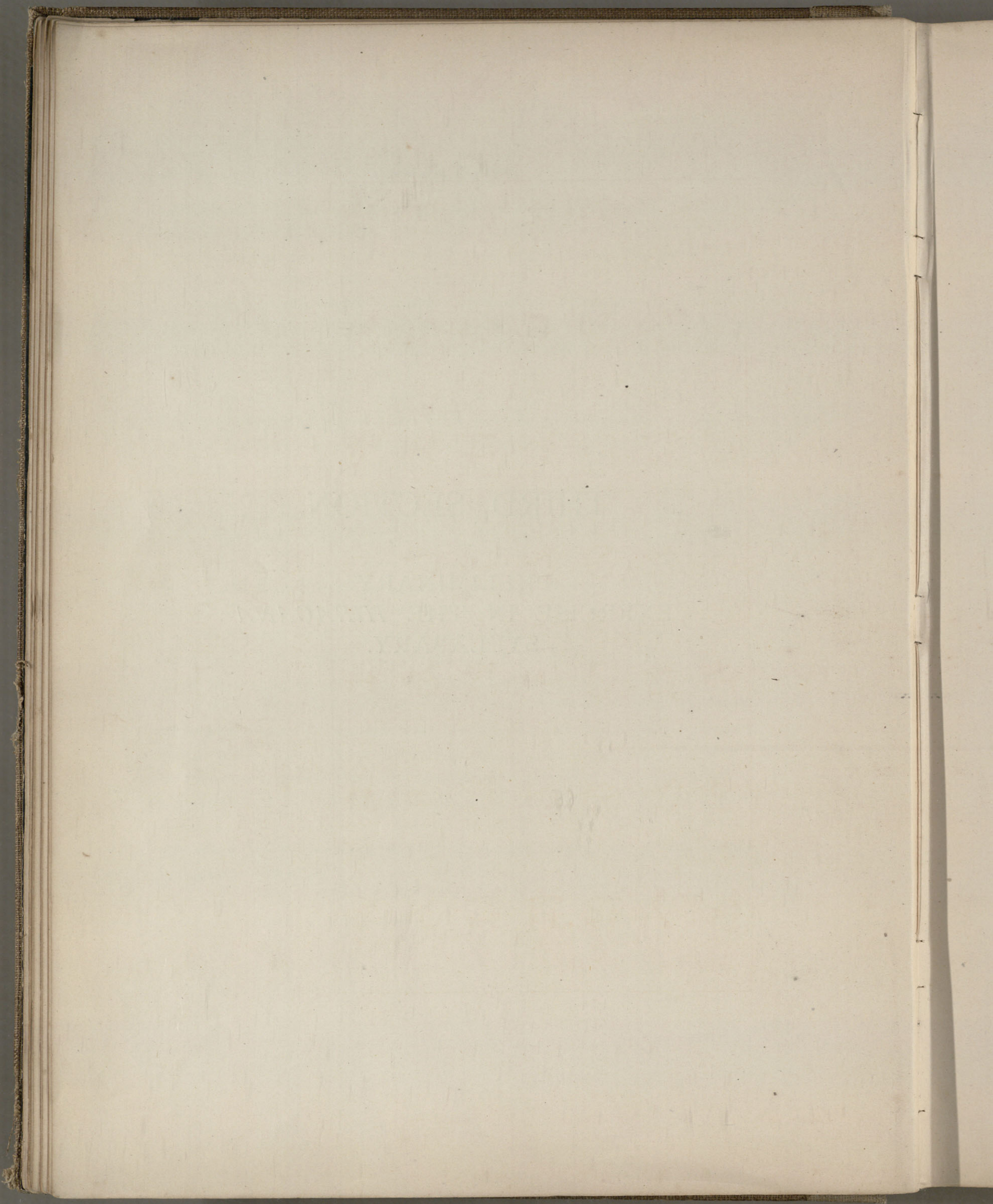


THIRD SECTION.

