EIGHTH SECTION.

PROPER NAMES.

地名及び人名の事

EIGHTH SECTION.

PROPER NAMES.

Though numbers of proper names have occurred incidentally in the previous Sections, notably on pp. 46 and 107–9, both interest and usefulness may be served by gathering together in one place the chief facts relating to that class of word. Several Chinese characters needing to be memorised will also naturally come to the fore in this connection.

PLACE-NAMES.

Class I includes such names as

長崎 *Nagasaki* "long cape"	廣島 *Hiroshima* "broad island"	宮島 *Miyajima* "temple island"
湯本 *Yumoto* "hot water origin," *i.e.* "thermal spring"	落合 *Ochiai* "flowing and meeting," *i. e.* "a confluence of streams"	住吉 *Sumiyoshi* "pleasant to dwell in"
御嶽 *Ontake* "august peak"	早川 *Hayakawa* "swift river"	四日市 *Yokkaichi* "fair on the fourth day"
輕井澤 *Karuizawa* "light well swamp"	芝 *Shiba* "turf"	津 *Tsu* "port" or "mart"

etc., etc., whose meaning is transparently clear, and the characters appropriate to the meaning. Such names are legion. Not a few belonging to this class are Chinese:

四國 SHIKOKU "the four countries"	九州 KYŪSHŪ "the nine provinces"	仙臺 SENDAI "the genii's terrace"
臺灣 TAIWAN "terrace bay"	新宮 SHINGŪ "new temple"	西鄕 SAIGŌ "western village"
本鄕 HONGŌ "main village"	新田 SHINDEN "new rice-fields," *i. e.* "reclaimed land"	東海道 TŌKAIDŌ "eastern sea road"

琵琶湖 BIWA-KO "lute lake"

盤梯山 BANDAI-SAN "slate ladder mountain"

金花山 KINKWA-ZAN "golden flower mountain"

Occasionally the same name is pronounced Japanese or Chinese fashion according to circumstances:—the 大山 of the province of Sagami is *Ōyama*; the 大山 of Hōki is DAISEN (SEN is "GO-ON," the more usual SAN is "KAN-ON;" see Sect XI). 猿橋 "monkey bridge," the name of a noted place in the province of Kōshū, is pronounced indifferently *Saruhashi* or ENKYŌ.—We need scarcely remind the student who has got thus far how common such cases of double readings are in ordinary words (not place-names), *e. g.* 東北 TŌHOKU or *higashi-kita*; 往來 ŌRAI or *yuki-ki*, etc., etc., etc.

Some names are mixed Chinese and Japanese, as

築地 *Tsuki*JI "earth filled in" } *i.e.* "reclaimed land," the quarter of Tōkyō so-called having formed part of the bay as late as the middle of the seventeenth century.

福井 FUKU*i* "the well of prosperity"

御殿場 GOTEM*ba* "site of august palace"

玄海灘 GENKAI-*nada* "dark sea reach"

馬場 BA*ba* or BAM*ba* "horse place," *i. e.* "race-course"

中仙道 *Naka*SENDŌ (仙 for 山) "central mountain road"

天龍川 TENRYŪ-*gawa* "river of the heavenly dragon"

Some few include *Kana* signs, mostly ノ (*no*) or ケ (read not *ke* but *ga*, *conf.* p. 168, under character No. 985), as in

宮ノ下 *Miyanoshita* "below [of] the temple"

荻ノ濱 *Oginohama* "the shore of reeds"

鶴ケ岡 *Tsuru-ga-oka* "the crane's mound"

駒ケ嶽 *Koma-ga-take* "pony's peak"

關ケ原 *Seki-ga-hara* "moor of the barrier"

四ツ谷 *Yotsuya* "four valleys"

Note.— 谷 properly KOKU or *tani*, is read *ya* only in certain place-names. The ツ is often left unwritten in the last and similar instances.

Class II. Names (mostly unintelligible and therefore) written phonetically, as

8	7	6	5	4	3	2	1
琴	金	名	木	伊	甲	土	加
	比	古		香			
平	羅	屋	曾	保	斐	佐	賀

[1]*Kaga*, [2]*Tosa*, [3]*Kai* (properly *Ka-hi*), [4]*Ikao* (*I-ka-ho*), [5]*Kiso*, [6]*Nagoya*, [7]KOMPIRA (KON is the "GO-ON" pronunciation of 金 whose "KAN-ON" is KIN; the word is a transcription of the Sanscrit "Kumbhîra." [8]*Kotohira*, the new so-called native Japanese name of the same much-venerated shrine in Shikoku, with branches all over the country, is perhaps but a further corruption of the same original; in any case, the characters are merely phonetic.

The tendency to regard two characters as the normal number wherewith to write a name seems to have motived the adoption of some phonetic transcriptions where a single ideograph would have done the work, as in the case of [1]*Nara*, which may simply have been derived from *nara*, the "evergreen oak." An Imperial edict was actually issued in A. D. 713, enforcing the use of two characters in all names of provinces. It is in this way that the province of [2]*Shima*—so-called probably from its numerous islets or peninsulas—came to be written as in the margin. The province of [3]*Ki*—so named from its forests—left off being written 木 and was written as if KI-I. [4]*Ki-no-kuni-ya* is still a common name for inns and shops.

1	2	3	4
奈良	志摩	紀伊	紀伊の國屋

Class III. Mixed transcriptions, that is, part ideographic part Phonetic, such as [1]*Utsunomiya* and [2]*Sata-saki* (where the last character must be read according to sense, the others according to sound), [3]*Yokosuka* and [4]*Uraga* (where the reverse plan has to be followed).

1	2	3	4
宇都宮	佐多崎	横須賀	浦賀

Class IV. Irregular transcriptions of various sorts, mostly a mixture of ideographic and approximate phonetic, some containing mutilated words, or words now obsolete:—

明石 *Akashi*, 明 being read *aka*, as if from *aku* or *akeru*, and 石 *ishi* being deprived of its initial *i*.

鹿島 *Kashima*, as if *shika-shima*, the first syllable being dropped; but a "deer," now called *shika*, was called *ka* in ancient days, so that the irregularity is apparent only.

浪華 *Naniwa* (*Ōsaka*), as if *nami-hana*, "wave-blossom." But the real derivation is believed to be *nami-haya*, "wave swift," in allusion to the rapid current near the local river's mouth.

1	2	3
鳥取	熱海	柳井津

[1]*Tottori*, as if *tori* ("bird") *tori* ("taking").—[2]*Atami*, as if *atataka-umi*.—[3]*Yanaitsu*, as if *yanagi-i-tsu*.

笠置 *Kasagi*, as if *kasa-oki*,—"putting a straw hat."

博多 *Hakata*, as if HAKU-TA,—an irregular phonetic transcription.

朝熊 浅間

[1]*Asama*, (a mountain in Ise), as if *asa-kuma*, "morning bear." [2]*Asama*, the well-known volcano in Shinshū, is written as if meaning "shallow space."

神戸

Kōbe, from *kami*, "god," and *he*, an archaic word for "door."

愛宕

Atago, as if AI-TŌ; but the true derivation is from the Sanskrit.

竹生島

CHIKU*bu-shima*, "the island where bamboos grow," *fu* being an archaic reading of the verb 生 commonly read *umareru*, "to be born" (conf. *haeru* ハヘル "to grow").

出雲

Izumo, as if *izuru kumo*, which is interpreted as referring to an ancient ode preserved in the "KOJIKI," where "clouds issuing forth" are mentioned in connection with the deity Susa-no-o, the centre of whose cult is still at Kitsuki in the province of Izumo. But not improbably the name is of Aino origin, and the legend has grown out of it.

