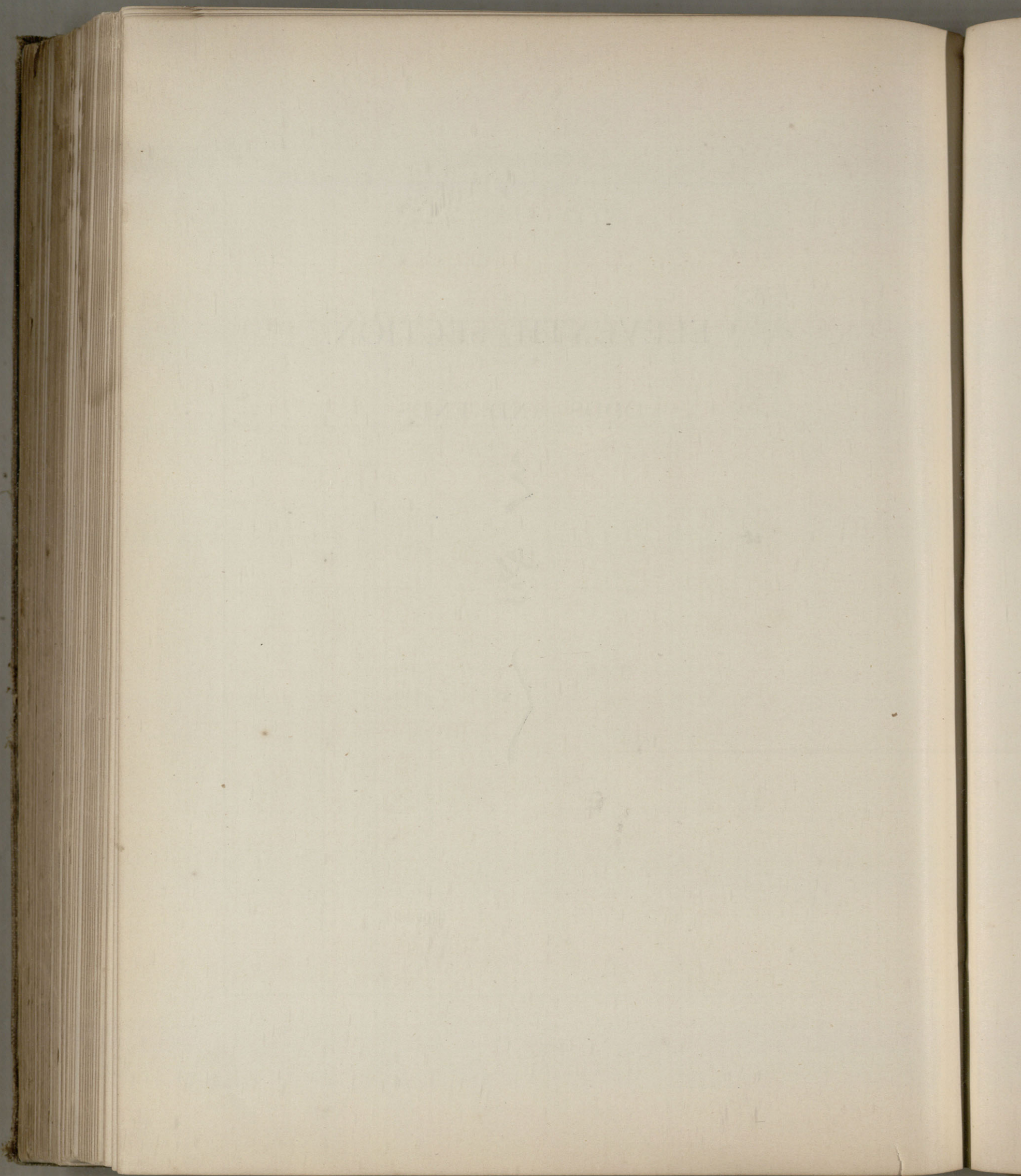


ELEVENTH SECTION.

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ODDS AND ENDS.

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# ELEVENTH SECTION.

## ODDS AND ENDS.

### ABBREVIATED AND OTHERWISE IRREGULAR CHARACTERS.

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

国	for	國	<i>kuni</i> , "country."
円	„	圓	[Y]EN, "dollar."
囲	„	圍	<i>kakoi</i> , "enclosure."
仝	„	同	<i>onaji</i> , "same."
当	„	當	TŌ, "this."
灵	„	靈	REI, "spirit."
𠄎	„	錢	SEN, "cent."
点	„	點	TEN, "dot."
属	„	屬	ZOKU, "belonging."
弁	„	辨	BEN, "discrimination."
号	„	號	GŌ, "number."
万	„	萬	MAN, "myriad."
区	„	區	KU, "district."
声	„	聲	<i>koe</i> , "voice."

来	for	來	<i>kuru</i> , "to come."
烟	„	煙	<i>kemuri</i> , "smoke."
与	„	與	<i>ataeru</i> , "to give."
双	„	雙	SŌ, "a pair."
实	„	實	JITSU, "true."
两	„	兩	RYŌ, "both."
个	„	個	KO or KA (auxil. numeral).
仏	„	佛	BUTSU, "Buddha."
台	„	臺	DAI, "terrace."
学	„	學	GAKU, "study."
边	„	邊	<i>hotori</i> , "side."
迁	„	遷	<i>utsuru</i> , "to remove."
竜	„	龍	RYŌ, "dragon."
龟	„	龜	<i>kame</i> , "tortoise."

厂 for 鴈 GAN, "wild goose."  
 医 „ 醫 I, "physician."  
 応 „ 應 ōzuru, "to correspond."  
 礼 „ 禮 REI, "ceremony."  
 丁 „ 町 CHŌ, "street."  
 条 „ 條 JŌ, "article."  
 宝 „ 寶 takara, "treasure."

関 for 關 seki, "barrier."  
 献 „ 獻 KEN, "to offer up."  
 本 „ 本 HON, "origin."  
 解 „ 解 toku, "to explain."  
 所 „ 所 tokoro, "place."  
 \* 处 „ 處 tokoro, "place."  
 様 „ 様 sama, "Mr."

Some characters possess more than one abbreviated form, as

体 or 軀 for 體 TAI, "body."  
 辞 „ 辭 „ 辭 kotoba, "words."

塩 or 鹽 for 鹽 shio, "salt."

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

兎 for 兒 ko, "child."  
 旧 „ 舊 furui, "old."  
 沢 „ 澤 sawa, "valley."  
 駅 „ 驛 EKI, "post-station."  
 尽 „ 盡 tsukusu, "to exhaust."  
 昼 „ 晝 hirū, "noon."  
 繼 „ 繼 tsugu, "to succeed to."  
 断 „ 斷 tatsu, "to sever."  
 齒 „ 齒 ha, "tooth."  
 乱 „ 亂 RAN, "confusion."

辞 for 辭 (as given above).  
 経 „ 經 heru, "to pass by."  
 軽 „ 輕 karui, "light."  
 蛮 „ 蠻 BAN, "barbarian."  
 恋 „ 戀 koi, "love."  
 湾 „ 灣 WAN, "bay."  
 森 „ 森 mori, "a wood."  
 奔 „ 奔 hishimeku, "to be in an uproar."  
 贊 „ 贊 tasukeru, "to second."  
 潜 „ 潜 hisomu, "to hide."

\* In reality this so-called abbreviation is the original, and 處 an expanded form obtained by superadding 虎 as a Phonetic. Conf. p. 139.