---

PRELIMINARY  
EXERCISE IN THE *HIRAGANA*  
SYLLABARY.



# THIRD SECTION.

PRELIMINARY EXERCISE IN THE HIRAGANA SYLLABARY.

## THE HIRAGANA.

ゑ	(w)e	あ	a	や	ya	ら	ra	よ	yo	ち	chi	い	i
ひ	hi	さ	sa	ま	ma	む	mu	た	ta	り	ri	ろ	ro
も	mo	き	ki	け	ke	う	u	れ	re	ぬ	nu	は	ha
せ	se	ゆ	yu	ふ	fu	ゐ	(w)i	る	so	る	ru	に	ni
す	su	め	me	こ	ko	の	no	つ	tsu	を	(w)o	ほ	ho
ん	n	み	mi	(y)e	(y)e	た	o	ね	ne	わ	wa	へ	he
		し	shi	て	te	く	ku	な	na	か	ka	と	to

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

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

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

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

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

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

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

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

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

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

Many writers and even printers, however, seem to consider these diacritical marks in the light of a counsel of perfection, and continually omit them. The reader must accustom himself to supply them mentally. He must also mentally supply punctuation and the breaks between words. The only marks of punctuation consistently employed are a dot and a small circle, thus *.* or *o*, which serve to separate periods or paragraphs. Sometimes the *beginning* of a section is indicated in the same way, and separate items are indicated by the character *一*, "one." Other marks of occasional use, especially in newspapers, are dots at the right side of characters for the sake of emphasis like our italics, and parentheses used not only as such, but as an equivalent of our quotation marks. Take it

altogether, such punctuation as exists has little importance, little fixity, and should not be relied on.

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

N. B. When he comes to study Section VII of this book, the learner will find that Japanese calligraphy offers numerous variants of the *Hiragana* symbols. It will be worth his while to memorise the six following even at this early stage, since they are nearly as common as the standard forms:—

ハ	for	は	ha	あ	for	な	na
キ	”	れ	re	え	”	江	(y)e
ソ	”	ろ	so	ま	”	す	su

Remember also と, a very common contraction of こと koto.

#### READING LESSON IN THE HIRAGANA.

55 うちみ。 56 ほねつき。 57 もみれうち。  
 51 とうふ。 52 うんせん。 53 きそば。 54 たばこ。  
 ころ。 48 えとや。 49 ちびすや。 50 むづや。  
 43 ち。 46 あり。 47 ねやすみと  
 44 ねでん。 45 か  
 42 やきいも。 43 こんやく。 44 わんく。  
 41 わんく。  
 39 そろく。 40 ぶらく。 41 わんく。  
 38 ほんやり。  
 36 きやんく。 37 ひかく。 38 ほんやり。  
 35 うべし。  
 34 せね  
 33 せしめて。 34 せね  
 32 せしむる。 33 せしめて。 34 せね  
 31 せすんばある  
 29 せられて。 30 なるべし。 31 せすんばある  
 28 せらるゝ。  
 27 とき。 28 せらるゝ。  
 26 こと。 27 とき。 28 せらるゝ。  
 25 た。 26 こと。 27 とき。 28 せらるゝ。  
 24 あり。  
 23 も。 24 あり。  
 22 には。 23 も。 24 あり。  
 21 べからず。 22 には。 23 も。 24 あり。  
 20 とぞ。 21 には。 22 べからず。 23 も。 24 あり。  
 19 し。 20 とぞ。 21 には。 22 べからず。 23 も。 24 あり。  
 18 へから  
 17 べからず。 18 へから  
 16 して。 17 べからず。 18 へから  
 15 と  
 14 さりとて。 15 と  
 13 けり。 14 さりとて。 15 と  
 12 とす。 13 けり。 14 さりとて。 15 と  
 11 たり。 12 とす。 13 けり。 14 さりとて。 15 と  
 10 とは。 11 たり。 12 とす。 13 けり。 14 さりとて。 15 と  
 9 こそ。  
 8 をば。 9 こそ。  
 7 かまで。 8 をば。 9 こそ。  
 6 か。 7 かまで。 8 をば。 9 こそ。  
 5 も。 6 か。 7 かまで。 8 をば。 9 こそ。  
 4 が。 5 も。 6 か。 7 かまで。 8 をば。 9 こそ。  
 3 へ。 4 が。 5 も。 6 か。 7 かまで。 8 をば。 9 こそ。  
 2 の。 3 へ。 4 が。 5 も。 6 か。 7 かまで。 8 をば。 9 こそ。  
 1 に。 2 の。 3 へ。 4 が。 5 も。 6 か。 7 かまで。 8 をば。 9 こそ。