若狭

Wakasa, as if *waka-sema*. (Probably there is no contraction here in reality, as it would seem that *sa* was an archaic word for "narrow.")

春日

Kasuga. Perhaps the character 春 "spring" may here stand for *kasumi*, "the spring mists." *Ka* is an archaic word for "day," still preserved in *futsuka*, "two days;" *mikka*, "three days," etc.

國府津 神奈川

[1]Kō*zu*, as if KOKU-FU-*tsu*, "country storehouse mart."—[2]*Kanagawa*, as if *kami-na-gawa*, the *na* being phonetic merely, while the other two characters have their proper sense, though, to be sure, *kami* is docked of its second syllable.

All the above being well-known names, no Japanese with a tincture of education would ever mistake their reading. Less familiar ones are often misread, as "Yonehara" for [1]MAI*bara*, "Hiromae" for [2]*Hirosaki*. Sometimes one has to travel to a place before finding out how its name should be pronounced.

米原 弘前

A few—a very few—place-names admit of two entirely different readings, one according to the ON, or Chinese sound of the characters, the other according to the KUN, or Japanese translation. [1]GANJU-SAN or *Iwate-yama*, a celebrated volcano in the north, supplies an instance. Sometimes the alternative, though not in genuine common use, is adopted, so to say, for fun or for elegance or for the needs of metre, as when scholars call [2]*Arashi-yama* "RANZAN," or poets invent the reading "*Takano-yama*" where all the rest of the world says [3]KŌYA-SAN.

岩手山 嵐山 高野山

Names of provinces, most of which are very ancient, are apt to be highly irregular. Here are the most important of those not already incidentally mentioned, with occasional explanations to impress them on the memory:—

[1]*Hyūga* (as if *hi-mukai*, "opposite to the sun," in allusion to its geographical situation facing East).—[2]BUZEN (BU is the "GO-ON" of 豊 more often read with its "KAN-ON" sound HŌ, or with the "KUN" *toyo*).—[3]BUNGO (an epenthetic *n* inserted).—[4]*Sanuki* (as if SAN-KI).—[5]*Nagato* (門 read *to* as if 戶).—[6]SUWŌ (as if SHŪ-HŌ).—[7]*Aki* (as if AN-GEI).—[8]BIZEN (regular); but [9]BITCHŪ has an unexpected *t*, and [10]BINGO an epenthetic *n*.—[11]*Oki* (as if ON-KI).—[12]*Mimasaka* (as if BI-SAKU).—[13]*Inaba* (as if IM-BAN).—[14]*Harima* (as if HA-MA).—[15]*Yamato* is specially curious, as the sound is entirely neglected in the writing, which latter is obtained by the use of 和 to represent *Wa*, a name anciently applied by the Japanese to themselves, with 大 prefixed for vainglory's sake.—[16]*Izumi* should be 泉 merely; but two characters being needed (*conf.* what was said above apropos the provinces of *Ki* and *Shima*), the auspicious character 和 was borrowed from the name of Yamato, and prefixed so as to satisfy the eye, though it is not sounded to the ear.—[17]*Ōmi* comes from [*chika-tsu**-] *awa-umi*, "the nearer fresh-sea;" [18]*Tōtōmi* from *Tō-tsu-awa-umi*, "the distant fresh-sea," the reference being to Lake Biwa and to the Hamana Lagoon respectively; but 江 is not so appropriate as 海 or 湖 would have been.—[19]*Owari* (as if *o-hari*).—[20]*Izu*, written phonetically in "MAN-YŌ-*gana*."—[21]*Kōtsuke* stands for *kami-tsu-ke*, "the upper" 毛 *ke*, lit. "hair," probably referring to the cereals grown there.† [22]*Shimotsuke* is "the lower *ke*." [23]*Kazusa* and [24]*Shimōsa* stand respectively for *kami-tsu-fusa* and *shimo-tsu-fusa*, lit. "the upper and the lower tassel." These two provinces originally formed one under the name of *Fusa no kuni*, which is traced to the excellent quality of the hemp grown there.—[25]*Awa* (as if AM-BŌ).—[26]*Michinoku* (as if *michi-no*-OKU, "the furthest recesses of the land"); also read *Mutsu*, and now generally RIKUOKU, according to the regular Chinese sounds of the characters.

1	5	9	13	17
日向	長門	備中	因幡	近江

2	6	10	14	18
豐前	周防	備後	播摩	遠江

3	7	11	15	19
豐後	安藝	隱岐	大和	尾張

4	8	12	16	20
讃岐	備前	美作	和泉	伊豆

21	22	23	24	25	26
上野	下野	上總	下總	安房	陸奥

The character 州 SHŪ means "province," and almost all the provinces have alternative designations obtained by its help. One of the characters of the name—in most cases the first—is taken with its normal Chinese pronunciation, and SHŪ is suffixed, the total result being thus either a mere shadow of the original sound, or something totally alien to it. For instance,

Aki	安藝	becomes	GEISHŪ	藝州
Kai	甲斐	,,	KŌSHŪ	甲州

* *Tsu*, here and in other names, is an archaic particle equivalent to *no*, "of."

† The same characters 上野 are read *Ueno* in more than one other place-name.

Kii	紀伊	becomes	KISHŪ	紀州
Kōtsuke	上野	„	JŌSHŪ	上州
Nagato	長門	„	CHŌSHŪ	長州
Ōmi	近江	„	GŌSHŪ	江州
Owari	尾張	„	BISHŪ	尾州
Sagami	相模	„	SŌSHŪ	相州
Shimotsuke	下野	„	YASHŪ	野州
Shinano	信濃	„	SHINSHŪ	信州
Tōtōmi	遠江	„	ENSHŪ	遠川

Harima 播摩, whose alternative name 播州 should be HASHŪ, is called BANSHŪ, —probably a case of HYAKUSHŌ-*yomi*, arising from the fact that BAN is the reading of 番, a more familiar character (*conf.* p. 122). Usage has sanctioned the error. That 江州 should be read GŌSHŪ (rather than KŌSHŪ) is another irregularity; but in this department of Japanese reading and writing, lawlessness is almost the only law. Those provinces which go in trios, as BIZEN, BITCHŪ, BINGO, etc., do not commonly make use of their alternative names in SHŪ.

For the sake of brevity and elegance—for nothing is so elegant in the Chinese style as terseness—two names are often halved and then run into one. The process will be best understood from a few examples :—

京濱 KEI-HIN, *i.e.* "Tōkyō and Yokohama," the second—because in this case more important, character of each of the two names 東京 "Tōkyō" and 横濱 "Yokohama" being taken, and the other discarded. The characters chosen assume their Chinese sound, as HIN for *hama* and KEI for 京 (the "KAN-ON" reading KEI being here preferred to the corresponding "GO-ON," KYŌ).

The names of railway lines are constantly formed on this principle, as [1]BU-SŌ for the line from *Musashi* 武(藏) into *Shimōsa* (下)總; [2]BAN-TAN for that from *Harima* 播(摩) into *Tajima* 但(馬); [3]HAN-KAI for that from *Ōsaka* (大)坂 to *Sakai* 堺. Such names spring entirely from the Chinese characters. Without them they could not exist, with them they are plain enough.

