōraedomo*, *tori-aezu* ICHI-Ō *no on* REI *made kaku no gotoku ni sōrō*.—SŌSŌ, TONSHU.

MEIJI SAN-JŪ-NI NEN NI-GWATSU *itsuka*.

Hoshino Yasunari.

DOI TŌTARŌ *Dono*, JISHI.

(Note of thanks to an author for a copy of his book.)

It is a matter of regret to me to have been unfortunately not at home yesterday, when you condescended to call. For the copy of the book composed by you, with which you have kindly favoured me, I feel grateful to you a thousand myriad times. I shall in any case call on you to offer my thanks; but the immediate and general expression thereof is as here stated.—In haste.—I bow my head to the ground.

5th February, 1899.—Hoshino Yasunari.

To Doi Tōtarō, Esq.[’s Secretary.]

拜啓益々御清榮之段奉
大賀候陳ば御珍藏之蝦
夷風俗彙纂二十卷永々
拜借仕々難有奉多謝候
今般御返璧申上候間御
受納奉願候先々右御禮
まで如此に御座候敬具
十一月廿七日
土屋忠愛
袖岡旗之進様
御侍史

(11.) HAIKEL. *Masu-masu GO SEI-EI NO*
DAN, TAIGA *shi tatematsuri sôrô. Nobureba, GO*
CHINZÔ no "*Ezo FÛZOKU ISAN*" NI-JIK-KWAN *naga-*
naga HAISHAKU tsukamatsuri, ari-gataku TASHA
shi tatematsuri sôrô. KOMPAN GO HEMPEKI
môshi-age sôrô aida, GO JUNÔ negai-tatematsuri
sôrô. Mazu wa miqi on REI made kaku no gotoku
ni GOZA sôrô.—KEIGU.

JÛ-ICHI GWATSU NI-JÛ-SHICHI NICH.

、Tsuchiya Tadachika.

Sodeoka Hatanoshin Sama GO JISHI.

(Note accompanying the return of a book.)

I have the honour to express my best congratulations on the ever-increasing robustness of your health. What I have to say is to express my most grateful thanks for the book in twenty volumes belonging to you, and entitled "A Cyclopædia of the Customs of the Ainos," which I borrowed long ago. While now having the honour to return it, I beg you to receive it [safely].—Well, the above is how I express my thanks.—Respectfully presented.

27th November.—Tsuchiya Tadachika.

To Sodeoka Hatanoshin, Esq.['s Secretary.]

謹啓追々寒氣相募候處益御
清適奉賀候陳ハ小生愈來ル
十八日發足九州地方へ漫遊
いたし候に付てハ豫ねて在
覽島にハ御知己多き由承知
仕居候間甚た乍恐縮何卒小
生の爲め御紹介被下候は
幸甚不過之候先ハ願用迄申
進候勿々不備
十一月十六日
井深清
堀蓮太郎様

(12.) KINKEL. *Oi-oi KANKI ai-tsunori*
sôrô tokoro, masu-masu GO SEITEKI gashi tate-
matsuri sôrô. Nobureba, SHÔSEI iyo-iyo kitaru
JÛ-HACHI NICH HOSSOKU, KYÛSHÛ CHIHÔ ye
MAN-YÛ *itashi sôrô ni tsuite wa, kanete ZAI-*
Kagoshima ni wa GO CHIKI ôki yoshi SHÔCHI
tsukamatsuri-ori sôrô aida,—hanahada KYÔ-
SHUKU nagara, nani to zo SHÔSEI no tame GO
SHÔKAI kudasare sôrawaba, KÔJIN kore ni su-
gizu sôrô. Mazu wa, GAN-YÔ made môshi-
shinji sôrô.—SÔSÔ FUBI.

JÛ-ICHI GWATSU JÛ-ROKU NICH.

Ibuka Kiyoshi.

Hori RENTARÔ Sama.

(A request for letters of introduction.)

I respectfully address you. I have the honour to express my congratulations on the constant increase in your good health, despite the gradual advance of the cold weather. What I have to say is that I am starting on the 18th instant to make a tour in the Kyûshû district.

On this occasion, as I know from of old that you have many friends residing at Kagoshima, I beg, though with the greatest diffidence, that you will condescend to give me some introductions, as nothing could cause me more joy than such a favour. Just this request is all I will here address to you.—[Excuse this] hasty and incomplete [epistle].

16th November.—Ibuka Kiyoshi.

To Horii Rentarō, Esq.

武田大兄
硯北
明治卅一年八月六日植田幾之助
以書簡申上候時下暑氣烈敷候處
愈御健勝の段奉賀候陳者此狀持
參の安藤一孝氏の永年別懇に致
居候ものにて國語の研究に志あ
り貴君に御紹介致候様依頼を受
け候若し御差支無之は御面會の
上學問上高見を御聞かせ被下度
紹介旁御依頼申上候草々不一
明治卅一年八月六日植田幾之助

(13.) SHOKAN *wo motte mōshi-age sōrō.*
JIKA SHOKI *hageshiku sōrō tokoro, iyo-iyo GO*
KENSHŌ *no DAN, gashi tatematsuri sōrō.*
Nobureba, *kono JŌ JISAN no ANDŌ Kazutaka*
SHI *wa, naga-NEN BEKKON ni itashi-ori sōrō*
mono nite, KOKUGO no KENKYŪ ni kokorozashi
ari, KIKUN ni GO SHŌKAI itashi sōrō YŌ IRAI
wo uke sōrō. Moshi on sashi-tsukae kore naku-
ba, GO MENKWAI no ue GAKUMON-JŌ KŌKEN wo
on kikase kudasare-taku; SHŌKAI kata-gata, GO
IRAI mōshi-age sōrō.—SŌSŌ, FUTSU.

MELJI SAN-JŪ-ICHI NEN HACHI-GWATSU *muika.*

Ueda Ikunosuke.

Takeda TAIKEI,—KEN-HOKU.