Sometimes the variation is of a very slight and trival nature, thus,

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

回 for 回 *kwai*, "a turn."  
 廻 „ 廻 *meguru*, "to revolve."  
 杉 „ 杉 *sugi*, "a cryptomeria."  
 保 „ 保 *tamotsu*, "to hold."  
 深 „ 深 *fukai*, "deep."  
 (Etc., when 木 is at the bottom.)  
 處 for 處 *tokoro*, "a place."

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

Some slight recurring differences are merely those that distinguish different styles of type from each other, for instance, SHIN-CHŌ\* and manuscript 言, 八, 曾, 卅, 今, 派, but MIN-CHŌ 言, 八, 曾, 卅, 今, 派. Certain of these differences actually affect the number of strokes, and will embarrass the student not a little in his search for characters in the dictionary: 卅 or 卅, 派 or 派 just given, are examples of this perverse peculiarity.

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

京 for 京 *kyō*, "metropolis."  
 笑 „ 笑 *warau*, "to laugh."  
 者 „ 者 *mono*, "person."  
 全 „ 全 *zen*, "complete," and similarly in all their compounds, as

都 for 都 *miyako*, "metropolis."  
 栓 „ 栓 *sen*, "a cork."  
 會 „ 會 *kwai*, "assembly."

In this last, it is not the upper, but the lower part which is supposed to be at fault, 日 "sun" replacing 日 *iwaku*, "quoth he."—Many writers finish off certain characters

\* See p. 115, foot-note.

with a dot which stricter usage disallows, as 土 for 土 *tsuchi*, "earth;" 丈 for 丈 *jō* or *take*, "length."

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

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

略 or 畧 RYAKU, "abbreviation."	胸 or 胷 <i>mune</i> , "breast."
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Some few others may be written at will with Radicals of cognate meaning. This is specially apt to occur in the case of the Radicals 冫 and 冫, 宀 and 宀, 广 and 厂, and 辶 and 辶, as

减 or 減 GEN, "diminution."	寫 or 寫 <i>utsusu</i> , "to copy."
冲 ,, 冲 <i>oki</i> , "the offing."	廐 ,, 廐 <i>umaya</i> , "a stable."
决 ,, 決 KESSURU, "to decide."	迴 ,, 廻 <i>meguru</i> , "to curve."
準 ,, 準 <i>nazoraeru</i> , "to liken."	

The Radicals 扌 (*te*-HEN) and 木 (*ki*-HEN) are occasionally confounded, owing to their merely formal resemblance; but this is decidedly corrupt.

To indicate all the irregularities connected with the use of the characters would be an endless task. One of the oddest is that to certain characters the dictionaries always ascribe readings which in practice are never employed. Thus, 茶 *CHA* (also *SA*), "tea," is given by them as *TA*; 摘 *TEKI*, "to pluck," is given as *TAKU*. The reason must be sought in a vain endeavour, on the part of lexicographers, to force Japanese pronunciation into exact conformity with Chinese theoretical standards.

Many characters have assumed a different signification in Japan from that belonging to them in China. Such are 湯 Jap. "hot water," but Chin. "soup;" \* 嵐 Jap. "storm,"

\* 湯 is, however, used for "hot water" in the local dialect of Foochow, and the compound 溫湯 signifies "warm water (baths)" in standard written Chinese.

but Chin. "mist on the hilltops;" 沼 Jap. "a marsh," but Chin. "a pond" or "tank;" 儘 Jap. "state," "manner" (*mama*), but Chin. "to do to the utmost extent" (for which the Japanese use 盡 only), etc., etc., and a large number of botanical names. When we come to compounds, the divergences grow much more numerous, in fact innumerable. Such cases as 神道 used to denote the native "SHINTŌ" religion; 大根 the DAIKON, or giant "radish;" 七寶 SHIPPŌ, "cloisonné enamel;" 芝居 *shibai*, "a theatre," etc., etc., start to the mind at once, and every page of Japanese will furnish its quota to swell the list. Here, as often, Japanese reminds us of English, which, while borrowing freely from a French or Latin original, has not scrupled to alter the sense of words as well as the sound.

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

所以	<i>yuen</i> "cause"	以爲	<i>omoeraku</i> "in my judgment"	一寸	鳥渡 <i>chotto</i> "a little"
流石	有繫 <i>sasuga</i> (see dictionary)	只管	<i>hitasura</i> "earnestly"	洒落	<i>share</i> "a joke"
日外	<i>itsu zo ya</i> "some time ago"	百合	<i>yuri</i> "a lily"	串戲	<i>jōdan</i> "a joke"
假令	縱令 <i>tatoi</i> "supposing that"	遮莫	<i>sa mo araba are, or sa are</i> "even if it be so"	海老	<i>ebi</i> "a prawn"
長閑	<i>nodoka</i> "mild"	等閑	<i>naozari</i> "neglect"	百足	<i>mukade</i> "a centipede"
旅籠	<i>hatago</i> "board and lodging"	買人	<i>kaite</i> "a purchaser"	賣人	<i>urite</i> "a seller"
角力	相撲 <i>sumō</i> "wrestling"	草臥	<i>kutabire</i> "fatigue"	田舍	<i>inaka</i> "country"
時雨	<i>shigure</i> "a drizzle"	時鳥	<i>hototogisu</i> "a cuckoo"	五月蠅	<i>urusai</i> "troublesome"
				果敢	<i>hakanaki</i> "transient"
				紅葉	<i>momiji</i> "autumn leaves"
				土產	<i>miyage</i> "a gift"
				團扇	<i>uchiwa</i> "a fan" (of the non-shutting kind)

“Lying on the grass” is certainly an excellent picture of “fatigue;” “a hundred meetings” well paints the successive layers of a “lily” bulb; 洒落 which would naturally be read SHARAKU, sufficiently recalls the sound of the word *share*. The student must be left to worry out for himself explanations, real or fictitious, of the other combinations. The alternative transcriptions of the word *chotto* should interest him, 一寸 adumbrating the sense, whereas 鳥渡 approaches the sound.

The occasional reading given to certain single characters is also very perplexing, because apparently arbitrary. For instance, 畧 RYAKU is sometimes read *hobo*, “for the most part;” 轉 TEN is sometimes read *utata*, “more and more;” 坐 ZA is sometimes read *sozoro ni*, “unintentionally.” Sometimes a *Kana* syllable is added, to adumbrate the desired pronunciation; thus in the cases just quoted, 畧 轉 坐.

#### CHARACTERS EASILY MISTAKEN FOR EACH OTHER.

Special attention should be devoted to the following pairs of characters, whose similarity of shape renders them liable to be mistaken for each other. The differences, though slight to the eye, are fundamental, and persist in the compounds, as 宇, part of the term 宇宙 UCHŪ, “the universe,” and 迂 *mawari-dōi*, “circuitous,” both pronounced *u* like their “Phonetic” 于; but 旱 *hideri*, “drought,” and 幹 *miki*, “a stem,” both pronounced KAN like 干.

人 *hito*, “person.”

力 *chikara*, “strength.”

七 SHICHI, “seven.”

于 U or *ni*, “in.”

土 *tsuchi*, “earth.”

尸 *kabane*, “a corpse.”

万 MAN, “a myriad.”

己 *mi* or *onore*, “self.”

幻 GEN or *maboroshi*, “illusion.”

天 TEN, “heaven.”

the latter, the first stroke is a downward dash from right to left.

氏 SHI or *uji*, “a surname.”

入 *iru*, “to enter.” See p. 57.

