

SEVENTH SECTION.

—
MORE ABOUT THE *KANA*.

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

The only exception, from the very beginning, arose from the need of finding some means for the transcription of native proper names. But even here no new departure was required; for China, as usual, supplied a model. She herself had been confronted by the same difficulty in the transcription of foreign names, and not only of foreign names, but of numerous Sanskrit technical terms introduced by the Buddhists. The Chinese had resorted to the simple expedient of employing their ideographs, not for sense, but for sound, as exemplified on pp. 105-6 of this work by their choice of 英米 and 佛 to write the words "England," "America," and "France," and of 比丘尼 to write *bikuni*, a word meaning "nun," adopted from India by the Buddhists (see p. 167). The Japanese followed suit, and fortunately the simple syllabification of their language made their words less hard than Western ones to write down in this cumbrous manner. Such names of provinces as 伊勢 *I-se*, 伊豆 *I-zu*, 薩摩 *Satsu-ma*, may serve as examples,—easy ones; for their first tottering steps did not always lead them so straight, and other very ancient but still current combinations,—信濃 for instance, read *Shinano*, 武藏 read *Musashi*, 相模 read *Sagami*, 但馬 read *Tu-jima*, 駿河 read *Suruga*, are indications rather than representations of the sounds intended.†

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

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

† According to the usual pronunciation, these combinations of characters would read SHIN-NŌ, BU-ZŌ, SŌ-MO, TAM-BA, and SHUN-KA respectively.

earliest poems in this collection are written in a sort of bastard prose, whose exact reading has to be guessed at. Here and there, a character which makes no sense in the context must be taken phonetically, but not necessarily as the reading of a single syllable; for the analysis of the language into simple syllables, like the *i, ro, ha, ni*, etc., of the modern *Kana*, had not yet been made. Thus 鴨 properly *kamo*, "a duck," often stands for the two grammatical particles *ka mo*; and 南 properly *NAN*, "south," 蘭 properly *RAN*, "an orchid," and various others, serve to transcribe verbal terminations in such cases as *aranan, aruran*, etc. Often, too, a sort of rebus or writing in riddles was resorted to, as when the syllables *kuku* were represented by 八十 一, because nine times nine (*ku ku 九九*) make eighty-one!

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

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

Inochi wo nagaku

Ari koso to

*Tomareru ware wa **

Iwai-machinan

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

Here *utsusemi* is the "pillow-word" † for *inochi*, "life." It properly means what is actual or

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

† The Japanese "pillow-words" (*makura-kotoba*) have sometimes been compared to the Homeric epithets. Many of them have lost all meaning, and serve as mere conventional props for significant words to lean on, whence the name. For details, see *Transactions of the Asiatic Society of Japan*, Vol. V., Part I.

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

which may be thus freely rendered into English verse:—

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

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

The reading of this poem is as plain as the meaning; for each syllable is transcribed separately. Comparing the transcription with the table of *Kana* given below, the student will notice that many of the characters here employed established themselves in permanent phonetic use, being the parents of familiar *Kana* signs.—The system of writing exemplified in this poem, and known as 萬葉假名 *MAN-YŌ-Gana*, is still sometimes resorted to when a word has no appropriate ideograph, as 瓦斯 *GASU*, taken from English "gas." Sometimes, too, recourse is had to it for the sake of variety or ornament, even where suitable ideographs exist, as *sushi* (see No. 1801), written 壽司, or "*Furu-kagami*," "The Old Mirror" (properly 古鏡), the title of a novel, written 布留加賀美.

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

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

* *Kikamaku hori* = colloquial *kikita*, *hori* being the same word as modern *hossuru*. After *to* supply *omotte*.

† *Kōru* = *kou*, the fundamental sense of both being "yearning," whence "asking" and "loving."

THE KATAKANA AND HIRAGANA SYLLABARIES.

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

* Never used at the beginning of a line.

Pronunciation	Katakana	ウ <small>宇</small>	ム <small>牟</small>	ラ <small>良</small>	ナ <small>奈</small>	ネ <small>祢</small>	ツ <small>門</small>	ソ <small>曾</small>	レ <small>禮</small>	タ <small>多</small>	ヨ <small>與</small>	カ <small>加</small>	ワ <small>和</small>
	Hiragana	ウ <small>于</small>	ム <small>武</small>	ラ <small>良</small>	ナ <small>奈</small>	ネ <small>祢</small>	ツ <small>門</small>	ソ <small>曾</small>	レ <small>禮</small>	タ <small>太</small>	ヨ <small>与</small>	カ <small>加</small>	ワ <small>和</small>
		ウ <small>宇</small>	ム <small>無</small>	ラ <small>良</small>	ナ <small>奈</small>	ネ <small>年</small>	ツ <small>徒</small>	ソ <small>楚</small>	レ <small>禮</small>	タ <small>多</small>	ヨ <small>与</small>	カ <small>可</small>	ワ <small>和</small>
			ム <small>舞</small>	ラ <small>良</small>	ナ <small>奈</small>	ネ <small>那</small>	ツ <small>津</small>	ソ <small>蘇</small>	レ <small>禮</small>	タ <small>堂</small>			

* Some write 木 as the *Katakana* for this letter, instead of 子.

† Never used at the beginning of a line.

Pronunciation	(w)i*	no	o	ku	ya	ma	ke	fu	ko	e	te	a
Katakana	井	ノ	オ	ク	ヤ	マ	ケ	フ	コ	エ	テ	ア
	井	乃	於	久	也	末	計	不	己	江	天	阿
Hiragana	井	乃	於	久	也	末	計	婦	古	天	天	阿
	井	乃	於	久	也	末	計	婦	古	天	天	阿
		此	於	具		備	希	布			亭	
		忠					个	富				

* Some write 井 (derived from 章) as the Katakana for this letter, instead of 井.
 † See p. 168 for another use to which this symbol is sometimes put.

Pronunciation		(The symbols for <i>mu</i> also serve for <i>n</i>)				
	Katakana	ニ ^二	ん ^元			
su	ス ^須	す ^寸	ス ^春	ス ^須	ス ^須	ス ^壽
se	セ ^世	せ ^世	セ ^世	セ ^勢		
mo	モ ^毛	も ^毛	モ ^毛	モ ^毛	モ ^茂	母 ^母
hi	ヒ ^比	ひ ^比	ヒ ^飛	ヒ ^飛		
(w)e	エ ^惠	え ^惠	エ ^惠			
shi	シ ^之	し ^之	シ ^之	シ ^之	志 ^志	
mi	ミ ^美	み ^美	ミ ^美	ミ ^見	之 ^三	
me	メ ^女	め ^女	メ ^免			
yu	ユ ^由	ゆ ^由	ユ ^由	ユ ^由		
ki	キ ^幾	き ^幾	キ ^起	キ ^支	キ ^幾	喜 ^喜
sa	サ ^散	さ ^左	サ ^左	サ ^佐		
		Hiragana				

REMARKS ON THE FOREGOING TABLE.