(A letter of introduction.)

I have the honour to address you by letter. What I have to say is that Mr. Andō Kazutaka, the bearer of this letter, who has been for many years an intimate friend of mine, is an ardent investigator of our mother tongue, and that I have received from him a request for an introduction to your Worship. If it be not inconvenient to you, I wish you would admit him to an interview, and favour him with your views on matters of erudition. While introducing him, I at the same time beg to make this request.—Excuse this hasty and disjointed epistle.

6th August, 1898.—Ueda Ikunosuke.

To Mr. Takeda (and see Notes, p. 445.).

(14.) HAIKEI. *Kitaru NI-JU-HACHI NICHI (Doyō-bi), GOGO SAN-JI yori, TŌKYŌ TEIKOKU DAIGAKU*
SHOKUBUTSU-EN *ni oite EN-YŪ-KWAI ai-moyōshi sōrō aida, on kuri-awase GO RAIKWAI kudasare-*
taku; kono DAN GO ANNAI mōshi-age sōrō.—KEIGU.

MELJI SANJŪ-ICHI NEN GO-GWATSU NI-JŪ-SAN NICHI.

KIKUCHI DAIRŌKU.

Bashiru Hōru Chiemubāren Dono.

(Invitation to a garden party.)

I respectfully address you. As I am getting up a garden party in the Botanical Gardens of the Imperial University of Tōkyō on Saturday next, the 28th instant, commencing at 3 P. M., I hope you will deign so to adjust your other engagements as to come to it. This it is to which I beg to invite you.—Respectfully presented.

23rd May, 1898.—Kikuchi Dairoku.

To Basil Hall Chamberlain, Esq.

(15.) *Kitaru tōka* (Doyō-bi), GOZEN-JŪ-JI yori, REINEN no tōri, Omori HAK-KEI-EN ni oite, HON GAKUIN UNDŌ-KWAI ai-moyōshi sōrō aida, GO RAIKWAN kudasare-taku; TOKUBETSU KWANRAN-KEN SHINTEL. Kono DAN GO ANNAI ni oyobi sōrō nari.

Tadashi TŌJITSU UTEN nareba, YOKU JŪ-ICHI NICHİ ni JUN-EN.

MELJI SAN-JŪ-ICHI NEN JŪ-GWATSU yokka.

TŌKYŌ GAKUIN UNDŌKWAI-CHŌ,

Kuribara SHINROKU.

(Invitation to an athletic sports meeting.)

As, according to yearly custom, an Athletic Sports Meeting of this College will be held in the Garden of the Eight Views at Ōmori, on Saturday next, the 10th instant, beginning at 10 A. M., I hope you will condescend to come and see them, for which purpose I beg to send you a special spectator's ticket. This it is to which I beg to send you an invitation.

Nota Bene. Should it be rainy weather on the day mentioned, the Meeting will be postponed till the following day, viz. the 11th.

4th October, 1898.—Kuribara Shinroku, President of the Athletic Association of the Tōkyō College.

(16.) *Kitaru* NI-JŪ-GO NICHİ (DAI-SHI KWAYŌ-bi) HONKWAI KWAIKWAN ni oite, GOGO ROKU-JI HAN yori REIKWAI ai-hiraki, ENJUTSU owatte nochi GHIN-KWAI kore ari sōrō ni tsuki, GO FUNRIN ai-nari-taku; nao SHINSEKI HŌYŪ no kata-gata GO YŪ-IN no hodo KIBŌ itashi sōrō nari.

TŌJITSU ENZETSU SA no tōri:—

SHINA FUKKEN-SHŌ RYOKŌ DAN.

RIGAKUSHI Inoue Kinosuke KUN.

MELJI SAN-JŪ-ICHI NEN JŪ-GWATSU NI-JŪ-SAN NICHİ.

KYŌbashi KU, Nishi KON-ya-CHŌ JŪ-KU BANCHI.

TŌKYŌ CHIGAKU KYŌKWAI.

(Specimen of the post-card circulated by the Geographical Society of Tōkyō, to notify members of meetings.)

An ordinary meeting of the Society will be held in the Society's hall on the 25th in-

stant (the fourth Tuesday of the month), at half-past six P.M.; and on the conclusion of the lecture, there will be a committee meeting which you are invited to attend.* You are requested to bring also your relations and friends with you.

The lecture on the day in question will be as follows:—"An Account of a Journey in the Province of Fuhkien in China," by Mr. Inoue Kinosuke, Bachelor of Science.

23rd October, 1898.

No. 19, Western Kon-ya Street, District of Kyōbashi.

Geographical Society of Tōkyō.

(17.) *Matsudaira Hideomi* GI, *naga-naga* BYŌKI *no tokoro*, YŌJŌ *ai-kanawazu*, HONJITSU GO-GO SAN-JI SHI-JŪ-GO FUN SHIKYO *itashi sōrō ni tsuki, kitaru* NI-JŪ-HACHI NICH GOGO NIJI ŌJI JITAKU SHUKKWAN, *Asakusa* KU *Matsuba-CHŌ* KAIZENJI *ni oite* BUSSŌ *ai-itonami sōrō*. *Kono DAN GO TSŪCHI ni oyobi sōrō*.—KEIGU.

MELJI SAN-JŪ-ICHI NEN HACHI-GWATSU NI-JŪ-yokka.

DAN :—*Matsudaira Hideo*.

SHINSEKI :—*Tamura Kunisuke*.

Ozawa Gō.

Okamoto Tsunetarō *Dono*.

Otte.—*Ike-lana tsukuri-bana hanashi-dori* GO SŌYO *no GI wa, on kotowari mōshi-age sōrō*.

(Announcement of a death.)

With regard to Matsudaira Hideomi, who had long been ill, all care was unavailing, and he died to-day at 3.45 P.M. Owing to this, the coffin will leave his private residence at 2 P.M. on the 28th instant, and the funeral according to Buddhist rites will be performed at the temple of Kaizenji, in Matsuba Street in the District of Asakusa. I beg to inform you of this fact.—Respectfully presented.