[1] 武總
[2] 播但
[3] 坂堺

The following are representative examples of names of Shintō temples:—[1]TEMMAN-GŪ, *i. e.* "temple of Tenjin," the god of calligraphy.—[2]HACHIMAN-GŪ, "temple of the god of war" (八幡 is also read *Yawata*, —for *ya-hata*, "eight flags").—[3]*Hakone* GONGEN (權現 means an "avatar," or more lit. "temporary manifestation," the apostles of Ryōbu Shintō having taught that the aboriginal gods of Japan were avatars of various Buddhas; see Introduction to *Murray's Handbook for Japan*, as also for the other gods here mentioned).—[4]*Kanda* DAIMYŌJIN.—[5]*Toyokawa Inari*.—[6]SHŌKONSHA, lit. "spirit-beckoning temple" (those erected to the memory of loyal warriors are so called).

1 天滿宮
2 八幡宮
3 箱根權現
4 神田大明神
5 豐川稻荷
6 招魂社

The following are Buddhist temple names:—[1]HONGWAN-JI, *i.e.* "temple of the real vow," in allusion to the vow made by Amida that he would not accept Buddhahood, unless salvation were made attainable for all who should sincerely desire to be born into his kingdom, and should signify this their desire by invoking his name ten times."—[2]ZENKŌJI, *i.e.* "temple of the brilliancy of virtue."—[3]KWANZEONJI, *i.e.* "temple [of the merciful divinity Kwanzeon or Kwannon, who] considers the sounds of the world."—[4]SHOSHA-SAN, "mountain of writing."—[5]CHION-IN, "temple of gratitude."—Most Buddhist temples have three names,—one ending in 寺, another in 院, and a third in 山, which last recalls the fact of the frequent choice of mountains for temple sites. Comparatively few names of this class are read Japanese fashion; but an instance is supplied by [6]*Tsubosaka-dera*, which is so called from the name of the place where it stands.

1 本願寺
2 善光寺
3 觀世音寺
4 書寫山
5 知恩院
6 壺坂寺

The following are representative names of inns and shops:—

[1]*Yamato-ya* (such names derived from provinces are very common, the shopman thus indicating his native locality).—[2]*Shimizu-ya* (*shi*, an irregular reading of 清 SEI or *kiyoi*, is perhaps a contraction of *sumi*, from *sumu*, "to be clear.")—[3]*Tokiwa-ya*, "evergreen house." Some names of provinces are apt to be affected by special trades, as [4]*Ise-ya* by pawnbrokers, [5]ECHIZEN-*ya* by sock-makers.

1 大和屋
2 清水屋
3 常盤屋
4 伊勢屋
5 越前屋

The following are more difficult and for the most part more modern, the search after elegant Chinese expressions being the order of the day:—

[6]KINKI-RŌ, "lofty edifice of the golden tortoise;" [7]SHŌSEN-KAKU, "cabinet whither the genii are invited;" [8]TEICHŌ-KWAN, "mansion where one listens to the tide;" [9]SEIYŌ-KEN, "house of careful nourishment;" [10]*Fuji-mi*-TEI, "pavilion whence Fuji is visible."

6 金龜樓
7 招仙閣
8 聽潮館
9 精養軒
10 富士見亭

For the majority of foreign place-names recourse is had to the *Katakana*, as shown on p. 226. But some of the most familiar have been fitted with Chinese characters. There are two ways of doing this. One—not much availed of—is to translate the name, as in the accompanying instances of [1]GASSHŪ-KOKU, "the United States;" [2]TAIHEI-YŌ, "the Pacific Ocean;" [3]CHICHŪ-KAI," the Mediterranean;" [4]KIBŌ-HŌ, "the Cape of Good Hope."

1 合衆國 2 太平洋 3 地中海 4 喜望峯

The more usual plan is to write phonetically, with a greater or less adherence to the original:—[5]YŌROPPA or ŌSHŪ, "Europe;" [6]AJIYA, "Asia;" [7]AFURIKA, "Africa; "[8]America;" "[9]Canada;" [10]INDO, "India;" [11]DOITSU, "Germany" ("*Deutschland*"); [12]EJIPUTO, "Egypt" (the characters 埃及 AI-KYŪ make but a feeble approach to the sound); [13]PARI, "Paris;" [14]RŌMA, "Rome," (that 羅 should serve for RŌ, not RA, is owing to modern Chinese influence); [15]SEIRON, "Ceylon" (the characters 錫蘭 read SHAKU-RAN); "[16]London" (the characters 龍動 chosen in China, where they sound "lung-t'ung," should properly be RYŪ-DŌ in Japanese*); "[17]Berlin" (the characters 伯林 chosen in China, should be HAKU-RIN in Japanese; "[18]New York" (the characters 紐育 make CHŪ-IKU).

5 歐羅巴(歐洲) 6 亞細亞 7 亞非利加 8 亞米利加 9 加奈太(加奈陀) 10 印度 11 獨逸 12 埃及 13 巴里 14 羅馬 15 錫蘭 16 龍動 17 伯林 18 紐育

Contractions and other irregularities occur. Thus "San Francisco" is written [19]SŌKŌ as below, 扶桑 ("Fusang" in Chinese, FUSŌ in Japanese) being a Far-Eastern land of Chinese mythology, while the character 港 means "harbour." "Australia" is called [20]GŌSHŪ,—why does not appear, unless it be from the vague similarity of sound between "Au" and GŌ. [21]浦港 for "Vladivostock" is a contraction of the longer phonetic form given in brackets (which would properly read *ura-shio*-SHI-TOKU).

19 桑港 20 濠洲 21 浦港(浦鹽斯德)

The following are a few modern Chinese place-names constantly met with, and usually pronounced *à la chinoise:* "[22]Peking," "[23]Tien-tsin," "[24]Shanghai," "[25]Hongkong," "[26]Foo-chow," "[27]Hankow," "[28]Canton," "[29]Nanking." But most Chinese names, whether of places or persons, including all such as are ancient and historical, take the usual Japanese pronunciation of the characters.

22 北京 23 天津 24 上海 25 香港 26 福州 27 漢口 28 廣東 29 南京

Though the few explanations given in this Section are intended as practical helps merely, some of them may serve to adumbrate the importance of the study of place-names to Japanese philology and history. Our own monograph on *The Language, Mythology,*

* "London" is also written 倫敦 (BIN-TON), Nos. 1916 and 1371.

and Geographical Nomenclature of Japan Viewed in the Light of Aino Studies attempted, now many years ago, to lift one corner of the veil of this difficult subject; and it is our belief that some younger student might do valuable service in the same field. North-eastern Japan, as far as a line drawn across country from Fuji to the province of *Noto*, is indisputably littered with Aino names. But what of the South? What of Shikoku, for instance, all four of whose provinces—or three in any case—have names undecipherable in Japanese? Again in Kyūshū, what of such names as *Aso* 阿蘇 and *Sobo* 祖母 and *Satsuma* 薩摩 and a hundred more, all reaching back unchanged beyond the ken of history? What of the coast of the Sea of Japan, with its *Wakasa's*, its *Tajima's*, its *Inaba's*, its *Izumo's*—to mention but a few of the most important names, all incomprehensible? A thorough sifting by some competent hand would surely throw light on the migration and early seats of the Japanese race or races, besides informing us of sundry other facts as interesting as unexpected. But the would-be investigator must arm himself with an intimate knowledge of archaic Japanese, to be gained from such books as the "MAN-YŌ-SHŪ" 萬葉集 and the "KOJIKI" 古事記, and also with a spirit of extreme critical caution. An instance will exemplify the necessity for the latter. Take NIKKŌ, a familiar name. Nothing can be founded on the characters 日光 NIKKŌ, lit. "sun's splendour," as they are but an arbitrary substitute for the earlier 二荒 NI-KŌ, lit. "two rough," and were bestowed on the locality for the sake of greater elegance and good luck by Kōbō Daishi in the ninth century. Now NI-KŌ itself is but the Chinese reading of two characters (二荒 as just given), which were originally pronounced Japanese fashion *Futa-ara*, referring to two "rough spirits"—a class of Shintō deities belonging to the early mythology of that mountainous region.