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

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

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

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

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

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

The quickest and surest way, in our opinion, to learn the various forms of the *Hiragana* is constantly to take into consideration the square character from which each originally springs, noticing how here a twirl does duty for three or four straight strokes of the original, how there certain strokes have been entirely omitted, and so on. In this way convolutions at first labyrinthine come to have significance for the eye, especially when it is discovered that certain processes of disintegration tend to repeat themselves. Thus,—to recur to the example of ち or ち *chi*,—the final semi-circle stands for 口 in the original character 知; but precisely the same thing occurs in ろ *ro* for 呂, and in わ *wa* for 和. Similarly, the final bottom stroke of へ *he* represents the Radical SHINNYŪ 辵 (see p. 133), not only in that letter, but also in を *wo* for 遠. The careful student will discover other analogies equally available for the purposes of *memoria technica*; and if the Chinese original of each *Hiragana* sign is familiar and ever ready to hand, slight differences—even wide differences—of calligraphy will have so much the less power to perplex him. In fact at this, as at almost every other step in our studies, we are brought face to face with the supreme importance of Chinese and the comparative insignificance of everything else.

ア
ル
コ
ー
ル

The following common abbreviations must be remembered:—

と in *Hiragana*, ㄱ in *Katakana*, for *koto*; ㄆ in *Hiragana* for *yoru*. The rest are all in the *Katakana*, viz. ㄱ for *toki*, ㄆ for *tomo*, ㄆ (properly *me*) for *shite*, ㄆ (properly *mu*) for *GOZA*. | serves for the prolongation of a sound, thus *arukōru*, “alcohol,” written as in the margin. \ is the sign of repetition; < shows that more than one syllable is repeated, whether in *Katakana* or in *Hiragana*.

The order of the *I-ro-ha* bears witness to the Buddhist belief of the fathers of Japanese writing, the syllabary being a verse of poetry, attributed to Kōbō Daishi and founded on one of the Sutras. This verse consists of eight alternate lines of five and seven syllables,† and the words forming it have been so chosen that the same letter never recurs. Romanised according to the modern pronunciation, the *I-ro-ha* runs thus (we also, for further clearness, give it in *Kana-majiri*, that is, Chinese characters interspersed with *Kana*):—

* Some derive *Katakana* ち from the Chinese character 千 SEN, whose Japanese pronunciation is *chi*, as in 千代 *chi-yo*, “a thousand generations.” This derivation, even if incorrect, may be utilised as a *memoria technica*.

† The third line, which has but six syllables instead of seven, is irregular. The Japanese poets easily grant themselves such licences.

*Iro wa nioedo,
Chirinuru wo—
Waga yo tare zo
Tsune naran?
Ui no oku-yama
Kyō koete,
Asaki yume miji,
Ei mo sezu.*

色は匂へど
散りぬるを
我が世誰れぞ
常ならむ
有爲の奥山
今日越えて
浅き夢見じ
酔ひもせず

Which is, being interpreted,

“Though gay in hue, [the blossoms] flutter down, alas! Who then, in this world of ours, may continue forever? Crossing to-day the uttermost limits of phenomenal existence, I shall see no more fleeting dreams, neither be any longer intoxicated.”—In other words, “All is transitory in this fleeting world. Let me escape from its illusions and vanities to the everlasting repose of Nirvana!”

When, in the seventeenth century, Japanese scholars began to study their own language critically, they brought into use a more scientific arrangement of the *Kana* syllables which appears to have been suggested as early as the year 1185. A classification was made under the five vowels and nine initial consonants,—no easy feat to men unequipped with an alphabet,—and the table so obtained took the name of **五十音** GO-JŪ-ON, or the “Fifty Sounds” (though there are in reality but forty-seven). The table is as follows:—

		K	S	T	N	H	M	Y	R	W
A	ア a	カ ka	サ sa	タ ta	ナ na	ハ ha	マ ma	ヤ ya	ラ ra	ワ wa
I	イ i	キ ki	シ shi	チ chi	ニ ni	ヒ hi	ミ mi		リ ri	ヰ (w)i
U	ウ u	ク ku	ス su	ツ tsu	ヌ nu	フ fu	ム mu	ユ yu	ル ru	
E	*	ケ ke	セ se	テ te	ネ ne	ヘ he	メ me	エ (y)e	レ re	ヱ (w)e
O	オ o	コ ko	ソ so	ト to	ノ no	ホ ho	モ mo	ヨ yo	ロ ro	ヲ wo

* The deficiency of a true e is supplied by エ (y)e or エ (w)e. See the Y and W columns.

The process of Romanisation brings to light irregularities in some of the columns, as *sa*, *shi* (for *si*), *su*, *se*, *so*; *ta*, *chi* (for *ti*), *tsu* (for *tu*), *te*, *to*. Japanese ears, however, are not struck by this; and the correspondence between such verbal forms as *masu*, *mashi*, *mase*; *tatsu*, *tachi*, *tate*; etc., shows that the syllables in each vertical column do, as a matter of fact, belong together historically, though we have proof from the transcriptions occurring in the grammars and dictionaries of the early Jesuit fathers that the pronunciations *shi*, *chi*, and *tsu* had already three centuries ago supplanted the *si*, *ti*, and *tu* which theoretical unity postulates. At that time, the present H—F series appears to have been consistently sounded with F, thus *fa*, *fi*, *fu*, *fe*, *fo*. It will be observed that the Table of the GO-JŪ-ON takes no notice of the letter ヌ, i. e., *n* final; that the Y and W columns are incomplete, owing to the non-existence of the syllables *yi* and *wu*; and that considerable confusion reigns in the fourth horizontal column between *e*, *ye*, and *we*, there being but two letters here instead of the three that would have been expected. Moreover, the table takes no account of the *Nigori* or of syllables with long vowels, which latter are represented by combinations of two or three *Kana* signs, as exemplified on pp. 215–6, *et passim*. All such long vowels result from a comparatively modern process of contraction and corruption, or from the effort to represent Chinese sounds:—the pure ancient language had none such.

An exhaustive theoretical study of the *Kana* would require a treatise to itself, in the course of which several questions would be raised. Some scholars, for instance, contend that certain *Hiragana* signs should be used for *Nigori*'ed syllables only, as 𪛗 for *ga* but not for *ka*, 𪛘 for *gu* but not for *ku*, because the original characters 賀 and 具 from which they come are pronounced respectively GA and GU, both with the *Nigori*. We have not found such a rule to be observed in actual practice. Again, some doubt hangs over the derivation of certain *Kana* signs:—*Katakana* ツ *tsu* is generally given as derived from 鬥 TŌ (our No. 685); but can the derivation be made out? Even with regard to the *Hiragana* forms for the same syllable, there is room for doubt whether 鬥 or 門 (our No. 222) be the true original.

The most interesting aspect of the *Kana*—theoretically considered—is the light it might be made to throw on the ancient pronunciation of Japanese, say the pronunciation of the eighth century after Christ. Thus the character 王 “king,” now pronounced ō in Japan, but “wang” in China, supplies one of the *Hiragana* forms for *wa* 𪛗, indicating that at the time the *Kana* was establishing itself in current use, WANG or—as seems more probable from other considerations—WAU was the Japanese sound of the character in question. Why, with innumerable simple monosyllables to choose from, the Japanese went for so many of their *Kana* forms to characters whose sounds had first to be mutilated before they could serve their purpose, is another curious point. Why, for instance, not be content with 𪛘 derived from 多 TA, without going on to borrow 𪛙 derived from 堂 TŌ (“tang” in the Chinese pronunciation)? Why not rest content with 𪛚 for *ne*, instead of adding 𪛛 from 年 *nen*, where a final “n” had to be mentally suppressed in the reading? Such are some of the lines of

thought that suggest themselves to the careful investigator. But the practical student need not trouble himself any further about them. His time will be better spent in committing to memory as many *Kana* forms as possible. Several of the more complicated kind will be met with daily in signboards by any one sauntering along a Japanese street. The ordinary *Hiragana* and the *Katakana* will be seen constantly in books and newspapers, printed in small type at the side of Chinese characters, to assist unlearned folks to their reading and signification, as exemplified on p. 159 and elsewhere in this book. Sometimes it is a literal translation, sometimes rather in the nature of a gloss. The technical name for *Kana* thus used is *Furigana*. The *Kana* written after a character to indicate terminations and particles is called *Sute-gana* or *Okuri-gana*.