24th August, 1898.

[The deceased's] son, Matsudaira Hideo.

[The deceased's] relatives, Tamura Kunisuke and Ozawa Gō.

To Okamoto Tsunetarō, Esq.

P. S.—It is requested that no flowers, whether natural or artificial, and no caged birds to be liberated be sent.

* The manner of expression is imperfect in the original. What is really meant is that ordinary members are invited to the lecture, and committee-men both to the lecture and to the subsequent committee meeting. The "relations and friends" are of course invited to the lecture only.

ビー、エッチ、チェムバーレン殿

東京帝國大學

明治三十一年三月廿八日

別紙旅行免狀及御送付
候間領收證御差出相成
度候也

(18.) BESSHI RYOKŌ MENJŌ GO SŌFU *ni oyobi sōrō aida*,
RYŌSHŪ-SHŌ *on sashi-dashi ai-nari-taku sōrō nari.*

MEIJI SAN-JŪ-ICHI NEN SAN-GWATSU NI-JŪ-HACHI NICHI.

TŌKYŌ TEIKOKU DAIGAKU [& ditto on seal].

Bz. Etchi. Chiemubären Dono.

(Official note forwarding a passport.)

We beg to forward to you a passport enclosed, and to
request that you will send us a receipt.

28th March, 1898.

Imperial University of Tōkyō.

To B. H. Chamberlain, Esq.

(19.) SHOKAN *wo motte* KELJŌ *itashi sōrō. Nobureba, waga KŌTEI HEIKA kitaru muika*
KIZOKU-IN *ni oite* TEIKOKU GIKWAI KAI-IN-SHIKI *okonawaserare sōrō ni tsuki, KAKKA narabi*
ni ki KWAN-IN DŌJITSU GOZEN JŪ-JI TAI-REIFUKU CHAKUYŌ ZUI-I GO SAN-IN *ai-nari-taku; kono*
DAN KI-I *wo e sōrō.*—KEIGU.

MEIJI NI-JŪ-GO NEN GO-GWATSU *yokka*, GWALMU DALJIN SHISHAKU *Enomoto Takeaki.*

DAI BURETTEN TOKUMEI ZENKEN KŌSHI *Hiyū Furezoru KAKKA.*

(Official note to a foreign legation.)

May 4, 1892.

Sir,

H. M. the Emperor will open the Imperial Diet on the 6th inst. I shall be glad if
your Excellency and the members of your Legation staff will attend at your convenience on
that day at 10 o'clock in the forenoon, wearing full uniform.

I have, etc.

(Signed) Viscount Enomoto Takeaki

Minister for Foreign Affairs.

His Excellency.

Hugh Fraser, Esq.

(20.) JIKA KANKI *kibishiku ai-nari sōrō tokoro,—masu-masu* GO KENSHŌ, TAIKEI *kono koto*
ni GOZA sōrō.

Oi-oi SHUNDAN *ai-moyōshi sōrō tokoro, GO ZENKA GO SEIFUKU no koto to ZONji tatematsuri*
sōrō. Tsugi ni, SHŌSEI kata ICHIDŌ BUJI SHŌKŌ *makari-ari sōrō aida,—habakari-nagara, GO*
ANSHIN *kudasare-taku sōrō.*

Hibi UTTŌshiki TENKI *ni GOZA sōrō tokoro, ikaga on kurashi asobasare sōrō ya?*

Oi-oi SHŪREI *ai-moyōshi sōrō tokoro,—iyo-iyo* GO TASHŌ, CHINCHŌ *no itari ni ZONji tate-*
matsuri sōrō.

(Specimens of introductory remarks about the weather.)

With the cold becoming so rigorous, it is matter for great rejoicing that your robustness should continue to increase.

With the mild spring weather gradually coming on, I trust that your whole household is in perfect health. In the next place, pray feel quite easy regarding myself and my family, as we all live on without mishap of any sort.

How are you getting on, with the weather thus continually gloomy, day after day?

With the autumn chilliness gradually coming on, I deem it a great privilege that you should continue to enjoy good health.

(21.) ° HAIKEL. *Masu-masu GO SEIKŌ KINGA no itari ni ZONJi sōrō. Nobureba,*

KINKEL. *Nobureba,*

HENKEL. *Shikaraba,*

On tegami RAKUSHU tsukamatsuri sōrō.

° KIKAN HAISHŌ.

HŌKAN HAIDOKU.

° GO SHOMEN HAIKEN.

SHINNEN *no GYOKEI medetaku mōshi-osame sōrō. Nobureba,*

(Introductory phrases.)

I respectfully address you. Your ever-increasing good health fills me with the utmost joy. What I have to say is.

I respectfully address you. What I have to say is.

[This is my] reply. That being so, [what I have to say is.]

I have had the honour to receive your letter, *more lit.* "I have the honour that your letter has fallen into my hands."

I have perused your exalted letter.

I have perused your fragrant epistle.

I have read your august letter.

I respectfully wish you the compliments of the New Year. What I have to say is.

(22.) ° *On REI kata-gata.*

° *Migi YŌJI made.*

° *GO HENJI kata-gata.*

° *Tori-aezu on REI made, kaku no gotoku ni GOZA sōrō.*

°° SŌSŌ, TONSHU.

KYŌKŌ, KINGEN.

(Concluding phrases.)

Together with my compliments, *i. e.* I [beg to bring to your notice the subject-matter of this letter, as detailed above, and] at the same time beg to present my compliments.

The above is meant merely to tell you of business, *i. e.* I have confined myself to business; please therefore excuse brevity, abruptness, and possible want of courtesy.

Together with this answer, *i. e.* this letter is composed of what I have just said and of the reply to your enquiries.

Such is what I have to say in speedy acknowledgment of your kindness.

[Excuse] haste. I make the kotow.

I respectfully address you with fear and trembling.