This destructive criticism of the word NIKKŌ is certain. Not certain, but probable, is the denial of all etymological value to the orthography of such names as *Sakanashi* 坂無山梨 and *Yamanashi*, which are written as if signifying respectively "no hill" and "mountain pear-tree." Judging from intrinsic probability and from the aspect of the localities, we believe *nashi* in both instances to stand for *n'ashi* (i.e. *no ashi*, 之足), so that *Sakanashi* would signify "the foot of the ascent," and *Yamanashi* "the foot of the mountains."

NAMES OF PEOPLE.

There exist a few surnames of a single Chinese character, and a few of three characters. The commonest are [1]*Hara*, [2]*Hayashi*, [3]*Mori*, [4]*Hori*, [5]*Tsuji*, [6]*Seki*; [7]*Sakuma*, [8]*Sasaki*, [9]*Ōkubo*, and [10]*Hasegawa*. The student will notice that the first six—the single character names—are all transparently intelligible, whereas the others

[1] 原 [2] 林 [3] 森 [4] 堀 [5] 辻 [6] 關 [7] 佐久間 [8] 佐々木 [9] 大久保 [10] 長谷川

are, in whole or in part, phonetic transcripts of words whose meaning does not appear. There is a celebrated holy place in Yamato called *Hase* (anciently *Hatsuse*), written 長谷 whence the like-sounding surname is derived. Indeed, Japanese surnames may constantly be traced back to geographical names. The utter want of connection between the characters and their reading in this special instance may perhaps be accounted for by regarding the name itself as a traditional one whose origin and signification had long been forgotten, while the characters would have been applied at a later date to describe the appearance of the locality, which is in fact a long and narrow valley.

Leaving exceptions aside, Japanese surnames consist each of two Chinese characters in an overwhelming majority of cases. Many of the commonest have already been put before the student incidentally, especially on pp. 46 and 107–9. Others not yet mentioned, but extremely common, are (in the order of the *I-ro-ha*, beginning with い and ending with す):—

53 (守田)。	50 清水。	46 菊地。	42 小林。	39 增田。	35 前田。	31 大澤。	27 野口。	23 津田。	20 (田邨)。	17 吉田。	13 岡本。	9 橋本。	5 石原。	1 岩田。
54 關根。	51 廣瀨。	47 三浦。	43 天野。	39 (益田)。	36 丸山。	32 栗原。	28 太田。	24 永田。	21 武田。	18 吉野。	14 小澤。	10 西村。	6 飯田。	2 岩崎。
55 杉浦。	52 樋口。	48 柴田。	44 淺野。	40 福島。	37 松平。	33 山崎。	29 大塚。	25 村上。	21 (竹田)。	19 高橋。	15 川島。	11 星野。	7 原田。	3 市川。
56 鈴木。	53 森田。	49 島田。	45 佐野。	41 小泉。	38 松村。	34 安田。	30 大野。	26 上田。	22 土屋。	20 田村。	16 横山。	12 富田。	8 早川。	4 池田。

[1] *Iwata.* [2] *Iwasaki.* [3] *Ichikawa.* [4] *Ikeda.* [5] *Ishiwara.* [6] *Iida.* [7] *Harada.* [8] *Hayakawa.* [9] *Hashimoto.* [10] *Nishimura.* [11] *Hoshino.* [12] *Tomita.* [13] *Okamoto.* [14] *Ozawa.* [15] *Kawashima.* [16] *Yokoyama.* [17] *Yoshida.* [18] *Yoshino.* [19] *Takahashi.* [20] *Tamura.* [21] *Takeda.* [22] *Tsuchiya.* [23] *Tsuda.* [24] *Nagata.* [25] *Murakami.* [26] *Ueda.* [27] *Noguchi.* [28] *Ōta.* [29] *Otsuka.* [30] *Ōno.* [31] *Ōsawa.* [32] *Kuribara.* [33] *Yamazaki.* [34] *Yasuda.* [35] *Maeda.* [36] *Maruyama.* [37] *Matsudaira.* [38] *Matsumura.* [39] *Masuda.* [40] FUKU*shima.* [41] *Koizumi.* [42] *Kobayashi.*

[43]*Amano.* [44]*Asano.* [45]SA*no.* [46]KIKUCHI. [47]*Miura.* [48]*Shibata.* [49]*Shimada.* [50]*Shimizu.** [51]*Hirose.* [52]*Higuchi.* [53]*Morita.* [54]*Sekine.* [55]*Sugiura.* [56]*Suzuki.*

The names given in brackets are duplicates of those that immediately precede them. Thus 田村 and 田邨 are both read *Tamura*, and either alternative may be written at will. This liberty does not exist in the other cases. For instance, though 武田 and 竹田 are both pronounced *Takeda*, these two are considered different surnames, and are accordingly used by different families. A similar remark applies to the other pairs, 增田 and 益田 both read *Masuda*, 森田 and 守田 both read *Morita*. That considerable liberty is taken in the matter of the *Nigori* need scarcely be mentioned; 大澤 for instance, here read by us *Ōsawa*, may be heard as *Ōzawa* from the lips of many speakers.

Numbers of familiar surnames end in *i*, written with the character 井, as [1]*Imai*, [2]*Ishii*, [3]*Nagai*, [4]*Arai*, [5]*Sakai*, [6]*Sakurai*, [7]*Matsui*.—Here both 荒井 and 新井 are read *Arai*, but the names belong to different families. For the reading of 新 as *ara* in this context, compare the words *arata* and *atarashii*.— 松居 and 松井, both sounded *Matsui*, are separate surnames.

今井[1]。 石井[2]。 永井[3]。 荒井[4] (新井[4])。 酒井[5]。 櫻井[6]。 松井[7] (松居[7])。

Surnames read Chinese fashion, and ending in TŌ or DŌ, are as familiar in Japan as "Dickson," "Jackson," and "Robinson" are in England, though their origin is far less clear; for why should 藤 "wistaria" have become such a favourite ending?—[1]ITŌ (but some families write it 伊東), [2]KATŌ, [3]NAITŌ, [4]GOTŌ, [5]KONDŌ, [6]ENDŌ, [7]ANDŌ, [8]SATŌ, [9]SAITŌ. When 藤 occurs, not at the end, but at the beginning of a surname, it has its Japanese reading *fuji*, as in [1]*Fujiwara*, [2]*Fujita*, [3]*Fujii*. On second thoughts, may not the prevalence of the ending 藤 TŌ in modern surnames have taken its rise in the ascendency of the Fujiwara family during mediæval times? It is still customary for a pupil to be granted half his teacher's name (*yuzuri-na*), that is, one of the two characters composing it.

伊藤[1]。 後藤[4]。 安藤[7]。 加藤[2]。 近藤[5]。 佐藤[8]。 內藤[3]。 遠藤[6]。 齋藤[9]。

藤原[1] 藤田[2] 藤井[3]

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* For *Shimizu*, see p. 247.