THE KANA-ZUKAI.

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

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

Now, what has here been said of the modern sound *i*, represented by the three letters *い* *i*, *ヰ* [*w*]*i*, and *ヒ* [*h*]*i*, applies, *mutatis mutandis*, to other members of the three following series:—

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

whence such representative spellings as マヘ *mae*, "front;" シホ *shio* (also pronounced *shiuvo*), "salt." The instances of an original *w*, as in コエ *koe* (properly *kowe*), "the voice;" スエ *sue* (properly *suwe*), "the end;" ウチ *uo* (properly *uwo*), "fish;" ヌエ *yue* (*yuwe*), "cause," are much rarer. Some instances occur of エ, which represents, however, not *e* but *ye*, noticeably in such verbal terminations as ズエ *mie* (properly *miye*), "seeming;" キコエ *kikoe* (properly *kikoye*), "sounding," from the verbs *miyuru* and *kikoyuru*.

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

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

A few verbs of the Second Conjugation with vowel stems, such as *kangaeru*, "to reflect;" *tonaeru*, "to call;" *otoroeru*, "to decay," may perplex the student, as their Attributive Forms are respectively *kangōru*, *tonōru*, and *otorōru* in the written language, and their Conclusive Forms are *kangō*, *tonō*, and *otorō* (or one may transliterate the latter thus, *kanganu*, *tonau*, and *otorou*). But observe that the crasis in which the irregularity consists affects only the pronunciation; for the *Kana* spelling of the series is

Attrib.	Conclus.	Indef. & Neg. Base.
カンガフル	カンガフ	カンガヘ
トナフル	トナフ	トナヘ
オトロフル	オトロフ	オトロヘ

regularly following the model of *nagareru* on p. 16, whose written language forms are *nagaruru*, *nagaru*, *nagare*.

Of course all those substantives which are, properly speaking, Indefinite verbal forms follow the latter in having ヒ or ヘ, as ヌヒ *nui*, "embroidery;" タ、カヒ *tataikai*, "combat;" アラソヒ *arasoi*, "contention;" カンガヘ *kangae*, "reflection."

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

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

The important postposition *wa*, which is always enclitic to the last syllable of the word to which it is suffixed, is written ハ (ha), and the postposition *ye* is written へ (he),—both in the *H* series; but the postposition *wo* is written ヲ—*W* series.

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

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

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

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

Onaji, “same,” is オナジ.

FUJI, the famous mountain, is フジ; *fuji*, “wistaria,” is フヂ.

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

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

II. (Chinese Words).—The *Kana* spelling of Chinese words has profound philological interest, as proving how much more closely Japanese speakers of the Classic age approached the Chinese standard than do their modern descendants. Thus, modern pronunciation has a

distressing number of HŌ's, KŌ's, SŌ's, TŌ's, KYŌ's, SHŌ's, etc.; but the spelling shows that at first certain distinctions were made between them,—so much so that any one speaking Chinese will have little difficulty with the *Kana* spellings of Chinese characters. Examine the following representative instances:—

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

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

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

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

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

Similarly, all characters dissyllabic in Japanese and ending in KI or KU, CHI or TSU, such as 力 RIKI or RYOKU, "strength;" 七 SHICHI, "seven;" 熱 NETSU, "heat," "fever," belong to what Chinese grammarians call the "entering tone," 入聲 NISSHŌ, and end in a mute consonant in Cantonese,—*k*, *t*, or *p*.

決けつ 發はつ 別べつ 別べつ
 しし 行かう 品びん 當たう
 きき キキ きき
 りり ッッ つつ
 てて テテ てて

In such words—and they are very numerous—as BETTŌ, BEPPIN, HAKKŌ, KESSHITE, the *Kana* syllable *tsu* is absorbed in modern pronunciation, and sinks into being a mere sign of the reduplication of the consonant which follows it. People have thus been led to adopt *tsu* as a

symbol of reduplication even in cases where etymology would not sanction its use, as in *kitte*, "cutting," "a ticket" (properly *kirite* from *kiru*, "to cut"). When *tsu* has this reduplicative force, it is often written small and slightly to the right, as shown in the margin. But correct writers do not

favour the popular expedient:—they prefer to write, for instance, *ki-ri-te*, as etymology demands, and leave the reader to pronounce it *kitte* if he is so minded.

Here must terminate this very brief sketch of the *Kana-zukai*. The theoretical interest of the subject is considerable, and he who aspires to become a Japanese *philologist* must have it at his fingers' ends. But the practical student need not trouble himself with the *Kana* spelling of words in general, because—be they of native or of Chinese origin—he will commonly both read and write them in the ideographic character, and it will suffice for him to know the character and its pronunciation. The only *Kana* items of real importance to him are the spelling of the postpositions *wa*, *ye*, and *wo*, and the treatment of the final syllables of verbs ending in a vowel stem, as explained on page 214.

FIRST EXERCISE IN THE MORE DIFFICULT FORMS
 OF THE HIRAGANA.*

阿あ 心こころ 勢せい 也や 海うみ 舟ふね 羅ら べべ 須す 利り 那な 毛け 小こ
 留る しし 羅ら 起おこ 多た 阿あ 羅ら べべ 留る 利り 那な 毛け 小こ
 べべ せせ 羅ら 字じ 字じ 留る 多た 阿あ 羅ら べべ 留る 利り 那な 毛け 小こ
 らら ばば 勢せい 字じ 留る 多た 阿あ 羅ら べべ 留る 利り 那な 毛け 小こ

* This exercise being identical (except for the more complicated forms of the letters) with that given in the Third Section, students are referred to pp. 32-3, etc. for the transliteration and translation.

32 志望留。勢志免了。せ
 33 糸む那ら怒未望奈里と
 34 いぬ。亨べし。
 35 36 爰やんく。むうく。
 37 38 母ん屋利。控後く。ぬ
 39 40 らく。日んく。
 41 42 や毒以後。おん小や也。
 43 44 おでん。可志屋阿里。ち
 45 46 阿利。お屋毒又也。お
 47 48 後。之也や。煮飛屋や。
 49 50 井控屋。
 51 52 空うぬ。亨ん也ん。爰控
 53 54 ち。多ば也。
 55 56 うち也。不糸律爰。後見
 57 58 せう也。

SECOND EXERCISE IN DIFFICULT HIRAGANA.*

志望留。勢志免了。せ
 糸む那ら怒未望奈里と
 いぬ。亨べし。
 爰やんく。むうく。
 母ん屋利。控後く。ぬ
 らく。日んく。
 や毒以後。おん小や也。
 おでん。可志屋阿里。ち
 阿利。お屋毒又也。お
 後。之也や。煮飛屋や。
 井控屋。
 空うぬ。亨ん也ん。爰控
 ち。多ば也。
 うち也。不糸律爰。後見
 せう也。

* The proverbial sayings which form this Exercise will be found in the Reviews of the first Four Hundred Characters, pp. 71 et seq. and 107 et seq.