(23.) SAISHIN. NI-HAKU. NI-SHIN. TSUIKEI. *Otte.* SAHAKU.

NISHIN.—JIKŌ SEKKAKU *on itoi asobasaru-beku sōrō.*

NIHAKU.—JISETSU-gara GO KAYŌ SEN-ICHI *ni inori-tatematsuri sōrō.*

NI-SEN YŪKEN JŪ-MAI FŪNYŪ *itashi sōrō aida, GO RYŌSHŪ kudasaru-beku sōrō.*

(Postscripts.)

The word "Postscript" is here shown expressed in six different ways.

P. S.—Please take great care of [your health in this treacherous] weather. (A very common compliment, used in all states of the weather.)

P. S.—I earnestly entreat that you make the care of your health your very first consideration in this [treacherous] weather.

Please receive the ten 2 *sen* postage-stamps which I enclose. (*E. g.* when sending a prescription to be made up, or ordering some trifle to be sent by post from a shop.)

(24.) Specimens of addresses on envelopes.

(24 a)

Shiba KU Mita Koyama-CHŌ
SHICHI-JŪ-GO BANCHI,
Hatoyama Tadanao kata,
Kashiwagi KIN-ICHI Sama.

(24 b)

Shiba KŌENCHI-NAI DAI JŪ-ROKU GŌ.
Hori RENTARŌ Sama.
SHINTEN.
Kaki-tome.

(24 c)

HONGŌ KU, Morikawa-CHŌ
ICHI BANCHI.
Ibuka Kiyoshi.

(Fū)

JŪ-ICHI GWATSU
JŪ-ROKU NICH.

(24 d)

TōKYŌ, Koishikawa KU, Sasugaya-CHŌ
HACHI BANCHI.
Toyoda KICHISABURŌ Dono.

(24 e)
 Iyo DōGO ONSEN,
 Hana-ya nite,
 Chamburen.
 (Shime)
 SHICHI-GWATSU
 JŪ-GO NICHI.
 ———
 (24 f)
 SōSHŪ Ōiso
 HAKUSHAKU Hosokawa Takeo
 KAKKA.
 SHINTEN.
 ———
 (24 g)
 Azabu KU ICHIBEI-machi NI-CHŌME
 GO-JŪ-yo BANCHI
 FUKUZAWA Hana-ko Sama.
 HEISHIN.

(24 h)
 JōSHŪ Maebashi
 Sumisu Sama.
 TōKYŌ Shiba Mita,
 KEIŌ GIJUKU nite,
 Buraun.
 ———
 (24 i)
 TōKYŌ Tsukiji
 ROKU-JŪ-ROKU BAN nite,
 Robātoson FUJIN
 yuki.
 ———
 (24 j)
 TōKYŌ Maru-no-uchi
 Takata SHŌKWAI
 On JŪ.

In sending letters home to Europe or America, it is advisable to write in Japanese on the envelope the equivalent of our "Viâ so-and-so," thus :

桑港經由
 (SŌKŌ KEIYU.)
 Viâ San Francisco.

英國行
 バンクーバー經由
 (Bankūba KEIYU.)
 EIKOKU yuki.)
 England, viâ Vancouver.

米便ニテ
 獨逸柏林行
 (BEIBIN nite,
 DOITSU BERLIN yuki.)
 Berlin, Germany,
 viâ America.

香港經由
 (HONGKONG KEIYU.)
 Viâ Hongkong.
 西比利亞經由

速達
 特別配達

書籍
 寫真
 原稿
 見本品
 在中
 在中
 在中
 在中

SHOSEKI ZAICHŪ.

SHASHIN ZAICHŪ.

GENKŌ ZAICHŪ.

MiHON-HIN ZAICHŪ.

Book Post.

Photographs only.

Manuscript.

Sample Post.

- (25.) KI.—*Hitotsu*.—SHOKAN. IT-TSŪ.
Migi masa ni uke-tori mōshi sōrō nari.
 MELJI SAN-JŪ-ICHI NEN ROKU-GWATSU *tsuitachi*.
Kōjimachi KU, GO-BANCHŌ ICHI BANCHI.
 EIKOKU KŌSHI-KWAN, ICHI-BAN-KWAN.
Chamburen Dono.
-

- (26.) SHŌ.—*Hitotsu*, KIN, SAN-EN GO JIS-SEN *nari*. *Migi masa ni JURYŌ tsukamatsuri sōrō nari.*
Sagami no kuni, Hakone, Miyanoshita.
 SHASHIN-SHI, Watanabe SHŪKICHI.
Sagara Sama.
-

- (27.) SHŌ—*Hitotsu*.—KIN NI-EN.
Migi wa on CHARYŌ to shite, GO KEITŌ nashi-kudasare, oboshi-meshi no hodo ari-gataku
CHŌDAI tsukamatsuri sōrō.
 JŪ-GWATSU NI-JŪ-NI NICHI.
Miyazu minato.
 RYOKWAN Araki KIMBEI.
 Jō.

(Nos. 25-7. Forms of receipt.)

Memo.—Item.—One letter.—The above has been certainly received.—1st June, 1898.—
 No. 1, British Legation, at No. 1 Go-banchō in the district of Kōjimachi.

To Mr. Chamberlain.

Voucher.—Money [to the amount of] 3 YEN, 50 SEN.—I have certainly received the above.
 —23rd January, 1899.

Watanabe Shūkichi, photographer at Miyanoshita, in the district of Hakone, in the province of Sagami.

To Mr. Sagara.

Voucher.—Item.—Money [to the amount of] 2 yen.—The above has been kindly bestowed on me by you as tea-money, and I thankfully accept it as a token of your benevolence.

20th October.—Port of Miyazu.

Araki Kimbei, Hotel[-keeper].

To the superior [person, i.e. the guest who has made this present,—a customary one in Japanese inns; for in this land of topsy-turvydom the traveller tips mine host, not the boots.]