刀 *katana*, “a sword.” See p. 127.

匕 *saji*, “a spoon.”

干 KAN or *azukaru*, “to be concerned with.” See p. 233.

士 *samurai*. See p. 105.

戸 *to*, “a door.”

方 *hō* or *kata*, “side.”

已 *sude ni*, “already.” See p. 84.

幼 *yō* or *itokenai*, “tender age.” See p. 414.

夭 *yō*, “tender youth,” “dying young.” In

民 MIN or *tami*, “the people.” The ancient



form of 氏 was 𠂔, believed to represent the root of a [family] tree in the ground, whose topmost twig appears in the first stroke of the character as now written. The origin of 民 is obscure.

- |   |  |   |  |
|---|--|---|--|
| 爪 | sō or <i>tsume</i> , "a nail" ("claw").  | 瓜 | KWA or <i>uri</i> , "a melon." See p. 137.*  |
| 日 | <i>hi</i> , "the sun."   | 日 | <i>iwaku</i> , "quoth he." See pp. 129-30.   |
| 世 | <i>yo</i> , "world."   | 卅 | OR 卅 SAN-JŪ, "thirty." See p. 48.  |
| 式 | NI, "two."   | 式 | SHIKI, "ceremony." Compare 二 the character for "two," and its amplified form 貳 (pp. 67-8); 式 is an abbreviation of the amplification.  |
| 代 | DAI or <i>yo</i> , "a generation." a "spear".  | 伐 | BATSU or <i>kiru</i> , "to cut" (a "man" with a "spear").  |
| 旦 | <i>ashita</i> , "morning" (p. 234).  | 且 | <i>katsu</i> , "moreover."   |
| 印 | IN, "a seal."  | 卯 | u, "the hare" (in the zodiac).   |
| 矢 | <i>ya</i> , "arrow."   | 失 | <i>ushinau</i> , "to lose." See pp. 84 and 116.  |
| 末 | <i>sue</i> , "the end."  | 未 | <i>imada</i> , "not yet." See p. 99-100.   |
| 今 | <i>ima</i> , "now."  | 令 | REI or <i>sesimeru</i> , "to cause," "order."  |
| 束 | SHI or <i>toge</i> , "thorn." 124-5.   | 束 | SOKU or <i>tsukaneru</i> , "to bind." See pp. 124-5.   |
| 存 | ZONZURU, "to think."   | 在 | ZAI or <i>aru</i> , "to be."   |
| 来 | abbrev. of 來 <i>kuru</i> , "to come." anciently 耒, where the slanting strokes stand for the teeth of the implement.  | 耒 | <i>suki</i> , "a plough." This latter was anciently 耒, where the slanting strokes stand for the teeth of the implement.  |
| 糸 | SHI or <i>ito</i> , "thread."  | 系 | KEI, "connection." See p. 377.   |
| 李 | RI or <i>sumomo</i> , "a plum."  | 季 | KI, "a season." See p. 301.  |
| 門 | MON or <i>kado</i> , "a gate." nothing to do with "speaking with the enemies in the gate," but is apparently founded on the portrayal of two hands (see p. 116) engaged in a tussle. | 鬥 | TŌ or <i>tatakau</i> , "to fight." 鬥 has nothing to do with "speaking with the enemies in the gate," but is apparently founded on the portrayal of two hands (see p. 116) engaged in a tussle. |
| 宜 | GI or <i>yoroshii</i> , "right," "fit."  | 宣 | SEN or <i>noberu</i> , "to proclaim."  |
| 免 | MEN or <i>manukareru</i> , "to escape."  | 兔 | TO or <i>usagi</i> , "a hare."   |
| 奉 | HŌ or <i>tatematsuru</i> , "to present to a superior."   | 奏 | SŌ or <i>kanaderu</i> , "to perform music."  |

\* Japanese schoolboys have the following *memoria technica* to distinguish 爪 from 瓜: *Tsume ni tsume nashi, uri ni tsume ari*, alluding to the claw-like bottom stroke.

**易** I, "easy," also read EKI, "change." **易** YŌ, not needing to be remembered alone, but important as a Phonetic, e. g. in **陽** YŌ, "sunlight;" **場** JŌ, "a place."

**冠** KWAN or *kammuri*, "a head-covering."

**帥** SUI or *hikiiru*, "to lead on."

**鄉** KYŌ or *sato*, "a village."

**烏** U or *karasu*, "a crow."

**侯** KŌ, "a marquis."

**傳** FU or *kashizuku*, "to wait on."

**疆** KYŌ or *tsuyoi*, "strong."

**寇** KŌ or *ada*, "a foe."

**師** SHI, "a teacher."

**卿** KEI or KYŌ, "a minister of state." See p. 256.

**鳥** CHŌ or *tori*, "a bird." See p. 116.

**候** SŌRŌ, "to be."

**傳** DEN, "tradition." See p. 374.

**疆** KYŌ or *sakai*, "a boundary."

The following three characters may easily be confounded:—

**書** *kaku*, "to write."

**晝** *hiru*, "noon."

**畫** *egaku*, "to paint." See

pp. 302 and 375.

#### CHARACTERS REPRESENTING FOREIGN WORDS.

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

**弗** (No. 1974) serves for "dollar." **仙** (No. 488), used phonetically, serves to distinguish our "cent" from the native **錢** SEN.

**志** SHI (No. 376), and **片** HEN (No. 108), respectively represent "shillings" and "pence," by an approximation to the sound of the first three letters of each. (Remember that in Japanese *hen* and *pen* differ only by a diacritical mark, see p. 31.)

Our word "ton" had been represented in the early foreign treaties with China by the like-sounding character **頓** (1628), which means "to bow the head." The Japanese have improved on this by prefixing the Radical **口** "mouth," thus **噸**, to indicate that the rest of the character is only phonetic. "So and so many **噸**" will be seen written up on freight cars.

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

**哩** RI is an exclamatory particle in Chinese; but the Japanese of our day employ it to write *mairu*, the English word "mile,"—the *tsukuri* (right-hand portion), contrary to general usage, here adumbrating the sense, while the Radical **口**, as in the case of **噸**, points to the word being a foreign one. All distances on Japanese railways are computed in English

“miles” (哩) and “chains,” this latter being written 鎖 SA (No. 1767), which is the proper Chinese character for “chain,” but often pronounced *cha-in* in this connection.

The 181st Radical, 頁 (*ō-gai*), is now commonly used to write the new word *peiji* (English “page”). *Conf.* p. 134.

### THE “KAN-ON,” “GO-ON,” AND “TŌ-IN.” (漢字三音)

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

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

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

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

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

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

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

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

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

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

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

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

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

Under another rubric come a few cases of irregularity purely Japanese in origin. Thus, 法 HŌ, "law," as just quoted, but 法華 HOKKE, the name of a sect of Buddhists (as if 法 were spelt ホツ HOTSU); 詩 SHI, "a Chinese poem," but 詩歌 SHIKA, "poetry in general;" 除 JO, "removing," but 掃除 SŌJI, "cleaning." These are traditional readings (*yomi-kitari*), of whose origin no satisfactory explanation has been offered. Euphony readily accounts for such cases as 天皇 (TEN-Ō), 親王 (SHIN-Ō), 云々 (UN-UN), 觀音 (KWAN-ON), 元和 (GEN-WA), pronounced TEN-

NŌ, SHINNŌ, UNNUN, KWANNON, GENNA.\* 善惡 is indifferently ZEN-AKU or ZENNAKU; 三位 (SAN-I) is SAMMI†; 出來 is SHUTSU-RAI, equivalent to Colloq. *dekiru*, but also SHUTTAI; 出納 is always SUITŌ, "expenditures and receipts," not SHUTSUNŌ as would naturally be expected. Others might be quoted, but the modern tendency is towards regularity.