The following common names will appear more difficult, especially the first two, and most of all the first, in which writing and pronunciation part company altogether:—[1]*Hattori*, [2]*Watanabe*, [3]*Kōno* (but some persons follow the characters and read *Kawano*), [4]*Kawai*, [5]*Tanabe*, [6]*Enomoto*.

服部[1] 渡邊[2] 河野[3] 河合[4] 田邊[5] 榎本[6]

A few aristocratic names end in *kōji*, written 小路 (*ko-michi*). [1]*Madenokōji* supplies a familiar, but frightfully irregular example, as one would read it BANRI-*no-komichi* unless specially instructed. But our English "Cholmondeley," "Marjoribanks," and "Beauchamp" keep it in countenance. [2]KONOE is another aristocratic name of difficult reading.

萬里小路[1] 近衛[2]

The following supply instances of surnames in which *no*, "of," has to be mentally supplied between the two characters:— [1]*Inoue*, [2]*Takenouchi*, [3]*Yamanouchi*, [4]*Kinoshita*.

井上[1] 竹内[2] 山内[3] 木下[4]

A few surnames are written in MANYŌ-*gana*, as [1]*Nose*, [2]*Kamo*, [3]*Sasa*, [4]*Haga*, [5]*Nire*, (the last two irregular, as the natural pronunciation of the characters would be HŌGA and JINREI respectively).

能勢[1] 加茂[2] 佐々[3] 芳賀[4] 仁禮[5]

A very few are read with the Chinese 音,—generally a sign that the families bearing them have descended from Chinamen in recent times, mostly interpreters at Nagasaki while Japan was still closed to the outer world. Examples are [1]BAN, [2]CHŌ.

伴[1]。 長[2]。

Some few admit of being read in two different ways. Such are [1]*Kokura* or *Ogura*, [2]*Koyama* or *Oyama*, [3]*Yoshikawa* or KIK*kawa*.

小倉[1] 小山[2] 吉川[3]

The personal, or as we should say "Christian," names of men consist—from a learner's point of view—of two classes, the comparatively easy and the extremely difficult.* Here are first some representative specimens of the easy class:—

1	2	3	4	5	6	7	8	9	10	11	12	13
太	次	三	五	德	源	周	金	常	謙	甲	三	素
				太	一		次	二	三	子	千	
郎。	郎。	郎。	郎。	郎。	郎。	一。	郎。	郎。	郎。	郎。	三。	六。

* A précis of the difficult subject of Japanese names will be found in *Things Japanese*. The student will clear his ideas considerably by perusing it in connection with the present Section.

26	25	24	23	22	21	20	19	18	17	16	15	14
惣右衛門。	總左衛門。	理平。	清兵衛。	豐造。	勘藏。	榮助。	吉助。	八十吉。	兼吉。	元八。	眞七。	彌六。

[1]Tarō. [2]Jirō. [3]Saburō. [4]Gorō. [5]Tokutarō. [6]Gen-ichirō. [7]Shūichi. [8]Kinjirō. [9]*Tsune*jirō. [10]Kenzaburō. [11]Kashirō. [12]*Michi*zō. [13]Soroku. [14]Yaroku. [15]Shinshichi. [16]Gempachi. [17]*Kane*kichi. [18]*Yaso*kichi. [19]Kichi*nosuke*. [20]Ei*suke*. [21]Kanzō. [22]*Toyo*zō. [23]Seibei. [24]Rihei. [25]Sōzaemon. [26]Sōemon.

Notice the use of 郎 "a man" (but some write 良), in names denoting the "eldest," "next," "third," etc., son. The high numbers, however, are not used with much exactness; and it will rarely happen, for instance, that a 十郎 Jūrō is really a tenth son, or a 元八 Gempachi an eighth:—some other consideration has prevailed. Saburō 三郎 of course stands for Sanrō. The numerous names in 助 *suke*, "helper;" 兵衛 hei, "military guard;" and 衛門 emon, "guarding the gate," preserve for us an echo of mediæval times, when all Japan was a camp, or rather many camps, being rent with civil strife. Observe the final zō written in three ways, 藏 造 and 三, in which last the sound zō is a corruption of san. Observe too that the character 右 in Sōemon, the last name given, is not read at all in such contexts, but stands there merely for the eye.

Here are a few specimens of the difficult class,—difficult not because the characters employed are rare, but because unusual readings are often given to them when thus borrowed to form personal names:—

1	4	7	10	13	16
顯家。	資範。	義則。	一正。	恭時。	國臣。
2	5	8	11	14	17
宗孝。	重信。	義胤。	道明。	克己。	正隆。
3	6	9	12	15	18
行親。	博文。	治房。	祐貞。	友幸。	定男。

[1]*Aki-ie*. [2]*Munetaka*. [3]*Yukichika*. [4]*Sukenori*. [5]*Shige-nobu*. [6]*Hirobumi*. [7]*Yoshinori*. [8]*Yoshitane*. [9]*Harufusa*. [10]*Kazumasa*. [11]*Michiaki*. [12]*Sukesada*. [13]*Yasutoki*. [14]*Katsumi*. [15]*Tomoyuki*. [16]*Kuniomi*. [17]*Masataka*. [18]*Sadao*. [19]*Hideo*. [20]*Nobuo*. [21]*Tōru*. [22]*Tamotsu*. [23]*Iwao*. [24]*Yasushi*. [25]*Kiyoshi*. [26]*Hisoka*. [27]*Tsuyoshi*. [28]*Mitsugi*.

We leave the student to ponder and sigh over this little collection, which is but a drop in the ocean. Let him take heart, however. Though he must know something *about* these personal names, he is advised not to exert himself overmuch to acquire them, for the simple reason that time and labour may be more profitably bestowed. They form an excrescence on the Japanese graphic system, and frequently puzzle even the natives themselves.

19 秀雄。 21 享。 23 巖。 25 清。 27 毅。

20 信夫。 22 保。 24 靖。 26 密。 28 貢。

A striking proof of this was afforded on the occasion of the opening of the Diet in 1889. Among the resolutions passed on the very first day was one to the effect that the special readings of members' names should not be attended to, but that all should, for the business purposes of the assembly, be sounded with the ordinary Chinese pronunciation of the characters composing them, for instance, 一正 not as *Kazumasa*, but as ISSEI; 毅 not *Tsuyoshi*, but KI, etc. A thing which the Japanese Diet itself thus stuck at, may well be deferred by the foreign student to some more convenient season.

1 清水 2 森林太郎 3 仙石貢 4 大山巖 5 福住九藏 6 石山騰太郎

A certain correspondence of meaning between the personal name and the surname is sometimes sought after. The following cases illustrate this:—[1]*Shimizu Wataru*, [2]*Mori* RINTARŌ, [3]SENGOKU *Mitsugi*, [4]*Oyama Iwao*, [5]FUKUZUMI KUZŌ, [6]*Ishiyama* TŌTARŌ.

Women's personal names offer little difficulty, being generally written in *Kana*, as here shown, thus [1]*Haru*, [2]*Michi*, [3]*Kane*, [4]KIKU, [5]*Sada*, [6]*Tsuyu*. 子 the character for *ko*, "child," is often suffixed for the sake of elegance, as [7]KIKU-*ko*. Some women now prefer to write their names in Chinese characters. This may be attributed to the spread of female education.