NOTES ON THE FOREGOING SPECIMENS OF THE EPISTOLARY STYLE.

Sôrô, 候 or 仕 “to be,” is a corruption of *samurau*, “to be in attendance on,” “to wait on,” whence the well-known term *Samurai* denoting an “armed retainer.” In Epistolary usage this verb is defective, only the following forms being currently employed:—

Sôrô, shortened *ad libitum* to *soro*, is the conclusive and attributive indicative present, also used for ditto ditto past, less often for the future, which is commonly denoted by . . . *beku sôrô*. *Sôrô* is placed after the indefinite form of the verb, like *masu* in the Colloquial, as *zonji sôrô*, which is equivalent to *zonji-masu*. *Nari* may be suffixed at will, thus *môshi-age sôrô* or *môshi-age sôrô nari*, “I have the honour to address you.” In negative phrases *sôrô* is suffixed to the negative gerund, thus *kôjin kore ni sugizu sôrô*, “nothing will exceed my gratification.” *Sôrô* having lost its own indefinite form, the indefinite form of the main verb must be employed when need for that special verbal form arises; mostly, however, the sentence is turned some other way.

Sôrawaba 候ハ is the hypothetical mood, as *GO SHÔKAI kudasare sôrawaba*, “if you will favour me with an introduction.”

Sôraedomo 候得共 or 候へ共 is the concessive mood, as *KYÔSHUKU no itari ni sôraedomo*, “though I regret it extremely” (more lit. “though it is the extreme of shrinking fear”).

The conditional *sôraeba* 候へば sometimes met with, is mostly replaced by the circumlocution *sôrô aida* mentioned in the next paragraph. Other obsolescent forms are the gerund *sôrôte* and the future *sôrawan*, which latter is now replaced, as mentioned above, by the circumlocution *beku sôrô*. No instance of any of these three forms occurs in the specimens of correspondence here quoted; but on page 161 we have the negative *sôrawazu*, and on page 318 the imperative *sôrae*. The following phrases with *sôrô* are extremely common:—

Sôrô aida 候間 equivalent to Colloq. *desu kara*, as *itashi sôrô aida*, Colloq. *itashi-masu kara*, “because I do,” or “I do . . . and so . . .”

Sôrô tokoro 候處 equivalent to Colloq. *de aru no ni*, as *ZANSHO hageshiku sôrô tokoro*, “whereas it is still so hot” (more lit. “whereas remaining heat is fierce”), Colloq. *atsusa mada konna ni hageshi no ni*.

Sôrô ni tsuki 候に付 “owing to.”

Sôrô DAN 候段 or *sôrô JÔ* 候條 “inasmuch as,” “and therefore,” “and.” *GO KONJÔ wo SHASURU tame*, *MOKUROKU no tôri TEISÔ sôrô JÔ*, *GO JUNÔ kudasare sôrawaba*, *KINKI no itari ni sôrô*. “We send you the presents mentioned in the following list as a token of our appreciation of your kindness, and shall be much pleased if you will deign to accept them.”—*DAN* occurs chiefly in formal correspondence.

Formerly GOZA *sōrō* 御座候 (equivalent to Colloq. GOZAIMASU) was usually preferred to plain *sōrō*, as being more courteous; and some writers still frequently employ it, as *Mazu wa, migi on REI made kaku no gotoku ni GOZA sōrō*, "the above is simply the expression of my thanks." Indeed, there are cases where its use is demanded by the most elementary politeness. Letter No. 10 would probably be a better specimen, were GOZA *sōrō* substituted at the end of the first and of the last sentence. As it stands, the style of this letter is rather such as would be employed towards a dependent or former pupil than in addressing an equal.

ZONJI *sōrō* 存候 is the Epistolary equivalent of *omou*, "to think." To a superior one says ZONJI-tatematsuri *sōrō*; for the general rule governing the Epistolary Style is that tatematsuru 奉 or tsukamatsuru 仕 is appended to what we should term the 1st person of the verb, to indicate humility, while nasaru 被成 or kudasaru 被下 is appended to the 2nd person. Notice, from the example of specimens 1 and 3, that even servants are treated to a considerable amount of honorific phraseology. The same is the case between even the nearest relatives; for the stiffness of the Japanese Epistolary Style suffers little or no relaxation.

Having thus disposed of *sōrō* and its attendant idioms, we may best take the other items of the Epistolary Style in the order in which letters usually display them, beginning with

INTRODUCTORY WORDS OR SENTENCES.—The Japanese begin their letters, not with "Dear Sir," etc., but with some complimentary observation. In notes and post-cards, where brevity must be studied, the favourite introductory word is 拜啓 HAIKEI, "[I] adoringly inform [you]." HAITEI 拜呈 "adoring statement," and KINKEI 謹啓 "respectful information,"—both synonyms of HAIKEI—are in common use. Sometimes all initial compliments are disclaimed in such short communications by the use of the phrase 前畧御免 ZENRYAKU GOMEN, "please excuse the omission of preliminaries."

The ordinary way of beginning a letter is by referring to the weather, and assuming that one's correspondent's health continues to flourish, despite the heat, cold, wet, etc., of the season. In the third letter of our little collection, the servant addressed had really met with an accident, so that there was some appropriateness in the introductory sentence, "I am delighted at the news of your gradual recovery, despite the fierceness of the remaining heat" [at the end of summer]. But in ninety-nine cases out of a hundred, such phrases are simply formulæ void of meaning, committed to paper out of a mere slavish obedience to usage. This being borne in mind, the instances given in the text explain themselves. It will be noticed that the reference to weather is occasionally omitted, and the correspondent simply congratulated on increased prosperity (for instance, in No. 5, the proprietor of the hotel applied to for rooms), or on good health. The expressions used do not strike a Japanese as high-flown or exaggerated; he is accustomed to them from youth upwards, and their omission would seem to him rude.

The examples given show other usual introductions, which may be employed either alone or as a preface to the remarks about the weather and health.