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

行燈	ANDON, a kind of lamp with paper shades. Though the characters mean lit. "a going light," the ANDON is always stationary. The KAN-ON would be KŌTŌ.	普請	FUSHIN, "building" (lit. "universal begging" for subscriptions to build a temple). The KAN-ON would be FUSEI.
行脚	ANGYA, "a mendicant priest" (lit. "walking legs"). The KAN-ON would be KŌKYAKU.	蒲團	FUTON, "a cushion" (lit. "a circle of bulrushes"). The KAN-ON would be HODAN.
提燈	CHŌCHIN, "a lantern" (lit. "a light held in the hand"). The KAN-ON would be TEITŌ.	看經	KANKIN, "reciting Buddhist litanies" (lit. "looking at the scriptures"). The KAN-ON would be KANKEL.
		胡亂	URON, "suspicious" (lit. "reckless and disorderly"). The KAN-ON would be KORAN.

The character 子 SHI or *ko* takes the TŌ-IN in the familiar compounds 'KINSU, "money;" 樣子 扇子 金子<sup>1</sup> 2SENSU (*ōgi*), "a fan;" 3YŌSU, "circumstances," and a few others. A few of the best-known place-names in modern China are 東京<sup>3</sup> 南京<sup>2</sup> 北京<sup>1</sup> also generally pronounced according to the TŌ-IN. Such are 1" Peking," 2" Nanking," 3" Tonking.‡

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

A complete analysis of the texts given in the present volume might bring to light some curious facts—statistical and other—concerning the respective positions of the KAN-ON, GO-ON, and TŌ-IN in modern usage; but we doubt whether the labour would serve any

\* A year-name which lasted from A.D. 1615 to 1624.

† Traceable to the fact that the original Chinese sound of 三 was "sam," still preserved in Cantonese and in Korean.

‡ Same characters as those used to write "Tōkyō."

practical end. Time will be saved and the speediest progress made by simply accepting the various readings, each in its context. Above all, nothing can be gained by argument:—the language is highly irregular and arbitrary, and must be recognised as such.

Before quitting the subject, we would just draw the student's attention to a few cases which belong to none of the three standard pronunciations of Chinese, such as 文字 MOJI (more regularly MONJI), 日本 NIHON (more regularly NIPPON). Such clipped pronunciations are very ancient, dating from days when the question of Chinese final consonants was summarily settled by dropping them. Given, for instance, 日 old Chinese NIT or JIT, the Japanese at first simply dropped the final *t* and said NI. Later on this came to appear slipshod, and—teachers of Chinese insisting on the retention of the word in its entirety—people tried to say NIT; but being unable to enunciate a final consonant without tacking on some vowel, they ended by saying NITU or NITI, which has become NITSU or NICHU in modern usage, through the general tendency to sibilant which has turned every Japanese *tu* into *tsu* and *ti* into *chi*. *N* final forms an exception, as Japanese organs have become capable of pronouncing it; so 文 MO has been expanded to the orthodox MON in modern usage, and is always now so read except in a few special combinations. After all, there is nothing strange in all this; every language having a long literary past has something of the kind to show. A good English instance is supplied by such words as "backward," "inward," "forward," which were formerly pronounced without the *w*, but which now, thanks to scholastic influence, have resumed it. Nautical phraseology, however, with its "farrard," retains the earlier corrupt pronunciation in this as in numerous other words.

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

コ 金 キン showing that 金 is read (KAN-ON) KIN or (GO-ON) KON, and called *kane*,  
 シ ン "metal," or *kogane*, "gold," in Japanese. Many dictionaries give each  
 コ カ character's rhyme in brackets, and add its spelling according to a peculiar  
 ガ 子 Chinese method called 反切 HANSETSU or 反 *kaeshi*, which consists in  
 子 taking the initial of one character and the final of another. Thus, the example in the right-  
 hand margin means that the character 傑 KETSU, "heroic," rhymes with 屑 SETSU (our  
 No. 1030), and that it is pronounced k[i] [T]ETSU. The small circle at one corner of the  
 character showing the rhyme indicates to which of the "four tones" the character under  
 consideration belongs (*conf.* p. 408. footnote).

Cases occur in which the Chinese and Japanese readings (音 and 訓) do not exactly cover each other. For instance, 玉 when read GYOKU, means specifically "jade," also "jewel" in general, but when read *tama*, it means "jewel" only. The character 字 when read JI, means "a Chinese ideograph;" when read *azana*, it means "nickname," while as

傑  
 哲 鳳  
 切 奇

*aza* it is "a local, not officially recognised, place-name." Learners are apt to be disheartened when it gradually dawns upon them that the correspondence between ON and KUN is often thus imperfect, and that in particular a single Japanese word may have half-a-dozen characters answering to it. After learning with some difficulty, for instance, that *yorokobu* is written 喜, they feel themselves aggrieved to find it likewise written 悅, 欣, 歡, 懌, 慶, —so many new, and as it would seem superfluous, characters requiring to be memorised. But they are not superfluous. Consider the case of English. Have we not "joy," "gladness," "mirth," "glee," "jollity," "delight," all equivalent to Japanese *yorokobi* or *yorokobu*, yet each distinguished from its fellows by some shade of difference which is felt, even when it cannot easily be defined? We would not willingly dispense with any one of these so-called synonyms. Or, to take another example among a hundred, we have "fear," "fright," "dread," "awe," "alarm," "terror," and Chinese has a like array of synonyms in 恐, 畏, 懼, 怯, 怖, 怕, and perhaps others more, for all of which the single Japanese word *osoreru* does duty.\* To state the matter in other terms, Chinese and English are rich languages well-adapted to rendering delicate gradations of thought. Pure Japanese (the so-called 大和言葉 *Yamato-kotoba*) is a poor language. It becomes rich only by drawing on Chinese sources. This is done liberally in the modern written tongue and in the discourse of the educated, which leans on the written style whenever dealing with abstruse or technical matters. Thus, thanks to loans from the bank of China, shades of meaning obtain currency in Japanese which were unknown to the original native speech, and the language is enabled to meet the calls of complex thought.

## ORDER OF WRITING.

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

口下賣手切便郵 } YUBIN-gitte uri-sage-guchi.  
Window for the sale of postage-stamps.

\* Of the Chinese characters for "joy" mentioned in the text, 喜 *KI* is the commonest general term for all shades of "joy" or "gladness;" 悅 *ETSU* is rather "quiet delight in," "gratification;" 欣 *KIN*, "pleased," "mirth;" 歡 *KWAN*, "mirth," "jollity;" 懌 *EKI*, "rejoicing," "taking pleasure in;" 慶 *KEI*, "joy," or perhaps rather "that which is a fit subject for congratulation."—Of the characters for "fear," 恐 *KYŌ* is the general term of widest application for "apprehension" or "alarm" in its various phases, while 畏 *I* is rather our "dread;" 懼 *KU*, "awe;" 怯 *KYO*, "timorousness;" 怖 *FU*, "cowering fright;" 怕 *HA*, "dread," "apprehension." Some of these characters seem to be pictorial, for instance the last, which is lit. "a white heart."