1 はる。 2 みち。 3 かね。 4 きく。 5 さだ。 6 つゆ。 7 きく子。

The following names, chiefly historical, are among those most likely to be met with in reading. Take them one by one, and make your teacher tell you something about each. This will at the same time help you on in the Colloquial, besides opening out fresh vistas of interest:—

1 神武天皇。 2 神功皇后。 3 竹内宿禰。 4 日本武尊。 5 聖徳太子。 6 菅原道眞。 7 慈覺大師。 8 紫式部。 9 源頼朝。 10 平清盛。 11 源義經。 12 武藏坊辨慶。 13 平敦盛。

14 楠正成(楠公)。
15 足利尊氏。
16 織田信長。
17 豐臣秀吉。
18 德川家康。
19 伊達正宗。
20 水戸黃門。
21 井伊掃部頭。
22 西鄕隆盛。
23 弘法大師。
24 小野小町。
25 曾我兄弟。
26 千利久。
27 一休和尙。
28 左甚五郎。
29 狩野元信。
30 岩佐又兵衛。
31 新井白石。
32 大石內藏之助。
33 本居宣長。
34 賴山陽。
35 曲亭馬琴。
36 葛飾北齋。

[1]The Emperor JIMMU. [2]The Empress JINGŌ. [3]*Takenouchi no Sukune* (The Methuselah of Japan). [4]*Yamato-take no Mikoto.** [5]Prince SHŌTOKU (the Constantine of Japanese Buddhism). [6]*Sugawara no Michizane.* [7]JIKAKU DAISHI (a great Buddhist abbot). [8]*Murasaki* SHIKIBU (Japan's greatest female writer). [9]*Minamoto no Yoritomo.* [10]*Taira no Kiyomori.* (The Taira and the Minamoto were the Yorks and Lancasters of mediæval Japan.) [11]*Minamoto no Yoshitsune.* [12]*Musashi*-BŌ BENKEI (Yoshitsune's henchman). [13]*Taira no Atsumori.* [14]*Kusunoki Masashige,* also called NANKŌ from the Chinese reading of the first character (a celebrated mediæval loyalist). [15]*Ashikaga Takauji.* [16]*Oda Nobunaga.* [17]*Toyotomi Hideyoshi.* [18]TOKU*gawa Ieyasu* (founder of the last dynasty of Shōguns). [19]*Date Masamune* (who sent an embassy to the Pope in A. D. 1614). [20]*Mito* KŌMON (a Japanese Mæcenas). [21]*Ii Kamon no Kami.* (The characters 掃部頭 signify literally "head of the sweeping department" of the Imperial Household, but had come in time to denote the "prime minister" of feudal days. The word *Kamon* is supposed to be a contraction of *kani-mori*, "crab guard," because in early days it would have formed part of the duty of the household officers to sweep away the crabs that would crawl up from the shore to where His Majesty was seated on the beach!) [22]SAIGŌ *Takamori* (who headed the Satsuma Rebellion in 1877). [23]KŌBŌ DAISHI. [24]*Ono no Komachi* (a famous poetess). [25]SOGA KYŌDAI (the actors in a famous vendetta).

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* The title of Mikoto is here fairly represented by the character (480) 尊; sometimes it is written (522) 命.

[26]SEN *no* RIKYŪ (the most famous of esthetes). [27]IKKYŪ OSHŌ (an abbot famed for his wit). [28]*Hidari* JINGORŌ (Japan's greatest sculptor). [29]*Kanō Motonobu* (a great painter,—one of a whole line of such; *nō* is irregular for *no*). [30]*Iwasa Mata*HEI. [31]*Arai* HAKUSEKI. [32]*Oishi Kuranosuke.* [33]*Motoori Norinaga* (the most brilliant scholar of the Shintō revival school). [34]RAI SAN-YŌ. [35]KYOKUTEI BAKIN (a celebrated novelist). [36]KATSU*shika* HOKUSAI.

16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
藥	天	釋	十	仁	觀	道	庚	地	不	大	惠	辨	阿	猿	天
師		迦	六			祖		藏	動		比	才	彌陀	田彦	照皇大
如		牟尼	羅										如		
來	神	佛	漢	王	音	神	申	尊	尊	黑	壽	天	來	尊	神

Such names of deities as [1]TEN SHŌKŌ DAIJIN (the sun-goddess), [2]*Saruta-hiko no Mikoto,* [3]AMIDA NYORAI, [4]BENZAITEN, [5]EBISU, [6]DAIKOKU, [7]FUDŌ-SON, [8]JIZŌ-SON, [9]KŌSHIN, [10]DŌSOJIN, [11]KWANNON, [12]NI-Ō, [13]JŪ-ROKU RAKAN, [14]SHAKA MUNI BUTSU, [15]TENJIN, [16]YAKUSHI NYORAI, are very often met with. Details concerning these mythological personages will be found in the Introduction to *Murray's Handbook for Japan.* Such names are, for the most part, fairly easy. The student will observe that the little list here given involves the acquisition of only four new characters.

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1254. 崎 KI or *saki,* "a cape." —1255. 嶽 *take,* "a mountain peak;" its 音 is GAKU. Better remember at the same time the Phonetic (1256) 獄 "a prison," whose 音 is GOKU, and which is formed of two "dogs" "speaking," because dogs act as guardians.—1257. 輕 KEI or *karui,* "light" (in weight); often abbreviated to 軽.—1258. 澤 TAKU or *sawa,* "a broad valley with a stream running through it" (谷 *tani* is deeper and steeper). The common word TAKUSAN, "a lot," is written 澤山 lit. "valleys and mountains."—1259. 芝 SHI or *shiba,* "turf."—1260. 州 also written 劦 SHŪ, "a province." Do not confound it with (1062) 洲 also read SHŪ, but meaning "a sandy islet," "a continent."—1261. 臺 DAI, less often TAI, "a terrace" (from 至 "extreme," 之 "to go," and 高 "high," the last two altered in combination, meaning thus "the extreme highest part of a building to which you can go up").—1262. 鄉 KYŌ, or GŌ, or *sato,* "a village;" notice the appropriate Radical 阝 *ōzato,* and the part to the left, 乡, which is the same reversed. This character is easily mistaken for (1263) 卿 KEI or KYŌ, "a minister of state," hence *nanji,* "thou."—1264-5. 琵琶 BIWA, the Chinese and Japanese "guitar;" *conf.* No. 606. Learn at same time (1266) 巴 *tomoe,* the name of