以書簡申上候 SHOKAN *wo motte mōshi-age sōrō* (observe the inversion of characters at the beginning, in imitation of Chinese construction) is very frequently employed. It means "I have the honour to address you by letter."

以書翰致啓上候 SHOKAN *wo motte KELJŌ itashi sōrō* is synonymous, but a shade more courteous still. Sometimes the remarks about one's correspondent's health are followed by others informing him that, as the writer is quite robust, no anxiety need be on felt on that score. In an English translation the effect produced is truly quaint; not so in Japanese. A favourite introduction, when replying to a letter received, is **御書面**

拜見仕候 GO SHOMEN HAIKEN *tsukamatsuri sōrō*, "I have humbly perused your letter,"

or **御手紙落手仕候** *on tegami RAKUSHU tsukamatsuri sōrō*, "I have received your letter;" or else the single word **返啓** HENKEI, "statement in reply."

Nobureba **陳者** "what I have to say is...." }
Shikaraba **然者** "this being so,...." }

One or other of these words comes immediately after the introductory phrase, and serves to bring in the real subject-matter of the letter. *Shikareba* (with an *e*, that is, the conditional mood) would be more strictly grammatical than *shikaraba* (the hypothetical); but usage has consecrated the latter. *Conf.* "Colloq. Handbook," ¶ 287.

Beku is often used in phrases expressing a wish or command addressed to an inferior, such as a servant or employé, when *taku* would be preferred in addressing an equal or superior. Thus, SAYŌ GO SHŌCHI *kudasaru-beku*, "you will please understand (*i.e.* "take note of" or "heed") this," more lit. "you will deign to understand this;" but....*kudasare-taku* to an equal. Be at pains to understand the peculiar grammar: *I* hope (*taku*) that *you* will deign (*kudasare*), half the word belonging to the 1st person and half to the 2nd. Some read *kudasare-beku*, but is this less grammatical; the writing of course fails to indicate the difference. Observe that *beshi* and *beki* tend to disappear from the Epistolary Style, *beku* alone surviving in full force as the mark of the future, optative, permissive, potential, etc.

Chotto....made, "just as," "nothing more than." Similar are such set phrases as *mazu wa ori-aezu on REI made*, "just this hurried line as an expression of my thanks;" *migi GO HENJI made mōshi-age sōrō*, "the above is my respectful reply."

Observe that *mōshi-ire sōrō*, "I inform you," is appropriate in addressing an inferior. "I beg to inform you," in addressing an equal or superior, is *mōshi-age sōrō*, or more stiffly, and especially in official communications, *mōshi-shinji sōrō*.

CONCLUDING PHRASES.—Sō-sō **早々** lit. "quick quick," *i.e.* "excuse haste." It is optional to substitute the homonymous characters **草々** (properly "grass") or **匆々** (properly "hurry").

HAIGU 拜具 and KEIGU 敬具 both corresponding to "yours respectfully;" FUBI 不備 "[excuse] incompleteness;" FUITSU 不二 same as FUBI; TONSHU 頓首 "I bow my head," "I perform the kotow," are favourite concluding phrases. More will be found under No. 22. Notice, too, in Nos. 6 and 8, the set phrase for rounding off a letter containing a reply. Take indeed for granted that *every* phrase given in our specimens is a set phrase, and may be repeated *ad infinitum*.

No. 1, like all post-cards, omits the name of the addressee after the body of the note, because that is written on the obverse together with the address. At the end of letters (*e.g.* No. 4), the usual order is: 1st, the date; 2nd, the writer's surname and personal name; 3rd, the name of the addressee with "Mr." appended. For "Mr." or "Esq." there are several equivalents in the Epistolary Style. A very usual one is *Dono*, written 殿 (the standard square form) or very slightly abridged, when a superior is addressed, but abbreviated to 殿 or 殿 in addressing an inferior. *Sama* 様 too is polite and much used. Others will be found in the specimens below.

MISCELLANEOUS PHRASES.—*Kono* DAN, "this thing" or "fact."

On JŪ 御中 a very convenient expression, to which English has no exact equivalent. It denotes "the people concerned," "the authorities," "the addressees" in a vague, plural manner, which absolves one from inserting the name of any person in particular, and enables the letter to be opened by any one in the shop, hotel, office, etc., to which it is sent.

Gi 儀 "with regard to," "touching."

Yoshi 由 "information to the effect that":.....*yoshi* SHŌCHI *tsukamatsuri-ori* sōrō, "I have heard that....."

Kono koto ni (GOZA) sōrō 此事に御座候 is equivalent to....*ni* ZONJI sōrō.

Go ANNAI 御案内 means "invitation" in Nos. 14 and 15, not "guidance;" but the two ideas—to us so distinct—spring from one source in the Japanese mind.

JITAKU 自宅 "my house," would be changed to SETTAKU 拙宅 in addressing an equal or superior.

JISHI 侍史 or Go JISHI 御侍史 at the end of Nos. 10 and 11, intimates that the writer expects his letter to be perused only by the secretary of the personage addressed, not by that personage himself; but such a phrase has come to be a mere compliment,—a piece of mock humility.

TAIKEI 大兄 lit. "great elder brother," is sometimes used as a half-respectful, half-familiar title. GAKEI 雅兄 and MEIKEI 盟兄 are similarly employed.

KEN-HOKU 硯北 somewhat resembles JISHI 侍史, inasmuch as it intimates respect on the part of the writer, who, instead of addressing his friend direct, makes believe to send the letter only to *somewhere near him*, lit. "to the north of his inkstone." 几下 KIKU, "under the table," is an equivalent expression.

RAI-KYŪ (in specimen No. 6, pp. 415 and 430) offers a curious instance of the use of the Chinese sound of a character forming part of a name commonly read *à la japonaise*, as KYŪ here stands for 宮ノ下 *Miyanoshita*, because the "KAN-ON" of 宮 is KYŪ. Compare the last two paragraphs of page 228.