びたしになりませ、むす
 めのおやに「それもうい
 つたんやをぢぢして、い
 まさらふんかぢぢをもつ
 て、はぢんいたす」ぢ、おた
 づねにふりませぢ。「へエお
 ぢぢぢぢぢぢ、何まりい
 津里をもうませして。三
 十五ぢぢぢに十五ぢぢぢで
 ぢ、ぢぢがはたち、がひま
 す。それゆゑぢぢぢぢぢぢ
 まうませしぢ。せめてぢぢ
 はんぶんぢぢがひなら、むす
 めぢぢかぢぢませう」おぢ
 ぢぢ、やゑふんぢぢぢぢぢぢ
 たされませふは。「そんなら
 ぢぢぢぢぢぢ、ぢぢぢぢぢぢ
 してぢぢかぢぢから、ぢぢか
 ら五糸んたつてむすめをお
 えれ。むぢのぢぢぢぢぢぢ
 ぢ、おぢらぢぢぢぢぢぢぢ
 ぢぢらん。それぢぢぢぢぢぢ
 ぢぢとぢぢの四十、をんぢぢ
 はたち、ぢぢぢぢぢぢぢぢ
 ぢがひぢぢぢぢぢぢぢ」ぢぢ
 うぢぢぢぢぢぢぢぢぢぢぢぢ
 ぢぢぢぢぢぢぢぢぢぢぢぢぢぢ
 りませた。

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

待テバ合フ年

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

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

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

FOURTH EXERCISE.

SOME STANZAS OF POETRY.*

(1) 年^ト孔^ウち^チ小^ホ春^ハ也
 きにけり鶯の
 おほれる涙今や
 とくらん

(2) 鶯^ト孔^ウ谷^コを^シ里^リい^イづ^ルる
 聲^ノあ^ハく^バ
 春^ノくる^トとは
 誰^カかし^ラまし

(3) 春^ノあ^ハる^トに^シ花^ハは^チち^ルる^キも
 咲^キぬ^ベし
 また^タ遇^ヒひ^カた^キ
 人^ノの^セぢ^ウあ

(4) も^ミぢ^ウ葉^ハ枝^エ風^フに^ニ任^セて
 見^ルる^ヨり^も
 は^アな^キも^孔は
 命^ノあ^リけ^り

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

(5) 白雲にも絲うち

かき飛ぶ雁の

数さへ見ゆる

秋の夜は月

(6) 逢ふうらも毛は

な故おそ悲しけき

とかきん事を

兼ておとへば

(7) 我の袖にほたき

時雨の降りぬるは

君の心に

秋や來ぬらむ

(8) 夏草やつはも此共の夢の跡

(9) 物云へば唇寒し秋の風

(10) 古池や蛙を飛よむ水は音

Transliteration and Translation.—

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

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

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

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

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

- (3) *Haru-goto ni*
Hana wa chiru to mo,
Sakinu-beshi.
Mata ai-gataki
Hito no yo zo uki.

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

- (4) *Momiji-ba wo*
Kaze ni makasete
Miru yori mo,
Hakanaki mono wa
Inochi nari-keri.
- (5) *Shira-kumo ni*
Hane uchi-kawashi
Tobu kari no
Kazu sae miyuru
Aki no yo no tsuki!
- (6) *Au kara mo*
Mono wa nao koso
Kanashikere,—
Wakaren koto wo
Kanete omoeba.
- (7) *Waga sode ni*
Mataki shigure no
Furinuru wa,
Kimi ga kokoro ni
Aki ya kinuran?
- (8) *Natsu-gusa ya*
Tsuwa-mono-domo no
Yume no ato.
- (9) *Mono ieba,*
Kuchibiru samushi,—
Aki no kaze.
- (10) *Furu-ike ya,*
Kawazu tobi-komu
Mizu no oto!

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

Oh! the moon on an autumn night, making
visible the very number of the wild-geese
that fly past with wings intercrossed in the
white clouds!

From the very moment of our meeting, my
sorrow is more grievous than before;—for I
remember that we shall [have to] part.*

The premature drizzle that has fallen upon
my sleeve, may it mean that autumn has
entered thy heart? (*I. e.* Are my tears an
omen that thou lovest me no more?)

The summer grasses are what remains of
the warriors' dreams. (Composed on an
ancient battle-field.)

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

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

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

* This little poem, which sounds so pathetic, is really but the vehicle for an acrostic,—*kara-momo no hana*, "apricot blossom," in the first and second lines.

EXERCISE IN THE KATAKANA.

As exemplified in the preceding extract, the *Katakana* may replace the *Hiragana* in the "Mixed Script" (*Kana-majiri*), for the purpose of denoting particles and terminations; it is also often availed of for writing interjections, as exemplified on pp. 176 and 178. The other most common use to which it is put is the transcription of foreign words. Many such, it is true, have risen to the dignity of being invested with Chinese characters,—KOMPEITŌ, "sugar-candy," for instance, which is derived from some Continental word allied to the English "comfit," but is now written 金米糖 as if signifying "golden rice sugar;" and KURABU "a club," written 俱樂部 "mutual gladness section,"—no bad ideographic portrayal of the social resort in question, while the sound both of the original and of the characters is likewise pretty fairly adhered to.* Mostly the sound alone has been followed; and numbers of diseases,

かすていらいら
嘉毒ていらいら

medicines, and all sorts of other words have been fitted with characters after the fashion of the poem given on p. 203. One or two have naturalised themselves otherwise, by going to the *Hiragana* for their transcription. The most familiar instance is *kasuteira*, as here shown, which means "sponge-cake," and is derived from "Castilla" (Spain), whence a knowledge of that delicacy was obtained. But a large number of European words—most of those which still strike the linguistic sense as aliens—are habitually written and printed in *Katakana*. The following Reading Lesson gives some of the commonest of this class.

READING LESSON.