- 口付受留書 } *Kaki-tome uke-tsuke-guchi.*  
 Window for the receipt of registered correspondence.
- 口拂受替爲 } *Kawase uke-harai-guchi.*  
 Window for the receipt and payment of post-office orders.
- 口付受信電 } *DENSHIN uke-tsuke-guchi.*  
 Window for the receipt of telegrams.
- 口扱取包小 } *Ko-zutsumi tori-atsukai-guchi.*  
 Parcels attended to at this window.

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

- |   |   |                          |
|---|---|--------------------------|
| 驛路姫 } <i>Himeji EKI</i><br>Himeji Station       | } but perpendicularly in <i>Kana</i> , as | ゆ ひ<br>く め<br>は め<br>ち ち |
| 驛橋行 } <i>Yukuhashi EKI</i><br>Yukuhashi Station |   |                          |

Other common instances are

- 所札出 } *SHUSSATSU-SHO.*  
Ticket office.
- 口入差便郵 } *YUBIN sashi-ire-guchi.*  
Post-box.
- 事キベフ遵ニ則規道鐵 } *TETSUDŌ KISOKU ni shitagau-beki koto.*  
Obedience is required to the railway regulations.
- 事守相可堅則規道鐵 } *TETSUDŌ KISOKU kataku ai-mamoru-beki koto.*  
(Same meaning as the preceding, but written according to Chinese syntax.)
- リ限日當ハ用通 } *TSŪYŌ wa TŌJITSU kagiri.*  
Available only for the day of issue.
- を橋は行濱横橋新 } *SHIMBASHI Yokohama yuki wa, hashi wo wataru-beshi.*  
し渡る渡 } Passengers for Shimbashi and Yokohama must cross the bridge.
- 所濯洗洋西キビ一ロ } *Rō-biki SEIYŌ SENTAKU-JO.*  
Linen washed and glazed in European style.

Certain words are sometimes written, and even printed, smaller than the rest. Politeness dictates this in the case of 小生 *SHŌSEL*, "I;" 小官 *SHŌKWAN*, "I" (in official reports). An instance less easily explained is *nite*, "in," where the second letter is also commonly written a little to the left. When the Emperor's

ニ ニ  
テ 而

name is mentioned, a space—sometimes the whole of the rest of line—is left blank before it (*conf.* p. 292 *et seq.*), and sometimes the august name itself is made to begin higher than the other lines of the page.

### THE CHINESE STYLE. (漢文)

Not only do the go-ahead Japanese still occasionally condescend to peruse the ancient Chinese Classics; they even sometimes write books and shorter compositions in the Chinese style. For this reason, and also in view of the immense influence exercised since the beginning of history by the larger upon the smaller country in every department of literature and thought, the student may profitably turn aside for a moment from the investigation of Japanese proper to observe the manner in which the Japanese treat Chinese texts. This will prove very far from a loss of time. The Japanese method is something between a reading and a translation,—not quite the one, nor yet exactly the other. It is a method which, while leaving the Chinese order intact in writing, re-arranges it in the reading off, so as to make it accord, *tant bien que mal*, with the requirements of Japanese syntax. With a view of helping the reader to effect this object, various small diacritical marks are printed beside the characters. Some of these are *Kana* letters mostly supplying missing postpositions; others are numbers or the symbols for “top,” “middle,” and “bottom,” indicating the order in which the characters are to be taken. Such are called 返點 *kaeri-TEN*, lit. “marks for turning backwards.” The Japanese reader follows these with his eye, often with his finger, and skips backwards and forwards up and down the page at their bidding. Occasionally a character must be read twice with two different interpretations. For instance, 猶 near the beginning of the Chinese text printed on the next page, is first read *nao*; later on the reader returns to it again, and reads it *gotoki*, as indicated by the small *Kana* letter 𠄎 on its left side, and as seen still better in the Romanised transliteration. In fact, a careful comparison of this transliteration with the original text will unfold the whole system of the *kaeri-TEN* better than any description could do. The chief points of the system are that a little hook like the *Katakana* letter ヱ marks the simple transposition of two characters, numbers are employed in the case of sets of two or three characters, and 上, 中, 下 in still more complicated cases. Japanese editions of the same Chinese work vary considerably in their *kaeri-TEN* notation. That here followed for the reading of Mencius is known as the 一齋點, from the name of the great scholar Satō Issai already mentioned on p. 325. Other celebrated systems are the GOTŌ-TEN and DŌSHUN-TEN. A good edition—perhaps the easiest—of the Chinese Classics is the 經典餘師 “KEITEN YOSHI,” with the reading and perpetual commentary in Japanese. But for Anglo-Saxon readers, Legge’s admirable *Chinese Classics* is the best of all. We have borrowed his translation of the passages quoted, with one or two slight alterations.

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

告子曰性猶杞柳也。義猶柎椀也。以人性  
 爲仁義猶以杞柳爲柎椀。  
 孟子曰子能順杞柳之性而以爲柎椀乎。  
 將戕賊杞柳而後以爲柎椀也。如將戕賊  
 杞柳而以爲楮椀則亦將戕賊人以爲仁  
 義與。率天下之人而禍仁義者必子之言  
 夫。  
 告子曰性猶湍水也。決諸東方則東流決  
 諸西方則西流。人性之無分於善不善也  
 猶水之無分於東西也。

孟子曰。水信無分於  
 東西。無分於上下乎。  
 人性之善也。猶水之  
 就下也。人無有不善  
 水無有不下。今夫水  
 搏而躍之。可使過頽。  
 激而行之。可使在山。  
 是豈水之性哉。其勢  
 則然也。人之可使爲  
 不善。其性亦猶是也。

## TRANSLITERATION.

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

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

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

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

## ON THE ESSENTIAL GOODNESS OF HUMAN NATURE.

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

Kokushi said: "[Man's] nature is like water whirling round [in a corner]. Open a passage for it to the east, and it will flow to the east; open a passage for it to the west, and it will flow to the west. Man's nature is indifferent to good and evil, just as the water is indifferent to the east and west."—Mencius replied: "Water indeed [will flow] indifferently to the east or west; but will it flow indifferently up or down? The tendency of man's nature to good is like the tendency of water to flow downwards. There are none but have this tendency to good, [just as] all water flows downwards. Now, by striking water and causing it to leap up, you may make it go over your forehead, and, by damming and leading it, you may force it up a hill;—but are such movements according to the nature of water? It is the force applied which causes them. When men are made to do what is not good, their nature is dealt with in this way."

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

孟子曰。天時不  
如地利。地之利  
不如人和。三里  
之城。七里之郭。  
環而攻之。而不  
勝。夫環而攻之。  
必有得天時者。  
矣。然而不勝者。  
是天時不如地  
利也。城非不高。

也。池非不深也。兵革非不堅  
 利也。米粟非不多也。委而去  
 之。是地利不如人和也。故曰  
 域民不以封疆之界。固國不  
 以山谿之險。威天下不以兵  
 革之利。得道者多助。失道者  
 寡助。寡助之至。親戚畔之。多  
 助之至。天下順之。以天下之  
 所順攻親戚之所畔。故君子  
 有不戰而戰必勝矣。

## TRANSLITERATION.

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

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

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

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

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

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

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

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

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

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

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

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

(*Transliteration.*)

FŪKYŌ YAHAKU.—CHŌKEL.

*Tsuki ochi, karasu naite, shimo TEN ni mitsu.*

*KŌFŪ no GYOKWA SHŪMIN ni TAISU.*

*KOSO JŌGWAI no KANZANJI.*

*YAHAN no SHŌSEI KAKUSEN ni itaru.*

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

(Translation.)