Notice the elegant type employed in Nos. 19, 25, etc. This style of printing (exemplified also on page 250) is called 清朝 SHIN-CHŌ, lit. "[the style of] the Ts'in dynasty" of China, which is now on the throne; its elegant freedom approximates to that of handwriting. Ordinary printing is called 明朝 MIN-CHŌ after an earlier dynasty, the Ming; its slavish adherence to the rule that horizontal strokes shall be thin, and the vertical thick, gives it a mechanical, lifeless appearance.

No. 16. Go YŪ-IN *no hodo* = GO YŪIN *nasaru yō ni*, "that you will bring."

No. 17. P.S.—It is an act of Buddhist piety, practised on various occasions, to set caged birds at liberty. But like the sending of flowers to grace a funeral, the custom has degenerated into a social tax against which thoughtful folks now endeavour to make a stand.

No. 18, after an impersonal habit common enough in Japan, is despatched without the name of any secretary or clerk, but simply from the University in the vague.

No. 19. Observe *okonawaserare*, a potential causative form used honorifically of the Emperor, and equivalent in actual signification to plain *okonau*.—KI-I *wo e sōrō*, more politely still KI-I *e-taku*, means "I beg to inform you." It is a very common epistolary phrase.—For the sake of variety, we in this case leave the free official translation, which was kindly supplied to us together with the original of this note, instead of inserting a more literal rendering of our own.

No. 21. *Mōshi-osame* = *mōshi-ire*, "to send in remarks," *i. e.* "to inform;" but it is little used except in phrases of congratulation.

No. 23. Postscripts.—These are to the full as common in Japanese private letters as in the letters of European ladies, and it is an established usage to urge the addressee in a postscript to take care of his precious health. 白 properly "white," naturally glided into the sense of "clear," whence "explicit," whence "to state:" 二白 a postscript, is thus lit. "a second statement." The literal meaning of the synonyms is obvious.

ADDRESSES.—Notice that the Japanese order reverses ours, the general coming first, the particular last; furthermore that it is the rule for the sender of the letter to write his own name—often also his address and the date—on the reverse of the envelope. This saves much trouble in cases where the addressee cannot be found. Examples are given in the text.

(24 a) *Kata* 方 corresponds to our "care of."

(24 b) *Kaki-tome* 書留 = "registered."—SHINTEN 親展 lit. "personally opening up" or "undoing" = our "private," but is more freely used.—(24, c) This is the reverse side of envelope 24 b. The character 封 FŪ is equivalent to a seal.

(24 e) This is the reverse side of 24 d. ✕ *shime*, "shutting," is another common way of, so to say, sealing the envelope of a letter.

(24 f) This specimen shows the way of addressing an envelope to a nobleman.

(24 g) An address to a Japanese lady. The characters 平信 *HEISHIN*, "peaceful tidings," are written on the envelope to assure the recipient at once that the letter conveys no bad news. This phrase is but sparingly employed.

Ko 子 lit. "child," is a suffix to ladies' names now fashionable, especially in writing and in print (*conf.* p. 236).

(24 h) This exemplifies the plan, frequently adopted, of the sender writing his own name on the front side of the envelope, below that of the addressee (instead of on the back).

(24 i) 夫人 *FUJIN*, "lady," is the best equivalent for our "Mrs." in an address.

令夫人 *REI-FUJIN* may be used in addressing ladies of exalted rank, like the English "Lady So-and-so." *Yuki* 行 means "sent to."

ZAICHŪ 在中 lit. "[book, photograph, etc.] is inside,"—a convenient Chinese idiom for our "Book Post," "Sample Post," etc.

RECEIPTS. The portion in small 清朝 type is the printed form; the 行書 characters show what is filled in in writing.

Notice the constant use of *hitotsu* in the sense of "item."—CHARYŌ 茶料 is the literary equivalent of Colloquial 茶代 *CHADAI*, "tea-money," "a tip." It is customary to give printed receipts for such at an inn, as well as for the amount of the actual bill.

Women's letters are distinguished from men's by a more copious intermixture of native Japanese words and of the *Hiragana*. Women also employ the idiom *mairase sōrō*, written as in the margin, where men write *sōrō* or *GOZA sōrō*. Thus, "I beg to inform you" (Colloq. *mōshi-agemasu*) is *mōshi-age sōrō* in a man's letter, but *mōshi-age-mairase sōrō*

in a woman's. Etymologically, *mairase* seems to be the indefinite form of the causative of *mairu*, "to go (respectfully);" and *mairase* would therefore originally have conveyed the idea that some compliment, sentiment, etc., was caused to go respectfully to the fair writer's correspondent. But in modern Epistolary usage, it has sunk into mere verbiage void of all actual import. Another mark of the feminine Epistolary Style is the final phrase *ara-ara kashiko*,* "with congratulations and my respects." The Japanese "new woman," however, is gradually learning to discard these epistolary signs of femininity; and the traditional style of women's letters, though still generally taught, seems on its way to sound old-fashioned.

* From *kashikoshi*, "awe-inspiring." The corrupt pronunciation *kashiku* has become so common that it can scarcely any longer be blamed.

POSTSCRIPT.

Caird, in his great work on Kant, has an interesting passage pointing out how that philosopher's conclusions to some extent contradicted his premises, and showing that such is the general—indeed the necessary—result of all truly scientific thinking. For no subject can be fruitfully investigated, nor can even any body of facts be accumulated, without the aid of some assumption which is taken as the starting-point; and it is impossible for such an assumption to be perfectly correct prior to the investigation of all the facts on the basis of which an adequate theory must rest. In other words, one *must* be a little wrong at the beginning, if one is to be right in the end.