ホ ³³	ル	ビ ³¹	ス ²⁹	ペ ²⁶	セ ²³	ン	カ ¹⁸	チ ¹⁵	メ ¹³	ソ ¹⁰	ジ ⁸	ル	ツ	ア ¹
コ	ダ ³⁴	ヤ ³¹	テ ²⁹	ン ²⁶	メ ²³	ネ ²³	ラ	ヨ ¹⁵	リ ¹³	ッ ¹⁰	ン ⁸	シ ⁶	ト	イ ¹
ス ³⁷	ダイ ³⁴	ノ	ー ²⁹	キ ²⁶	ン ²³	ル	カ ¹⁸	ッ ¹⁵	ン ¹³	フ ¹⁰	シ ⁸	ヤ ⁶	ジ ³	ス ¹
ホン	ナ ³⁷	オル ³²	シ ²⁹	ブ ²⁷	ト ²³	ネ ²²	フ ¹⁸	キ ¹⁵	ス ¹³	シ ¹¹	ビ ⁸	ン ⁶	ヤ ³	ク ¹
テ ³³	マイ ³⁴	ガン ³²	ン ²⁹	リ ²⁷	ラ ²⁴	ク ²²	ス ¹⁸	ツ ¹⁶	フ ¹⁴	ウ ¹¹	ヤ ⁸	ン ⁶	ム ⁴	リ ¹
ブ ³⁵	イト ³⁴	ヒ ³³	ホ ³⁰	ッ ²⁷	ン ²⁴	タイ ²²	ホ ²⁰	ボ ¹⁶	ン ¹⁴	オ ¹²	ン ⁸	ン ⁶	ハ ⁴	ム ¹
ブル	ナイ ³⁵	スト ³³	テル ³⁰	キ ²⁷	ブ ²⁸	マ ²⁵	タン ²⁰	ン ¹⁷	ン ¹⁴	ム ¹²	ミ ⁹	ラ ⁷	ン ⁴	ビ ²
	フ	ト	ル	キ	チ	マ	ン	ツ	ネ ¹⁷	レ ¹²	ル ⁹	ム ⁷	ビ ⁵	ス ²
							リ ²¹	ツ	ル	ツ	ク	子	ー	ケ

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

CHARACTERS AND KATAKANA MIXED.

ン軸。²⁷ インキ壺。²⁸ ガラス窓。
 掛。²⁴ セル地。²⁵ メリヤス製造。²⁶ へ
 工。²² ショール(肩掛)。²³ テーブル
 タル海峽。²¹ ストライキ(同盟罷
 漠。¹⁹ ナイヤガラ瀑布。²⁰ ジブラル
 山。¹⁷ バルカン半島。¹⁸ サハラ沙
 ムス河。¹⁵ メキシコ灣。¹⁶ ヒマラヤ
 ーシヨン前。¹³ ホノル、港。¹⁴ テー
 リ株式會社。¹¹ へんキ塗師。¹² ステ
 ル。⁹ 富士屋ホテル。¹⁰ 大坂アルカ
 子パン。食パン。⁷ 恵比壽ビ
 ス氏富國論。⁵ ロイテル電報。菓
 聞。³ ウエブストル大字典。⁴ スミ
 へボン¹和英字典。² タイムス新

¹*Hebon WA-EI JITEN.* Hepburn's Japanese-English Dictionary.—²*Taimusu SHIMBUN.* The "Times" newspaper.—³*Uebusutoru DAI-JITEN.* Webster's "Unabridged Dictionary."—⁴*Sumisu SHI "FUKOKU RON."* (Adam) Smith's "Wealth of Nations."—⁵*Roiteru DEMPŌ.* Reuter's telegrams.—⁶*KWA-SHI-pan.* Fancy bread or small cakes.—⁷*SHOKU-pan.* (Plain) bread.—⁸*EBISU Biiru.* Ebisu Beer.—⁹*FUJI-ya Hoteru.* The Fujiya Hotel.—¹⁰*Ōsaka Arukari Kabu-SHIKI GWAISHA.* The Ōsaka Alkali Joint Stock Company.—¹¹*Penki nuri-SHI.* Painter (of houses, etc.).—¹²*Sutēshon-mae.* At the station.

¹³*Honoruru-KŌ.* The port of Honolulu.—†¹⁴*Tēmusu-gawa.* The river Thames.—¹⁵*Mekishikō-WAN.* The gulf of Mexico.—¹⁶*Himaraya-SAN.* The Himalayas.—¹⁷*Barukan HANTŌ.* The Balkan peninsula.—¹⁸*Sawara SABAKU.* The Sahara [desert].—¹⁹*Naiyagara BAKUFU.* The falls of Niagara.—²⁰*Jiburarutaru KAIKYŌ.* The straits of Gibraltar.

²¹*Sutoraiiki (DŌMEI HIKŌ).* A strike.—²²*Shōru (kata-kake).* A shawl.—²³*Tēburu-kake.* A tablecloth.—²⁴*Seru-JI.* Serge.—²⁵*Meriyasu SEIZŌ.* Manufacture of knitted goods.—²⁶*Pen-JIKU.* A pen-holder.—²⁷*Inki-tsubo.* An inkstand.—²⁸*Garasu-mado.* Glass windows.

* A local brand.

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

TELEGRAMS.

Though neither book-printers nor letter-writers ever employ the *Katakana* for more than single words, there is one class of documents—highly important in modern life—in which, by official fiat, resort must be had to it, viz. telegrams. The names and addresses may, it is true, be in Chinese characters (for the order to flank these with *Katakana* is not strictly insisted on); but the body of the telegram must be in *Katakana* only. Each *Nigori'ed* syllable counts double, and a space should be left blank after it to facilitate the counting. The following specimens will serve the double purpose of a *Katakana* reading lesson, and a lesson in the composition of Japanese telegrams. It will be noticed that the style is mostly colloquial, besides being compressed for the sake of brevity. A single message (一音信 ICHI-ONSHIN) consists of fifteen *Kana* characters or numerals, the address of the receiver (but not that of the sender) being free. The first specimen is given in a facsimile of the official telegraph form. All the characters occurring in this form should already be familiar to the student, with the exception of 貼扱際認注 and 終.—Nos. 1248-53.

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

電報 報 賴 信 紙

送 信 者	送 午 時 分	著 局	付 受 午 時 分	第 報 號 分 字	郵便切手貼付及日付印ノ場所	
					電報料	特殊取扱料
一發信人の居所氏名を受信人に知ら せんとする時は本文の終り又は受 信人居所氏名の下に片假名にて記 すべし 一本文中の數字は片假名と分別し易 き様大書すべし					受 信 人 居 所 氏 名	
					熱 海 山 城 屋	
發信人は自 己の居所氏 名を可成本 字にて此處 に記すべし					電報送達の際發信人居所氏名を送 達紙の外部に表はさんとするもの は其居所氏名を此處へ記すべし	
					東京赤坂臺町二番地 荒木松之助	
十七十六十五十四卅廿十						

TRANSLITERATION AND TRANSLATION OF THE OFFICIAL
TELEGRAPH FORM.*

DEMPŌ RAISHINSHI.

(TELEGRAPH FORM.)

YŪBIN-gitte CHŌFU oyobi hizuke-IN no basho. (Place for sticking postage-stamps and for the date-stamp.)

TOKUSHU tori-atsukai RYŌ. (Charge for special treatment.)†

DEMPŌ RYŌ. (Charge for the telegram.)

JUSHIN-NIN KYOSHO SHIMEI. (Residence and name of addressee.)

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

DEMPŌ SŌTATSU no SAI, HASSHIN-NIN KYOSHO shimei wo SŌTATSU-SHI no GWAIBU ni arawasan to suru mono wa, sono KYOSHO SHIMEI wo kono tokoro ye kisu-beshi. (If it is desired that the name and address of the sender be given on the cover of the delivery form to be used for this telegram, they should be written in this space.)

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

DAI GŌ. (Number.)

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

Ji. ([Number of] characters.)

CHAKU KYOKU. (To be delivered [at such a] station.)

SŌSHIN GO JI FUN. (Sent [at such an] hour and minutes [A. or P.] M.)

SŌSHIN TŌMUSHA. (Operator by whom transmitted.)

DEMPŌ shitatame-kata CHŪ. (Directions to be borne in mind when writing out telegrams.)