"At Anchor at Night by the Maple Bridge."

[A Stanza by] Chōkei.

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

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

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

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

The above is what is called a **七言絶句** SHICHI-GON ZEKU, or "seven syllable stanza," whose first, second, and fourth lines must rhyme together, here **天** TEN, **眼** MIN (an imperfect rhyme to our ears), and **舩** SEN. Moreover, the characters are arranged according to an elaborate system of "even and oblique tones" (**平仄**),\* which distantly recalls the Greek and Latin prosody founded on the distinction between long and short syllables. But the Japanese reading not only disregards the tones:—by transposing some words and translating others, it makes even the rhymes unrecognisable, and in fact destroys the metre altogether. The following is an example of a **五言絶句** GO-GON ZEKU, or "five syllable stanza," in which the second and fourth lines rhyme. Unfortunately, stanzas of such extremely simple import are not often to be found.

INJA wo Tazunete, Awazu.

KATŌ.

SHŌKA DŌJI ni tou.

Iu: SHI wa kusuri wo tori saru to.

Tada kono SANCHŪ ni aran.

Kumo fukō shite tokoro wo shirazu.

尋隱者不遇  
賈島  
松下問童子  
言師採藥去  
只在此山中  
雲深不知處

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

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

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

"That he is just somewhere amid those mountains,

"But that thick clouds obscure the spot."

\* In Chinese, as pronounced by the Chinese themselves, each character belongs to one or other of four tones (**四聲**), called respectively the "even" (**平聲**), the "upper" (**上聲**), the "departing" (**去聲**), and the "entering" (**入聲**), the three last being classed together as "oblique." Some characters may be read with more than one tone; but in such cases a change of signification accompanies the modulation of the voice. Thus **爲** pronounced with the even tone means "to do" (Jap. *nasu*); pronounced with the departing tone it means "for the sake of" (Jap. *tame ni*).



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

國愛君忠

CHŪKUN AIKOKU.—Loyalty and patriotism.

*Omoi yokoshima nashi.*—Have no depraved thoughts. 邪無思  
(Confucius said: "In the 'Book of Poetry' are three hundred pieces, but the design of them all may be embraced in one sentence,—'Have no depraved thoughts'.")

孤不德

TOKU KO *narazu.*—Virtue is no orphan, *i. e.* he who practises it will find others of like virtuous habits. (Remember that, according to Confucius and Mencius, human nature is radically good, *conf.* p. 405.)

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

石金比壽

成不事何到一神精

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

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

行其修外心其正內

年豐表出六

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

禁<sup>2</sup>禁<sup>1</sup>  
通行<sup>1</sup>煙

Though KAMBUN itself is less employed than formerly for lengthy compositions, scraps of it are commonly used and understood. Such notices, for instance, as <sup>1</sup>KITSU-EN *wo kinzu*, "Smoking prohibited;" <sup>2</sup>Tsūkō *wo kinzu*, "No thoroughfare," though read in the order of Japanese syntax with the verb at the end, are written in the Chinese order with the verb at the beginning. All such expressions as <sup>3</sup>KEMBUTSU, "sightseeing;" <sup>4</sup>NYŪTŌ, "visiting a mineral spring" (lit. entering hot water), etc., etc., result from the same influ-

入<sup>4</sup>見<sup>3</sup>  
湯物

ence. So does the writing of such words as <sup>1</sup>ari-gatashi, <sup>2</sup>nakanzuku, <sup>3</sup>kawase, <sup>4</sup>wayuru, and (in the Epistolary Style) of <sup>5</sup>kudasare, <sup>6</sup>tsukamatsuru-beku, and several others, in an order contrary to that in which they are meant to be read. As noted in an earlier chapter, the Chinese order often comes closer to English syntax than Japanese does. In fact, it is generally simpler for us to read the Chinese straight down (棒讀 *bō-yomi*, lit. "stick-reading"), than to jump backwards and forwards as the Japanese method of reading requires.

## CHINESE PHRASES.

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

14	13	12	11	10	9	8	7	6	5	4	3	2	1
百發百中	千差萬別	千變萬化	千辛萬苦	獨立獨行	慷慨悲憤	安心立命	牽強附會	臨機應變	男女同權	夫唱婦隨	男尊女卑	自主自由	言行一致
28	27	26	25	24	23	22	21	20	19	18	17	16	15
雲泥萬里	人面獸心	千篇一律	袖手傍觀	傍觀坐視	人家稠密	片言隻辭	蜂屯蟻集	尸位素餐	審究討查	傍若無人	人馬絡繹	連戰連勝	百戰百勝
42	41	40	39	38	37	36	35	34	33	32	31	30	29
一騎當千	千紅萬紫	酒池肉林	前代未聞	勸善懲惡	萬世不朽	櫛風沐雨	粉骨碎身	亂臣賊子	四分五裂	山紫水明	嘉言善行	古今無雙	內憂外患

<sup>57</sup>治 <sup>56</sup>生 <sup>55</sup>肉 <sup>54</sup>優 <sup>53</sup>右 <sup>52</sup>森 <sup>51</sup>平 <sup>50</sup>半 <sup>49</sup>富 <sup>48</sup>權 <sup>47</sup>驚 <sup>46</sup>寸 <sup>45</sup>無 <sup>44</sup>肩 <sup>43</sup>局  
 外 存 食 勝 往 羅 身 信 國 謀 天 前 偏 摩 外  
 法 競 妻 劣 左 萬 低 半 強 術 動 尺 無 轂 中  
 權 爭 帶 敗 往 象 頭 疑 兵 數 地 魔 黨 擊 立

TRANSLITERATION and TRANSLATION.—1. GENKŌ ITCHI, lit. “words and action one doing,” *i. e.* conformity of acts to words, or of conduct to precept.—2. JISHU JIYŪ, lit. “self-master self-rely,” *i. e.* free and independent.—3. DANSON JOHI, lit. “man venerable, woman despicable,” *i. e.* the superiority of the male sex, the subjection of women.—4. FUSHŌ FUZUI, wifely obedience to marital commands. (This maxim—for we might also translate thus, a wife must obey her husband’s commands—is inscribed on most pieces of Indian ink. It comes from the **千字文** “SENJI-MON,” or “Thousand Character Classic,” an ancient Chinese book which, in its present form, dates from the sixth century after Christ, and serves the purpose of teaching one thousand ideographs.)—5. DANJO (NANNYO) DŌKEN, the equality of the sexes, women’s rights.—6. RINKI ŌHEN, “conformity to the mutations of circumstances encountered,” *i. e.* acting according to circumstances.—7. KENKYŌ FUKWAI, lit. “pulling and forcing and joining together,” *i. e.* adducing wrongfully, straining a meaning, false analogy, like Colloq. *koji-tsuke*.—8. ANSHIN RITSUMEI, resignation, lit. “quieting the heart and standing [obedient to Heaven’s] decrees.”—9. KŌGAI HIFUN, a noble resentment, such as is felt by those who grieve over the vices of the times.—10. DOKURITSU DOKKŌ, self-reliance.—11. SEN-SHIN BAN-KU, innumerable hardships.—12. SEM-PEN BAN-KWA, innumerable changes.—13. SEN-SA BAMBETSU, innumerable differences. Observe in this and the two preceding cases the elegant breaking up of the **熟字** (compounds) **辛苦**, **變化**, **差別**, and compare p. 355. Other instances occur lower down.—14. HYAKU-HATSU HYAKU-CHŪ, “hitting the mark every time,” an unerring aim.—15. HYAKU-SEN HYAKU-SHŌ, victorious in every engagement.—16. RENSEN RENSHŌ, ditto.—17. JIMBA RAKUEKI, a stream of men and vehicles.—18. BŌJAKU BUJIN, lit. “as if no one were near,” *i. e.* shameless, outrageous.—19. SHINKYŪ TŌSA, careful investigation.—20. SHII SOSAN, eating the bread of idleness, a sinecure. The characters allude to the ancient Chinese custom of dressing up living men to personate and receive the worship due, and the offerings made, to deceased ancestors.—21. HŌTON GISHŪ, clustering, swarming, like bees or ants.—22. HENGGEN SEKLI, a single word, also a one-sided statement.—23. JINKA CHŌMITSU, houses closely packed together.—24. BŌKWAN ZASHI, looking on unconcernedly, an indifferent spectator.—25. SHŪSHU BŌKWAN, similar to the last. The characters show one who keeps his hands inside the long Chinese sleeves, instead of stretching them out to take part.—26. SEM-PEN ICHI-RITSU, monotony.—27. NIMMEN JŪSHIN, a monster in human shape.—28. UNDEI BANRI, a great gulf fixed, lit. “the myriad miles between the clouds and the mud.”