This remark applies to the term “ideograph,” employed by most writers to denote the Chinese characters, and so used several times in the course of the present volume, especially in Section V, where the structure of the characters is explained. The term “ideograph” is a useful one at a certain stage, because it carries the beginner's mind away at a bound from alphabets and syllabaries, and helps to acclimatise him in the Chinese atmosphere. It is also approximately true, but it is not exactly true. It conveys the impression that the Chinese characters represent ideas, not words,—an impression doubly erroneous; for in the first place, it is matter for doubt whether ideas properly so-called can exist at all without words, and secondly it is certain, in this particular case of the Chinese characters, that each of these latter represents a particular, determinate Chinese word, with all its connotation, and in nine cases out of ten even its pronunciation. 月 “moon,” though originally a picture of the lunar crescent, is no vague adumbration of “lunarity.” It stands for the individual Chinese word GETSU, which adds the connotation of “month” to the fundamental sense of “moon.” 志 “purpose,” cannot be indifferently applied to any shade of the idea of intention or volition. It represents the individual term SHI, “purpose,” which is hinted at by the “Radical” 心 “heart,” and determined with absolute precision by the “Phonetic” 士 SHI. One may reasonably doubt whether there has ever existed or could exist a system of ideographic writing independent of particular words, such as most persons having a tincture of information on the subject apparently imagine the Chinese characters to be. In any case, it is certain that Chinese writing is not such a system,

The strong and continually increasing tendency evinced, not only by the Japanese, but by all nations under Chinese influence, to adopt and naturalise as their own the Chinese sound for each character, has its deeply rooted cause in this fact. At the beginning it seems to have been

assumed that, as the characters denoté actual things, not mere sounds, therefore they might equally well be read off as the corresponding words in the novice's native tongue. This succeeds pretty well in the case of quite simple words,—the numerals for instance, the points of the compass, man and woman, left and right, black, white, green, yellow, good, bad, etc., though even here it often happens that more has to be put into such a word than it originally meant, if it is to cover the character (that is, the Chinese word) in all the applications which national idiosyncrasy and a long literary history have gradually evolved. It would be the same in the case of one European language borrowing from another. English "bread" is not exactly French "*pain*;" for the latter means "loaf" as well as "bread." English "man" and German "*Mann*" do not perfectly coincide; for German has the additional word "*Mensch*," which must be substituted for "*Mann*" when "man" in the abstract is intended. When we come to more complicated terms, the tie between word and idea becomes more intimate still, in fact indissoluble,—so much so that it is scarcely an exaggeration to say that all translations are *ipso facto* inaccurate, or, as an old Spanish writer expresses it, "Translated books are but as tapestries seen on the wrong side."

Thus does it come about that, in Japan as in Korea, the Chinese sounds of the characters (technically termed their 音) gain more and more on the native renderings (their 訓). Herein, too, we may perceive the underlying reason of the apparent paradox that the Europeanisation of Japan has so flooded the language with Chinese terms that, whereas forty years ago most official proclamations were fairly intelligible even to illiterate peasants, those of the present day can scarcely be understood save by persons well-versed in Chinese. We have here no instance of foolish affectation or pomposity; it is simply the effect of a natural preference for clear terms wherewith to express manifold and delicately shaded thought, such as a complicated social state inevitably produces. And this it is that rivets the Chinese written character on the Japanese nation,—the Chinese character being, under those local circumstances which history has produced, the only available instrument for the expression of exact thought. Therefore we may conclude that future efforts to abolish its use will prove as fruitless as similar efforts in the past. A nation does not give up exact thinking to please utopian "reformers." If, *per impossibile*, we can imagine the Chinese character discarded even for a day, we must imagine at the same time a sudden stoppage of the wheels of government, law, business, mental activity of every sort; for the Chinese character is the Japanese language for all purposes demanding exactness.

"True 'tis pity; pity is 'tis true."

* * * * *

Remembering what was said on page 8, to the effect that each character read with the Chinese sound is printed in SMALL CAPITALS throughout this work, while each one read

with the Japanese sound is printed in *Italics*, the student may discover inconsistencies, especially in the Eighth Section, where—as on page 225—*Kaga*, *Tosa*, *Shima*, etc. appear in *Italics*, though KA (加), GA (賀), TO (土), SA (佐), etc., are all Chinese readings, not Japanese.

The fact is that in handling so desperately complicated a language as Japanese, it is well-nigh impossible to practise absolute consistency; and he who should make such consistency his sole rule would be apt to incur some greater evil. Our main object in the use of different types has been to show which *words* are Chinese, which Japanese. To write *Shima* and similar native names of provinces as if they were Chinese names, simply because MAN-YŌ-*Gana* (see p. 185 *et seq.*) has been arbitrarily adopted for their transcription, would convey false ideas of etymology, and—among other drawbacks—tend to conceal the bilingual nature of the double set of names (one native Japanese, the other Chinese) on page 228. The same plan of giving in *Italics*, despite their accidental Chinese dress, what are etymologically Japanese names, has been adhered to on page 232 in the case of such surnames as *Sasaki* and *Ōkubo*, and elsewhere in the transcription of *tokaku* or *to ni kaku ni*, a native Japanese expression, for all that it is written with the characters 兎角. We are willing to incur the charge of inconsistency, if the student can be helped thereby to sounder notions of derivation. A thorough sifting of this branch of Japanese etymology would doubtless yield a number of words whose so-called native reading (訓) would turn out to be but the Chinese sound (音) corrupted. We suspect this to be the case, for example, with *uma*, “horse” (Pekingese MA); *ume*, “plum-tree” (Pekingese MEI); the *he* of *heya*, “room,” and *be* of such surnames as *Okabe*, *Mononobe*, probably from 部 (Pekingese PU). In *warifu*, the so-called native reading of 符, we have an undoubted compound, viz. 割符 *wari-fu*. In some cases—that of *sata* (or SATA), for instance, written 沙汰—it is hard to decide whether the word be native or foreign.

The subject has considerable historical interest, because its elucidation would help to show what animals, plants, implements, ideas, etc., were imported into Japan from the mainland at a date so remote that they came to be considered autochthonous. But evidently no more than a brief allusion can be made to it in a work like this, which is intended to teach students how to read and write the characters.