Hitotsu.—HASSHIN-NIN no KYOSHO SHIMEI wo JUSHIN-NIN ni shirasen to suru toki wa, HOMMON no owari mata wa JUSHIN-NIN KYOSHO SHIMEI no shita ni Katakana nite kisu-beshi. (Item.—When it is desired to inform the addressee of the address and name of the sender, these must be written in *Katakana* either at the end of the message or under the address and name of the addressee.)

Hitotsu.—HOMMON-CHŪ no sŪJI wa, Katakana to FUMBETSU shi-yasuki YŌ TAISHO su-beshi. (Item.—Numerals occurring in the text must be written large, so as to be easily distinguishable from the *Katakana* characters.)

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

† *E.g.* for delivery at some locality distant from a telegraph office, for repeating a message, giving a receipt, etc.

HASSHIN-NIN wa, JIKO no KYOSHO SHIMEI wo naru-beku HONJI nite kono tokoro ni kisu-beshi.
 (The sender should insert in this space his own address and name,—in Chinese characters if possible.)

Atami Yamashiro-ya. (Yamashiro Hotel, Atami.)

Asu yuku heya aru ka HENJI matsu Araki. (Going to-morrow have you room await reply Araki.)

TŌKYŌ Akasaka DAI-machi NI-BANCHI, Araki Matsunosuke. (From Araki Matsunosuke, 2 Akasaka Dai-machi, Tōkyō.)

17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
テ	イ	カ	コ	シ	五	キ	ア	キ	キ	ケ	ア	ア	ケ	ア	キ	ス
ガ	オ	ウ	イ	ト	ヨ	キ	ス	シ	ウ	フ	ス	ス	サ	ス	ウ	グ
ミ	ク	ビ	ク	ワ	ウ	エ	リ	ヤ	ア	ヤ	ヨ	ビ	カ	ゴ	タ	ヤ
オ	レ	ン	ワ	ル	チ	ン	ウ	サ	ト	ウ	ヤ	ヘ	三	ツ	ス	ヤ
ク	ア	イ	キ		デ	エ	ユ	マ	ス	ウ	ル	ジ	バ	ミ	ウ	レ
リ	ル	ヲ	サ		ン	ン	ク	ル	グ	キ		ハ	ン	ク	ス	
ト	ナ	シ	イ		シ	イ	マ	カ	カ	ユ		マ	ー	ル	グ	
メ	ラ	ユ	ア		ン	ン	テ	ヘ	ヘ	カ		チ	ー	ニ	オ	
ヨ	セ	ク	ト		カ	キ		レ	レ	レ		ヤ	ジ	オ	イ	
	ン	ス			ハ	サ		ヌ		ヌ		ク	キ	ヨ	デ	
	ダ				セ	イ								タ	バ	ヲ
	イ				ヨ	ア								ク	ズ	マ
	ヘ				コ	ト										ツ

¹Sugu kitare.—Come immediately.

²KYŪBYŌ sugu oide wo matsu.—Sudden illness, please come immediately.

³Asu yasumi kuru ni oyobazu.—Holiday to-morrow, you need not come.

⁴Kesa tatsu BAN JŪ-ICHI-JI KITAKU.—Starting this morning, reach home eleven P. M. (Notice “eleven” written 十一 i.e. 11, instead of 十; similarly 五 below, instead of 五. This semi-European method of writing the numerals is obligatory in telegrams, and is also now much employed in book-keeping. It will probably end by superseding the old native method altogether.)

⁵Asu GO SAN-JI Hama CHAKU.—Arriving Yokohama to-morrow three afternoon.

⁶Asu kaeru.—Returning to-morrow.

⁷Kyō BYŌKI yukarenu.—Ill cannot go to-day.

⁸KYŪBYŌ sugu kaere.—Urgent business return instantly.

- ⁸KISHA *tomaru kaerenu*.—Railway interrupted cannot return.
¹⁰Asu asa *yuku mate*.—Going to-morrow morning wait.
¹¹KIKYŌ EN-IN ISAI *ato yori*.—Return to Tōkyō delayed details follow.
¹²GO-JŪ-EN DENSHIN-*kawase yokose*.—Send fifty dollars telegraph order.
¹³SHŪCHI. —Consent.
¹⁴Kotowaru ISAI *ato*.—Decline details follow.
¹⁵KAIKWAI *wo SHUKU su*.—My congratulations to the meeting.
¹⁶YŪBIN *aru nara SENDAI ye okure*.—Send any letters to Sendai.
¹⁷Tegami *okuri tome-yo*.—Keep my letters.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—薩 SATSU, has no meaning, but only a phonetic use, especially in the word (1117-8) 菩薩 “a Bodhisatva” or Buddhist saint. 菩 was originally the *bo* or *pepul*, the sacred tree of the Buddhists. Japan is still Buddhist enough to make the word BOSATSU a necessary one for the student to memorise.—1119. 濃 NŌ or *koi*, “thick” (as liquids), “dark” (as colours). Learn in this context its *tsukuri* (1120) 農 “agriculture,” which has the same sound NŌ.—1121. 武 BU or *take*, “military” (from “stopping” and “spear,” *i.e.* “stopping fighting,”—the military evolution most congenial to the Chinese mind!), as in 武士 BUSHI, “a warrior.”—1122. 駿 SHUN or *hayai*, “swift.”—1123. 河 KA or *kawa*, “a river,”—properly a big one, small rivers being (47) 川; but the Japanese rarely attempt any such distinction.—1124. 鴨 Ō or *kamo*, “a wild-duck.”—1125. 蘭 RAN, “an orchid,” also used phonetically for RAN (*Oranda*), “Holland,” “Dutch.”—1126. 蟬 SEN or *semi*, “a cicada.”—1127. 乎 KO, here the postposition *wo*, but more often used for the interrogative *ka?* or *ya?*—Observe (296) 社 SHA read *koso* on p. 202.—1128. 旱 KAN or *hidari*, “drought.”—1129. 爾 NI or *nanji*, “thou;” also *shikari*, “just so.”—The character 敝 HEI in the text is less used than its homonym and synonym (1130) 弊 HEI or *yabureru*, “to be torn,” “vile,” hence “my,” “our,” as in 弊社 “our firm.”—1131. 波 HA or *nami*, “waves.”—1132. 禮 REI, “propriety,” “ceremony.”—1133. 騰 TŌ or *noboru*, “to ascend.”—1134. 佐 SA or *tasukeru*, “to assist.”—1135. 藝 GEI, “an art,” “accomplishment.”—1136. 伎 KI or GI, “skill,” “ability,” used in the common word 舞伎 KABUKI, “a theatrical performance,” lit. “skill in singing and dancing.”—1137. 舞 BU or *mau*, “to dance,” is our No. 1137.—1138. 賀 GA, “congratulation,” often used phonetically.—1139. 奈 used phonetically for the sound *na*; less often read *ikan?* “how?”—1140. 惠 KEI or E (for WE) or *megumi*, “kindness.”—1141. 呂 RO, originally a picture of the spinal vertebrae, but mostly used phonetically, as in 風呂 FURO, “bath” (FU is short here, though long in 風 FŪ, “wind,” used alone).—1142. 盤 HAN or BAN, “a platter” or “plate,” as in 石盤 SEKIBAN, “a slate.”—1143. 尔 NI, used in Japan only as a contraction of (No. 1129) 爾.—1144. 丹 TAN, “the colour of vermilion,” read *ni* in old Japanese, whence its phonetic force. The dot denotes a fragment of the