the figure ☯, which is a favourite in Japanese art; ☯ is called *mitsu-domoe*.—1267. 湖 KO or *mizu-umi*, "a lake,"—as good an example as 琵琶 of how characters are formed phonetically.—1268. 梯 TEI (less often DAI) or *hashigo*, "a ladder,"—another phonetic character easy to remember.—1269. 華 KWA or *hana*, "a flower," whose original form represents a plant covered with flowers. Its synonym and homonym 花 is more used of actual blossoms. This character 華 is employed metaphorically for "floweriness," "elegance," etc., as in 華族 KWAZOKU, "flowery families," i.e. "the nobility."—1270. 猿 EN or *saru*, "a monkey."—1271. 橋 KYŌ or *hashi*, "a bridge."—1272. 築 CHIKU or *kizuku*, "to construct."—1273. 玄 GEN, "dark," "black" (obtained partly from 入 "to insert," as the original form 㒸 represents two cocoons put into the dye-pot)—1274. 灘 *nada*, "a stretch of sea" ("water" with "difficult" waves).—1275. 荻 *ogi*, "a reed." Easily confounded with (1276) 萩 *hagi*, the "lespedeza bush." Remember the latter by its Phonetic 秋 *aki*, "autumn," as the difference between the two words *hagi* and *aki* consists only in the aspiration and the *Nigori*.—1277. 駒 KU or *koma*, "a pony."—1278. 斐 HI, "elegant;" but its chief use is phonetic in this word and name, *kai*.—1279. 紀 KI, "a chronicle." Ask your teacher about the 日本紀 or "Chronicles of Japan."—1280. 柳 RYŪ or *yanagi*, "a willow." Another common character for this common tree is (1281) 楊 YŌ, and the two are often thus combined 楊柳 YŌRYŪ.—1282. 笠 RITSU or *kasa*, "a [broad straw] hat,"—not "an umbrella," which latter is (1283) 傘 and seems simply a picture of that useful article, though it is more elaborately explained as "four men" under a "cover" upheld by a "handle."—1284. 熊 YŪ or *kuma*, "a bear." The upper part 能 (No. 299) is a very common character meaning "can;" the four strokes below look like claws; so remember "bear" as an animal who "can" use his "claws."—1285. 淺 SEN or *asai*, "shallow."—1286. 愛 AI, "love."—1287. 宕 TŌ, "a cave" or "covered way," but used chiefly in this common place-name 愛宕 *Atago*.—1288. 嵐 RAN or *arashi*, "a storm" (in which the "wind" sweeps down from the "mountains").—1289. 讃 SAN or *homeru*, "to praise," "to sing the praises of."—1290. 岐 KI or *chimata*, "a fork in a road" (fairly appropriately formed of "mountain" and "branch"). Remember the important town of 岐阜 GIFU (*conf.* No. 686).—1291. 周 SHŪ or *amaneku*, "everywhere;" also *meguru*, "to revolve." Interchanged with 週 SHŪ or *meguru*, "to revolve," hence [the revolution of] "a week."—1292. 防 BŌ or *fusegu*, "to ward off;" the original sense is "dyke," which the composition of the character (the "side" of a "mound") fairly conveys to the eye.—1293. 備 BI or *sonaeru*, "to provide."—1294. 幡 HAN or *hata*, "a pennant" or "streamer;" most used (with irreg. reading MAN) in the name 八幡 HACHIMAN or *Yawata* given on p. 247.—1295. 播 *maku*, "to sow."—1296. 總 SŌ or *fusa*, "a tassel." The fundamental idea being a "tying into one" or "uniting," it is used for *suberu*, "to govern," and *subete*, "all." Instead of 總 the Japanese often write 惣.—1297. 房 BŌ or *tsubone*, "a chamber" (fairly indicated by

"door" and "side," though, as in No. 1292, 方 is at the same time phonetic).—1298. 堺 KAI or *sakai*, "a boundary." Always thus written in the name of the town of *Sakai*; but in 世界 SEKAI, "world," and other contexts (607) 界, and in boundaries between countries generally (1299) 境 KYŌ or *sakai*. This last offers an excellent example of the ideographic system, being lit. "the end of the earth," as (1300) 竟 KYŌ or *owari* means "end."—1301. 稻 TŌ or *ine*, "rice (when growing)."—1302. 招 SHŌ or *maneku*, "to beckon," "to invite." (By comparison with No. 892, it will be seen that this ideograph consists of "summoning" with the "hand.")—1303. 願 GWAN, "a vow;" also *negau*, "to wish."—1304. 院 IN, "a hall," "college," "Buddhist temple."—1305. 樓 RŌ or *takadono*, "a lofty house," principally used in the names of houses of entertainment.—1306. 潮 CHŌ or *ushio*, "the tide."—1307. 養 YŌ or *yashinau*, "to nourish." (The character is composed of 羊 "sheep," and 食 "to eat":—one nourishes oneself by eating mutton).—1308. 歐 used phonetically for the sound Ō; properly speaking, it is interchangeable with (1309) 嘔吐 Ō-DO, "vomit" (notice the appropriate Radical "yawn" or "mouth").—1310. 亞 A, used phonetically; also in the sense of *tsugu*, "to come next," "to be second," as 亞 (1311) 聖 ASEI, "the sage next in order" [to Confucius], i. e. Mencius.—1312. 陀 used phonetically for DA, as in 阿彌陀 AMIDA.—1313. 逸 ITSU or *nogareru*, "to escape." This character cleverly represents a "hare going."—1314. 埃 AI or *hokori*, "fine dust." Learn at same time the synonymous character (1315) 塵 JIN or *chiri*, "thick dust," as the compound 塵埃 JIN-AI "dust," is very common. 塵 can be easily remembered by its composition,—"deer" and "earth," as deer kick up the earth and make a dust when herding.—1316. 錫 SHAKU or *suzu*, "tin."—1317. 紐 CHŪ or *himo*, "braid."—1318. 桑 SŌ or *kuwa*, "the mulberry tree." —1319. 濠 GŌ or *hori*, "a moat;" also written 壕.—1320. 梨 RI or *nashi*, "a pear-tree." —1321. 堀 KUTSU or *horu*, "to dig."—1322. 飯 HAN or *meshi* (archaic *ii*), "boiled rice."—1323. 星 SEI or *hoshi*, "a star."—1324. 塚 CHŌ or *tsuka*, "a mound," "barrow."—1325. 邨 same as (215) 村 SON or *mura*, "a village."—1326. 丸 GWAN or *marui*, "round," as in 丸藥 GWAN-YAKU, "a pill."—1327. 柴 SAI or *shiba*, "brushwood." Do not confound it with (1259) 芝 also read *shiba*, but signifying "turf;" the Radicals intimate the difference. —1328. 樋 TŌ or *hi* or *toi*, "a water-pipe" ("wood" for water to "pass through").—1329. 瀨 RAI or *se*, "a reach of a river."—1330. 杉 SAN or *sugi*, "a cryptomeria."—1331. 鈴 REI or *suzu*, "a bell," mostly small and jingling.—1332. 齋 SAI or *mono-imi*, "purification," as by fasting or penance. Do not confound it with its Radical 齊, our No. 415. The 示 below may serve as a hint that 齋 has something to do with religion; compare 神 "a god;" 社 "a Shintō temple," and several others.—1333. 邊 HEN or *hotori*, "side," "place."—1334. 榎 KA or *enoki*, the name of an evergreen tree,—a species of nettle-tree, the "Celtis sinensis." The following very ancient doggerel will imprint on the memory the way of writing the names of this and four other species of trees,—all common, excepting the *hisagi*:—

春椿
夏は榎に
秋楸
冬も柊
同じくい桐

Haru tsubaki,
Natsu wa enoki ni,
Aki hisagi,
Fuyu wa hiiragi,
Onajiku wa kiri.