—29. NAIYŪ GWAIKWAN, troubles at home and abroad, said of a disturbed country.—30. KOKON MUSŌ, incomparable (ancient and modern times have not produced two).—31. KAGEN ZENKŌ, admirable discourse and virtuous conduct.—32. SANSHI SUIMEI, beautiful scenery.—33. SHIBUN GO-RETSU, rent, as a country by factions.—34. RANSHIN ZOKUSHI, rebels and traitors.—35. FUNKOTSU SAISHIN, lit. “pulverising the bones and smashing the body,” *i. e.* exerting oneself to the utmost.—36. SHIPPŪ MOKUU, severe hardship, lit. “combed by the wind and bathed in the rain.”—37. BANSEI FUKYŪ, forever and ever, everlasting.—38. KWANZEN CHŌAKU, to encourage virtue and repress vice.—39. ZENDAI MIMON, unheard of (in former ages).—40. SHUCHI NIKURIN, a gorgeous feast.—41. SENKŌ BANSHI, beauties innumerable.—42. IK-KI TŌ-SEN, lit. “one horseman equal to a thousand,” more freely, one in a thousand.—43. KYOKUGWAI CHŪRITSU, neutrality, as between belligerents.—44. KEMMA KOKUGEKI, lit. “shoulders rubbing and wheels clashing,” *i. e.* a dense crowd of people and vehicles.—45. MUHEN MUTŌ, impartiality.—46. SUNZEN SHAKUMA, little good and much evil.—47. KEITEN DŌCHI, startling the whole world.—48. KEMBŌ JUSSŪ, a makeshift, a stratagem, more lit. “temporary stratagem and crafty device.”—49. FUKOKU KYŌHEI, enriching a country and strengthening its army.—50. HANSHIN HANGI, in doubt.—51. HEISHIN TEITŌ, a low prostration, profound humility.—52. SHINRA BANSHŌ, lit. “a myriad shapes in a row like a forest,” the whole creation.—53. UŌ SAŌ, running hither and thither.—54. YŪSHŌ REPPAI, survival of the fittest, lit. “superior conquer, inferior defeated.”—55. NIKUJIKI SAITAI, eating flesh and married to a wife, more lit. “a flesh diet and the married state” (lit. “girdle”), a Buddhist expression, whence the use of the Go-ON pronunciation JIKI instead of SHOKU for the character 食.—56. SEIZON KYŌSŌ, the struggle for existence.—57. CHIGWAI HŌKEN, exterritoriality.

### SIGNS OTHER THAN CHARACTERS.

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



DAI-maru



Kane-mori



Iri-ki



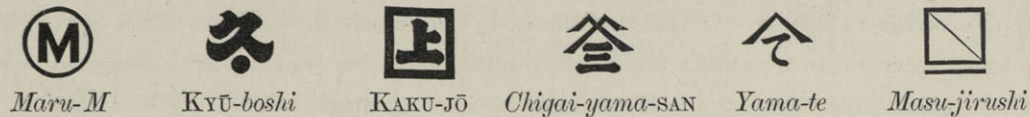
Yama-su



Kome-jirushi



FUNDŌ-jirushi



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

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

NEW CHARACTERS OCCURRING IN THE PRECEDING SECTION.—1946. 應 *ōzuru*, "to correspond."—1947. 鹽 *en* or *shio*, "salt."—1948. 犇 *hishimeku*, "to be in an uproar," like three cows scattering from fright.—1949. 磨 *maro*, apparently an archaic term of endearment, but now used only as a termination in certain personal names of men, as 篤磨 *Atsu-marō*, 不二磨 *FUJI-marō*.—1950. 麿 *ka-no-ko* or *kago*, "a fawn."—1951.

胸 also written 胷 KYŪ or *mune*, "breast." Originally the *tsukuri* alone was employed, and was supposed to represent the thorax enveloping the heart; the subsequent addition of the Radical for "flesh" aimed at still further clearness.—1952. 厩 or 廐 KYŪ or *umaya* "a stable."—1953. 繫 KEI or *tsunagu*, "to bind."—1954. 洒 or 灑 SAI or *sosogu*, "to sprinkle." Do not confound it with 酒 *sake*.—1955. 縱 JŪ or *tate*, "perpendicular" ("silk accordant"); also *hoshimama*, "extravagant."—1956. 遮 SHA or *saegiru*, "to intercept."—1957. 串 KWAN or *kushi*, "a spit" or "skewer;" hence *tsuranuku*, "to string together," like (1432) 貫. The character 串 is pictorial, representing two things run through on a skewer. 貫 is somewhat similar, the upper portion being something through which a string or bar has been run, while the lower shows the cowrie shells that are so connected.—1958. 戲 GI or *tawamureru*, "to sport."—1959. 撲 BOKU or *utsu*, "to strike." Memorise at the same time (1960) 樸 BOKU, often contracted to 朴, "unvarnished," "simple," as in 質樸 or 質朴 SHITSUBOKU, "simple-minded." Remark that both halves of 朴 have the sound BOKU.—1961. 臥 GWA or *fusu*, "to lie down" (representing a "man" in the position of a "courtier" making the koto; *conf.* No. 422). It is often written 卧.—1962. 蠅 YŌ or *hai*, "a fly."—1963. 蒼 SŌ or *aoi*, "green."—1964. 團 DAN, "a lump;" hence *maru*, "round." The interior (742) 專 *moppara* is approximately phonetic, having the sound SEN.—1965. 幹 KAN or *miki*, "a trunk (of a tree):" 幹事 KANJI "a business manager."—1966. 匕 HI or *saji*, "a spoon," of which the character is supposed to be a picture. It resembles 七 SHICHI, "seven," except that its first stroke is dashed down from right to left instead of being carried horizontally from left to right.—1967. 幻 GEN or *maboroshi*, "delusion," "illusion:" 幻燈 GENTŌ, "a magic lantern." This character originally represented two triangles interlocked, in reference doubtless to magic arts.—1968. 幼 YŌ or *itokenai*, "tender age," "extreme youth." (Observe the "strength" which is absent.)—1969. 夭 YŌ, "tender youth," "dying young."—1970. 伐 BATSU or *kiru*, "to cut down," "to destroy;" also *utsu*, "to smite" the enemy in war, (from "man" and "spear").—1971. 寇 KŌ or *ada*, "a foe."—1972. 帥 SUI, "a leader" or "commander-in-chief;" hence *hikiiru*, "to lead on."—1973. 疆 KYŌ or *kagiri*, "a limit," "a boundary." (See the "rice-fields" with the lines dividing them, and the strong man defending his "soil" with his "bow.")—1974. 弗 properly *arazu* "is not so," also now used to write "*doru*," "a dollar," doubtless on account of the similarity of the character to our symbol \$. Same Phonetic in (1975) 拂 FUTSU or *harau*, properly "to sweep away," but now used in the sense of "to pay." Remember Nos. 1974-5 together by "paying dollars."—1976. 噸 TON, "a ton;" see p. 394.—1977. 磅 PONDO, "a pound;" see p. 394.—1978. 哩 *mairu*, "a mile;" see p. 394.—1979. 籍 SEKI or SHAKU, "a book," especially a book of records, a register.—1980. 蒲 HO or *gama*, "a bulrush." *Kaba-yaki* 蒲燒 in which this character appears, is a dish of fish roasted with sugar and soy, to be seen advertised