vermillion cinnabar inside 井 the "well" or "pit," whence it is dug out.—1145. 遍 HEN or *amaneku*, "everywhere;" also written 徧.—1146. 奴 DO (NU) or *yakko*, "slave." Learn it together with (990) 怒 "anger" (the "heart" a "slave" to its passion).—1147. 流 RYŪ or *nagareru*, "to flow."—1148. 連 REN or *tsuranaru*, "to be in a row" (like a line of "carriages" in "motion"). Remember at the same time (1149) 蓮 REN or *hasu*, "lotus."—1150. 曾 *katsute*, "formerly," "ever," "never;" used for the syllable so in several proper names.—1151. 楚 so, "thorny," also the name of an ancient Chinese kingdom.—1152. 徒 (from "step" and "walk"), TO or *kachi*, "afoot;" hence TO means also "follower," "disciple," as in 生徒 SEITO; it is also read *itazura ni*, "vainly."—1153. 津 SHIN or *tsu*, "a port" or "mart."—1154. 祢 (properly 禰 but often thus abbreviated), used phonetically for the sound *ne* in 禰宜 *negi*, a Shintō priest.—1155. 那 NA or *nanzo*? "what?"—1156. 羅 RA, properly "a bird-net," but chiefly used as a phonetic sign. This character is easily remembered by its three component parts, "net," "silk," and "bird."—Do not trouble about 牟.—1157. 于 *ni*, "in;" *koko ni oite*, "hereupon,"—a synonym of (65) 於. Do not confound it with (745) 干 KAN, whose last stroke is not jerked upward.—1158. 滿 MAN or *michiru*, "to be full."—1159. 个 KO, a synonym of 個 (270), originally depicting the last three leaves on a twig of bamboo, but now used only phonetically for the sound *ko* or *ka*. The *Katakana* letter ヶ *ke* comes from it.—1160. 希 KI or *koi-negau*, "to hope;" sometimes read *mare*, "seldom;" but this is more often written (1161) 稀.—1162. 富 FU or *tomi*, "riches."—1163. 江 KŌ or *e*, in China "a river," *e. g.* 楊子江 the Yang-tsze-kiang (YŌ-SU-KŌ); but in Japan "an inlet."—1164. 揚 YŌ or *ageru*, "to raise."—1165. 阿 A, used as a phonetic sign.—1166. 喜 KI or *yorokobu*, "to rejoice."—1167. 慧 KEI or *e*, "ingenious,"—the E of 智慧 CHIE, "wisdom." Do not confound it with (No. 1140) 惠 "kindness."—1168. 飛 HI or *tobu*, "to fly." One may still trace in it something of the original form, which depicted a bird flying.—1169. 茂 MO or *shigeru*, "luxuriant," as foliage.—Do not trouble about 无.—1170. 戀 REN or *koi*, "love." For approximation both in shape and sound, compare this character with (No. 373) 變 HEN, "change;" 1171 蠻 BAN, "barbarian;" 1172 彎 WAN, "drawing" or "bending" a bow; and 1173 灣 WAN, "a bay" (whose shape recalls a bent bow). Characters 1170-3 are often abbreviated to 恋 蛮 弯 湾 respectively.—1174. 藍 RAN or *ai*, "indigo." Herewith compare (1175) 覽 RAN, "to look," as in 御覽 GORAN, "your looking;" also 1176 艦 KAN, "a war-vessel," as in 軍艦 GUNKAN.—1177. 稱 SHŌ or *tonaeru*, "to call," "to designate."—1178. 衰 SUI or *otoroeru*, "to decline," "to 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. 653 and 654 offer parallel instances.—1179. 縫 HŌ or *nuu*, "to sew."—1180. 乾 KAN or *kawaku*, "to dry;" read KEN in the compound 乾坤 (1181), KEN-KON, "heaven and earth."—1182. 熱 NETSU, "fever;" or *atsui*, "hot." *Atataikai*, "warm," is (1183)

暖 DAN.—1184. 藤 TŌ or *fuji*, “the wistaria.”—1185. 寶 HŌ or *takara*, “a treasure.”
 Notice how 玉 “a gem,” 缶 “a vase,” and 貝 “a [precious] shell,” enter into its con-
 struction, and how they are placed under 宀 “a shelter,” as a “treasure” should be.—1186.
 邦 HŌ or *kuni*, “a country,” synonymous with 國 (No. 282).—1187. 逢 HŌ or *au*, “to
 meet.” Learn it with (1179) 縫 HŌ or *nuu*, “to sew,” as “sewing” makes the different bits
 of cloth “meet” by means of “thread.”—1188. 朋 HŌ, “a friend,” as in 朋友 HŌYŪ,
 “a friend.” 朋 does not really come from two moons, as might be thought; it comes from
 two phenixes, that bird being the symbol of friendship. “Phenix,” Jap. HŌ-Ō, is written
 (1189-90) 鳳凰 the former being properly the male, the latter the female bird. A good
memoria technica for 鳳 is to dissect it into 凡 “all,” 鳥 “bird,” because the phenix
 is the chief of all birds; but in reality the character is pictorial, the original shape having
 been 𩇑 which depicted a bird with a mass of splendid tail-feathers. 凰 may be remem-
 bered as the “emperor” 皇 (or rather “empress”) of birds.—1191. 乏 BŌ or *toboshi*,
 “poor.”—1192. 紅 KŌ or *kurenai*, “red;” also *beni*, “rouge.”—1193. 弘 KŌ or *hiromeru*,
 “to spread abroad,” as in the name of the great apostle of Jap. Buddhism, KŌBŌ DAISHI,
 弘法大師 lit. “the great teacher who spread the law.”—1194. 黃 KŌ, Ō, or
ki-iro, “yellow.”—1195. 徵 CHŌ or *mesu*, “to summon,” as in 徵兵 CHŌHEI, “levying
 troops,” “conscription.”—1196. 兆 CHŌ or *kizashi*, “an omen.” The original form 𠄎
 represents the lines on a tortoise-shell when scorched, as in the ceremonies of ancient Chinese
 divination.—1197. 牒 CHŌ or *fuda*, “a tablet,” “a record.” Compare for form and rhyme
 (No. 645) 葉 YŌ or *ha*, “a leaf.”—1198. 疊 TATAMI, “a mat.” Its Chinese sound JŌ is used
 to compute the size of rooms.—1199. 櫻 Ō or *sakura*, “the cherry-tree,”—whose blossoms
 are “treasures,” but as delicate as a “woman.”—1200. 婆 BA or *baba*, “an old woman.”—
 1201. 嫁 KA or *yome*, “a bride” (appropriately composed of “woman” and “house”).—1202.
 婿 SEI or *muko*, “a son-in-law,” “a bridegroom.”—1203. 蔽 HEI or *kakusu*, “to hide;”
conf. No. 1130.—1204. 娘 JŌ or *musume*, “a girl,” specifically “daughter;” *conf.* (No. 897) 郎
 “a man.” Similar in sound and meaning is 嬢 which, however, has an honorific tinge,
 denoting rather a “young lady,” and which cannot therefore be applied to one’s own daughter.
 —1205. 緣 EN, “connection,” “affinity.” Do not confound it with (1206) 綠 RYOKU or *midori*,
 “green.” The lower part of the former’s *tsukuri* appropriately suggests the idea of “house,”
 or “family,” while the corresponding part of the latter suggests the colour of “water.”—1207.
 結 KETSU or *musubu*, “to tie;” also *yu*, “to bind” (as the hair).—1208. 納 NŌ or *osameru*,
 “to pay in” (as taxes).—1209. 貰 MORAU, “to receive” (as if receiving a “world” of “wealth”).
 —1210-11. 媒 BAI and 妁 SHAKU both mean *nakōdo*, “a go-between for marriages.”—1212-13.
 迷 MEI or *mayou*, and 惑 WAKU or *madou*, both denote “perplexity.” 惑 is appropri-
 ately formed of “heart” and “perhaps” (indicating doubt); 迷 is founded on the Phonetic
 米.—1214. 旦 TAN or *ashita*, “morning” (the “sun” above the “line” of the horizon):
 一旦 *it-tan*, “once.”—1215. 約束 (494) YAKUSOKU, “an agreement,” both characters