## ROMAN transliteration of the foregoing.

<sup>1</sup>Ni. <sup>2</sup>No. <sup>3</sup>Ye. <sup>4</sup>Ga. <sup>5</sup>Mo. <sup>6</sup>Ka. <sup>7</sup>Made. <sup>8</sup>Woba. <sup>9</sup>Koso. <sup>10</sup>To wa. <sup>11</sup>Nari. <sup>12</sup>To su. <sup>13</sup>Keri.  
<sup>14</sup>Sari tote. <sup>15</sup>To suru nari. <sup>16</sup>Shite. <sup>17</sup>Bekarazu. <sup>18</sup>Bekarazu. <sup>19</sup>Beshi. <sup>20</sup>To zo. <sup>21</sup>Ni wa. <sup>22</sup>Yori  
mo. <sup>23</sup>Ari. <sup>24</sup>Arayuru. <sup>25</sup>Tada. <sup>26</sup>Koto. <sup>27</sup>Toki. <sup>28</sup>Seraruru. <sup>29</sup>Serarete. <sup>30</sup>Naru-beshi. <sup>31</sup>Sezumba  
aru-bekarazu. <sup>32</sup>Seshimuru. <sup>33</sup>Seshimete. <sup>34</sup>Seneba naranu koto nari to iu. <sup>35</sup>U-beshi.  
<sup>36</sup>Kyan-kyan. <sup>37</sup>Pika-pika. <sup>38</sup>Bon-yari. <sup>39</sup>Soro-soro. <sup>40</sup>Bura-bura. <sup>41</sup>Wan-wan.  
<sup>42</sup>Yaki-imo. <sup>43</sup>KONNYAKU. <sup>44</sup>O-DEN. <sup>45</sup>Kashi-ya ari. <sup>46</sup>Chichi ari. <sup>47</sup>O yasumi-dokoro.  
<sup>48</sup>Edo-ya. <sup>49</sup>Ebisu-ya. <sup>50</sup>(W)i-zutsu-ya.  
<sup>51</sup>TōFU. <sup>52</sup>UNDON. <sup>53</sup>Kisoba. <sup>54</sup>Tabako.  
<sup>55</sup>Uchi-mi. <sup>56</sup>Hone-tsugi. <sup>57</sup>Momi-RYŌJI.