This gives us (1335) 椿 CHIN or *tsubaki*, "the camellia;" (1336) 楸 SHŪ or *hisagi*, the "catalpa;" (1337) 柊 SHŪ or *hiiragi*, "the holly;" (1338) 桐 DŌ or *kiri*, "the Paulownia imperialis."—1339. 芳 HŌ or *kōbashii*, "fragrant."—1340. 伴 HAN or *tomonau*, "to accompany," read BAN only as a surname.—1341. 倉 SŌ or *kura*, "a storehouse." This and (958) 藏 ZŌ or *kura* closely resemble each other both in sound and meaning. 倉 is appropriately made up of 口 "an enclosure" and 食 "food,"—both contracted in composition.—1342. 源 GEN or *minamoto*, "a source" (the "origin" of "water"). The two most illustrious families of mediæval times were the 源平 GEM-PEI, or *Minamoto* and *Taira*.—1343. 謙 KEN or *heri-kudaru*, "to humble one's self."—1344. 榮 EI or *sakaeru*, "to be flourishing" or "splendid."—1345. 顯 KEN or *arawareru*, "to be manifest." Its pronunciation *aki* in proper names comes from an alternative reading *akiraka*, "clear."—1346. 資 SHI, "property;" also *tasukeru*, "to help," whence the reading *suke* in personal names.—1347. 範 HAN or *nori*, "a standard," "a norm," as in 師範學校 SHIHAN-GAKKŌ, "a normal school."—1348. 胤 IN or *tane*, lit. "seed," i. e. "progeny," "posterity."—1349. 祐 *tasukeru*, "to assist;" or YŪ, as in 天祐 TEN-YŪ, "divine assistance."—1350. 貞 TEI or *sada*, "chastity."—1351. 恭 KYŌ or *uya-uyashii*, "respectful."—1352. 克 KOKU or *katsu*, "to subdue." 克己 when read KOKKI, means "self-repression."—1353. 隆 RYŪ or *sakan*, "prosperous." It comes from 降 "to descend," and 生 "to be born," indicating the future prosperity of the child who has come down to be born on earth.—1354-5. 雌雄 SHI-YŪ or *mesu-osu*, "the female and male" of birds (隹 is one of the bird Radicals; the rest of each character is phonetic). The "female and male" of quadrupeds is (1356-7) 牝牡 HIM-BO or *mesu-osu*, with the Radical for "bull,"—the Phonetics imperfect;—but the distinction between these two sets of terms is not always observed.—1358. 亨 KŌ or *tōru*, "to pervade." Do not confound it with (1058) 享 KYŌ or *ukeru*, "to receive."—1359. 巖 GAN or *iwao*, "a rocky cliff." Its Phonetic (1360), 嚴 GEN or *kibishii*, means "severe."—1361. 靖 SEI or *yasui*, "tranquil," as in the temple name 靖國神社 *Yasu-kuni* JINJA, lit. the temple of the tranquillisation of the country," an alternative name of the SHŌKONSHA temple at Tōkyō (*conf.* p. 247).—1362. 密 MITSU or *hisoka*, "secret,"—formed of a "mountain" under a "cover," which would indeed be a retired and secret place, with 必 HITSU as the rhyming Phonetic.

A kindred character also pronounced MITSU is (1363) 蜜 "honey,"—the Radical appropriately changed to "insect."—1364. 毅 KI or *tsuyoi*, "resolute," or *takei*, "intrepid."—1365. 貢 KŌ or *mitsugi*, "tribute," "taxes in kind."—1366. 菅 KWAN or *suge*, "a rush," "sedge." Do not confound it with (1367) 管 KWAN or *kuda*, "a tube."—1368. 慈 JI or *itsukushimu*, "to treat compassionately," or "kindly."—1369. 紫 SHI or *murasaki*, "purple," "lilac."—1370. 慶 KEI or *yorokobu*, "to rejoice."—1371. 敦 TON or *atsui*, "warm [-hearted]."—1372. 楠 NAN or *kusunoki*, "the camphor laurel," better written (1373) 樟 SHŌ, when the tree itself, and not the surname, is intended. Remember 楠 as the "tree" which grows best in the most "southern" part of the Japanese empire, viz. in Formosa, and 樟 as that which is used, on account of its purifying, insect-destroying odour, to make boxes to hold papers such as "literary compositions."—1374. 織 SHOKU or *oru*, "to weave."—1375. 掃 SŌ or *harau*, "to sweep." Learn this character with No. 896. The common word 掃除 SŌJI "cleaning," lit. "sweeping and removing," should, properly speaking, be SŌJO, as (1376) 除 is JO or *nozoku*, "to remove."—1377. 尚 SHŌ or *tattobu*, "to venerate;" also *nao*, "still more." Notice the irregular reading 和尚 OSHŌ, "a Buddhist priest," where one would expect WASHŌ.—1378. 狩 SHU or *kari*, "the chase" (from "dog" and "to guard"). Observe the doubly irregular reading of the surname *Kanō*,—*kari* deprived of its second syllable, and *no* read *nō*.—1379. 宣 SEN or *noberu*, "to proclaim;" read *nori* in personal names.—1380. 葛 KATSU or *katsura*, "a creeping plant," specifically the *kuzu* or "pueraria," whence a palatable starch is obtained.—1381. 飾 SHOKU or *kazaru*, "to adorn." The so-called Radical 食 is here really the Phonetic serving to give the sound SHOKU, while the significant right-hand portion of the character was originally 人 a "person," wearing 巾 a "napkin,"—a primitive style of adornment.—1382. 彦 GEN or *hiko* (etymologically *hi* 日, *ko* 子, "son of the sun"), "an illustrious person," "a prince" or "Shintō deity," used in proper names, especially in Southern Japan.—1383. 庚 KŌ or *ka-no-e* (for *kane-no-e*, "metal elder brother") is the seventh of the 十干 or "ten celestial stems;" 申 SHIN or *saru*, "ape," the ninth of the 十二支 or "twelve signs of the zodiac," is the same character as our No. 255, but used in a totally different sense. 庚申 KŌSHIN is the 57th of the sexagenary cycle. (See *Things Japanese*, article "Time," for a succinct explanation of the whole system, and Bramsen's *Japanese Chronological Tables* for more details.) Compare also pp. 74–5 of this work, where 甲乙丙丁 are treated of.—1284. 釋 SHAKU or *toku*, "to loosen," "to liberate;" also used phonetically in Sanskrit names.—1385. 迦 KA, used phonetically in this and other names borrowed from the Sanskrit.

1301 稻	1292 防	1283 傘	1273 玄	1263 卿	1254 崎
1302 招	1293 備	1284 熊	1274 灘	1264 琵	1255 嶽
1303 願	1294 幡	1285 淺	1275 荻	1265 琶	1256 獄
1304 院	1295 播	1286 愛	1276 萩	1266 巴	1257 輕
1305 樓	1296 總	1287 宕	1277 駒	1267 湖	1258 澤
1306 潮	(1296) 惣	1288 嵐	1278 斐	1268 梯	1259 芝
1307 養	1297 房	1289 讃	1279 紀	1269 華	1260 州
1308 歐	1298 堺	1290 岐	1280 柳	1270 猿	(1260) 劦
1309 嘔	1299 境	1291 周	1281 楊	1271 橋	1261 臺
1310 亞	1300 竟	(1291) 週	1282 笠	1272 築	1262 鄉

1361 靖	1351 恭	1341 倉	1331 鈴	1321 堀	1311 聖
1362 密	1352 克	1342 源	1332 齋	1322 飯	1312 陀
1363 蜜	1353 隆	1343 謙	1333 邊	1323 星	1313 逸
1364 毅	1354 雌	1344 榮	1334 榎	1324 塚	1314 埃
1365 貢	1355 雄	1345 顯	1335 椿	1325 邨	1315 塵
1366 菅	1356 牝	1346 資	1336 楸	1326 丸	1316 錫
1367 管	1357 牡	1347 範	1337 柊	1327 柴	1317 紐
1368 慈	1358 亨	1348 胤	1338 桐	1328 樋	1318 桑
1369 紫	1359 巖	1349 祐	1339 芳	1329 瀬	1319 濠
1370 慶	1360 嚴	1350 貞	1340 伴	1330 杉	1320 梨

				1381 飾	1371 敦
				1382 彦	1372 楠
				1383 庚	1373 樟
				1384 釋	1374 織
				1385 迦	1375 掃
					1376 除
					1377 尚
					1378 狩
					1379 宣
					1380 葛