meaning "to bind."—1216. 廉 REN or *kado*, "a corner," hence "an item," hence "cheap."
—1217. 破 HA or *yaburu*, "to break."—1218. 詐 SA or *itsuwari*, "a lie," "fraud."

(Characters suggested by the poems given in *Hiragana* on pp. 222-4). 1219. 句 KU, "a line of poetry" "a phrase."—1220. 鶯 ō or *uguisu*, "the nightingale."—1221. 淚 RUI or *namida*, "tears."—1222. 誰 tare? "who?"—1223. 咲 SHŌ or *saku*, "to blossom."—1224. 遇 GŪ or *au*, "to meet with." 不遇 FUGŪ means "unlucky." Observe how many characters there are for *au*, "to meet," 合, 會, 逢, 遇.

Yet another is (1225) 遭 sō. The compound 遭遇 sōgū often occurs.—1226. 任, NINZURU "to appoint;" also *makaseru*, "to commit to the will of."—1227. 悲 HI or *kanashimu*, "to grieve," especially "to grieve for," "to commiserate" (the "heart" dwelling on "negations" i. e. on things bad and distressful).—1228. 袖 SHŪ or *sode*, "a sleeve."—1229. 唇 SHIN or *kuchibiru*, "lips."—1230.

池 CHI or *ike*, "a pond."—1231. 蛙 A or *kawazu*, "a frog."

(Characters from p. 225 onwards.) 1232. (砂)糖 SATŌ, "sugar." Remember at the same time its Phonetic (1233) 唐 the TŌ or "T'ang" dynasty of China, also read *Morokoshi* and *Kara* to denote China itself. This is the TŌ of 唐人 TŌJIN, a contemptuous word for "foreigner."—1234. 俱 GU or *tomo ni*, "together."—1235. 株 CHU or *kabu*, "a tree stump," hence "stocks" or "shares."—1236. 式 SHIKI, "a rule," "a ceremony."—1237. 塗 TO or *nuru*, "to smear."—1238. 港 KŌ or *minato*, "a harbour."—1239. 瀑 BAKU or *taki*, "a large waterfall" or "cataract."—(1240) 瀧 RŌ is a common synonym. Notice how the Phonetic 龍 RYŌ, "dragon," connotes the meaning, as dragons are always associated with water in Far-Eastern folklore.—1241. 峽 KYŌ, "a strait;" compare (1242) 狹 KYŌ or *semai*, "narrow."—1243. 沙 SA or *suna*, "sand," interchanged with (No. 615) 砂.

The Radical of this latter shows the material of which the sand consists, the Radical of the former shows the water in which sandbanks are often found. 沙 is read SHA in 沙門 SHAMON, "a Buddhist priest" (a corruption of Sanskrit "sramana.")—1244. 盟 MEI or *chikau*, "to swear."—1245. 肩 KEN or *kata*, "the shoulder" (which resembles "a door" hung over the "flesh," 月 being here, as usually, NIKU-zuki, "flesh," not tsuki, "moon").—1246. 軸 JIKU, an "axle" (that which a "carriage" "relies on"), "pivot," "handle."—1247. 窗 OR 窓 sō or *mado*, "a window." The ancient form  or , afterwards altered to 囪, was a representation of a sky-light, to which the Radical for "hole" has been added in order to determine the sense more exactly. Primitive windows closely recalling this ancient picture may still be seen in Japanese huts.—1248. 貼 CHŌ or *haru*, "pasting" or "sticking" ("a stamp," etc.).—1249. 扱 KYŪ or *atsukau*, "to manage."—1250. 際 SAI or *kiwa*, "a limit" (of time or place), "when."—1251. 認 NIN or *mi-tomeru*, "to recognise;" also often *shitatameru*, "to write."—1252. 注 CHŪ or *sosogu*, "to pour;" hence 注意 CHŪ-I, "to pay attention."

—1253. 終 SHŪ or *owaru*, "to end." Remember it by the end of "thread," and "winter" which is the end of the year.

1165 阿	1155 那	1146 奴	1137 舞	1127 乎	1117 菩
1166 喜	1156 羅	1147 流	1138 賀	1128 旱	1118 薩
1167 慧	1157 于	1148 連	1139 奈	1129 爾	1119 濃
1168 飛	1158 滿	1149 蓮	1140 惠	1130 弊	1120 農
1169 茂	1159 个	1150 曾	1141 呂	1131 波	1121 武
	1160 希	1151 楚	1142 盤	1132 禮	1122 駿
	1161 稀	1152 徒	1143 尔	1133 騰	1123 河
	1162 富	1153 津	1144 丹	1134 佐	1124 鴨
	1163 江	1154 禰	1145 遍	1135 藝	1125 蘭
	1164 揚	(1154) 祢	(1145) 徧	1136 伎	1126 蟬

1219	1209	1200	1190	1180	1170
句	貫	婆	凰	乾	戀
1220	1210	1201	1191	1181	1171
鶯	媒	嫁	乏	坤	蠻
1221	1211	1202	1192	1182	1172
淚	灼	婿	紅	熱	彎
1222	1212	1203	1193	1183	1173
誰	迷	蔽	弘	暖	灣
1223	1213	1204	1194	1184	1174
咲	惑	娘	黃	藤	藍
1224	1214	(1204)	1195	1185	1175
遇	旦	孃	徵	寶	覽
1225	1215	1205	1196	1186	1176
遭	約	緣	兆	邦	艦
1226	1216	1206	1197	1187	1177
任	廉	綠	牒	逢	稱
1227	1217	1207	1198	1188	1178
悲	破	結	疊	朋	衰
1228	1218	1208	1199	1189	1179
袖	詐	納	櫻	鳳	縫

		1251	1242	1232	1229
		認	狹	糖	唇
		1252	1243	1233	1230
		注	沙	唐	池
		1253	1244	1234	1231
		終	盟	俱	蛙
			1245	1235	
			肩	株	
			1246	1236	
			軸	式	
			1247	1237	
			窗	塗	
			(1247)	1238	
			窓	港	
			1248	1239	
			貼	瀑	
			1249	1240	
			扱	瀧	
			1250	1241	
			際	峽	