## TRANSLATION.

<sup>1</sup>In. <sup>2</sup>Of. <sup>3</sup>Towards. <sup>4</sup>(Sign of nominative.) <sup>5</sup>Also. <sup>6</sup>(Sign of interrogation.) <sup>7</sup>Till.  
<sup>8</sup>(Emphatic accusative.) <sup>9</sup>(Emphatic particle.) <sup>10</sup>That. <sup>11</sup>To be. <sup>12</sup>Is considered. <sup>13</sup>(A  
verbal termination). <sup>14</sup>However. <sup>15</sup>Is considered. <sup>16</sup>Having done. <sup>17</sup>Must not. <sup>18</sup>Must not.  
<sup>19</sup>Must. <sup>20</sup>(Emphatic.) <sup>21</sup>In. <sup>22</sup>Even than. <sup>23</sup>There is. <sup>24</sup>All that there is. <sup>25</sup>Only. <sup>26</sup>Thing.  
<sup>27</sup>When. <sup>28</sup>To be done. <sup>29</sup>Having been done. <sup>30</sup>Probably is. <sup>31</sup>Must do. <sup>32</sup>To cause to do.  
<sup>33</sup>Having caused to do. <sup>34</sup>They say it is a thing that must be done. <sup>35</sup>May obtain.  
Onomatopes for <sup>36</sup>yelping, <sup>37</sup>glittering, <sup>38</sup>dullness, <sup>39</sup>slowness, <sup>40</sup>lounging, <sup>41</sup>barking.  
<sup>42</sup>Roast potatoes. <sup>43</sup>Konnyaku (the name of an edible root). <sup>44</sup>A dish made of  
konnyaku and soy or bean sauce. <sup>45</sup>House to let. <sup>46</sup>Milk for sale. <sup>47</sup>Resting-place.  
<sup>48</sup>Yedo House. <sup>49</sup>Ebisu House. <sup>50</sup>Izutsu House.  
<sup>51</sup>Bean curd. <sup>52</sup>Macaroni. <sup>53</sup>Pure buckwheat macaroni. <sup>54</sup>Tobacco.  
<sup>55</sup>Bruises. <sup>56</sup>Bone-setting. <sup>57</sup>Massage.

## REMARKS.

<sup>3</sup>Ye. This postposition is written *he*,—an inheritance from ancient days, when it was a noun *he* meaning “side.” Similarly the postposition *wa* stands for ancient *ha*, and is still so written. (“Colloq. Handbook,” ¶ 421.)

<sup>17</sup>*Bekarazu*. To be always thus read, even when the *Nigori* mark is omitted, as here in the second instance <sup>(18)</sup>.

<sup>25</sup>*Tada*. Observe the *Nigori* mark printed with the sign of repetition, to show that the reading is *tada*, not *tata*.





26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10  
 るのうちのかはづ、たいかい  
 づれ  
 うしはうしづれ、うまはうま  
 うまのみ、にねんぶつ  
 うはさをすれば、かげがさす  
 のもと  
 なまびやうはふ、ねほきず  
 ねこにこばん  
 がへ  
 がうにいりては、がうにした  
 かひぬに、てをかまれる  
 かはいこには、たびをさせ  
 わざはひは、しもからねこる  
 わたるせかいに、ねにはなし  
 をたはらひやうぎ  
 をにを、つける  
 ちとくのさたも、かねしたい  
 せろぼうにねひせん  
 ところかはれば、しなかはる  
 どうたいもとくらし

41 40 39 38 37 36 35 34 33 32 31 30 29 28 27  
 すめばみやこ  
 ひざともたんがふ  
 ち  
 ひとのうはさも、しちじふとに  
 ひとをのろへば、あなふたつ  
 しんたこのとしをかぞへる  
 しやかにせつぽふ  
 みつこのたましひ、ひやくまで  
 めくらせんじん、めあきせんじ  
 り  
 きやうたいの、たにんのはじま  
 系  
 さんになよれば、もんじゆのち  
 あめふりて、ちかたまる  
 あはせものは、はなきもの  
 こはしみたし  
 ねもひたつたが、きちにち  
 ねにのるすにせんたく  
 をしらず

THIRD READING LESSON IN THE *HIRAGANA*.

ひとくちばなし  
 みちのほとりに、ふたり  
 のらうちよあり。あひと  
 もにみちをゆづりて、い  
 はく。なんぢのとしは、  
 いくつと加する。いはく、  
 しちじふなり。とふもの  
 いはく。われいまろく  
 じふくなり。されば、み  
 やうねんなんぢとねなじ  
 としなるべし。

## TRANSLITERATION.

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

## TRANSLATION.

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