in every city.—1931. **胡** KO denotes certain barbarous tribes; also read *nanzo*, “why?” “what?” But its chief use is as a Phonetic, as in (1267) **湖** KO or *mizu-umi*, “a lake;” (1982) **糊** KO or *nori*, “paste.” (Observe appropriateness of Radicals).—1983. **傑** KETSU or *sugureru*, “to excel:” **豪傑** GŌKETSU, “a hero.”—1984. **歡** KWAN or *yorokobu*, “to rejoice,” “make merry.”—1985. **懌** EKI or *yorokobu*, “to take pleasure in.”—1986. **懼** (also written **惧**) KU or *osoreru*, “to feel awe.”—1987. **怯** KYO or *osoreru*, “to be timorous.”—1988. **怖** FU or *osoreru*, “to cower with fright.”—1989. **怕** HA or *osoreru*, “to dread.”—1990. **遵** JUN or *shitagau*, “to obey,” “comply” (from “to go” and “honourable,” because one should follow what is honourable).—1991. **性** SEI, “the natural disposition,” “temper.” Do not confound it with (565) **情** JŌ, “the human passions,” though the two are used together, thus **性情** SELJŌ, to mean a person’s character or disposition.—1992. **杞** KI, the name of a tree,—species uncertain; also of an ancient Chinese state, whose people were so much given to useless anxiety that—so the story goes—they used to fear lest the sky should fall on them, whence the phrase **杞憂** KIYŪ denoting needless anxiety!—1993. **賊** ZOKU, “a robber” “an insurgent;” hence *sokonau*, “to injure.” This character is said to be contracted from **則** “rule,” and **戈** “spear,” thus indicating armed opposition to law and order.—1994. **搏** HAKU or *utsu*, “to strike.”—1995. **躍** YAKU or *odoru*, “to skip,” “to gambol” (not “to dance”).—1996. **額** SŌ or *hitai*, “the forehead,” for which (1396) **額** is more often used.—1997. **郭** KWAKU, properly “the outer wall of a city;” hence *kuruwa*, “an enclosure.” When *kuruwa* has the sense of a “prostitute quarter,” it is generally written (1998) **廓** properly KWAKU or *ōi naru*, “spacious.”—1999. **矣** I, a final particle serving to give fulness or emphasis to the sense, as shown by the composition of the character, which is from **矢** “arrow,” and **已** “already done” (contracted), as if to say that the expression has hit the mark. It occurs only in KAMBUN, and is mostly neglected by the Japanese in reading.—2000. **域** IKI or *sakai*, “a boundary,” “region.”—2001. **谿**, also written **溪** KEI or *tani*, “a valley with a stream in it.”—2002. **威** I, “dignity,” “imposing,” “awful;” hence *odosu*, “to overawe.”—2003. **畔** HAN or *aze*, “a dyke or path separating rice-fields;” also read *somuku*, “to disobey.” The character represents the “rice-land” “half” on one side, half on the other.—2004. **啼** TEI or *naku*, “to cry,” “howl,” “caw.” The same component parts differently placed form (2005) **啻** *tada*, “only.”—2006. **愁** SHŪ or *uryōru*, “to grieve” (as the “heart” does in “autumn” when the year is dying).—2007. **蘇** SO or *yomi-gaeru*, “to revive” or “rise from the dead.” Appropriately borrowed, both as regards sound and sense, to transcribe the second syllable of **耶蘇** YASO, “Jesus,” the first syllable of which is (2008) **耶** YA or *ya* or *ka*, an interrogative particle. In **蘇** observe, as *memoria technica*, that “herbs” and “grain” both rise again with each revolving year. The “fish” element seems less appropriate. Do not confound **耶** YA with (2009) **邪** JA or *yokoshima*, “depraved,” “heretical.” The Japanese used to

style Christianity 邪宗 JASHŪ, "the wicked sect."—2010. 鐘 SHŌ or *kane*, "a bell" (remember it as the "metal set up in the village," to call to prayer or give the fire alarm).—2011. 仄 SOJU, "oblique," also read *honoka ni*, "faintly."—2012. 賈 KO or *akinaru*, "to trade," more rarely KA, a Chinese surname. Learn it with (315) 價 KA or *atae*, "price."—2013. 童 DŌ or *warabe*, "a lad" (one who "stands about" in the "village" street). This is a very common Phonetic, but sometimes only in so far as the ō is concerned, e.g. in (2010) 鐘 SHŌ, "a bell;" also in (869) 龍 RYŌ, "dragon," where the left half is really 童 contracted, and the right half vaguely portrays the shape of the mythical monster wriggling upwards.—2014. 採 SAI or *toru*, "to pick," "to gather" (with the "hand" and "claws" from a "tree"). Remember at the same time the closely similar (2015) 菜 SAI, "vegetables," as in 野菜 "vegetables."—2016. 孤 KO or *minashigo*, "an orphan."—2017. 棒 BŌ, "a club," "a stick."—2018. 牽 KEN or *hiku*, "to pull along" (as a cow, the character being supposed to represent such an animal with a halter attached to it).—2019. 慷 KŌ, always in the compound 慷慨 KŌGAI, "a noble indignation."—2020-1. 絡 繹 RAKU-EKI, "uninterrupted succession."—2022. 審 SHIN, "investigation;" hence *tsumabiraka*, "detailed," "plain," "evident." Often in 不審 FUSHIN, "doubtful." The pronunciation of this character is a snare for the unwary, who would probably read it BAN.—2023. 討 TŌ or *utsu*, "to smite," as a foe; also *tazuneru*, "to investigate."—2024. 屯 TON or *tamuro*, "a camp."—2025. 蟻 GI or *ari*, "an ant,"—the "righteous insect," because, say the Chinese, it knows the distinction of prince and minister. Bearing in mind the fable of the ant and the grasshopper, we may remember it with double ease as the "self-righteous insect."—2026. 隻 SEKI, "single," "one" (of a pair). Best remembered as half of (845) 雙 SŌ, "a pair."—2027. 稠 CHŌ or *shigei*, "crowded," "dense" (from "grain everywhere").—2028. 朽 KYŪ or *kuchiru*, "to rot."—2029. 律 RITSU or *nori*, "a law" or "regulation."—2030. 懲 CHŌ or *korasu*, "to reprove," "warn," "chastise."—2031. 騎 KI, "a horseman."—2032. 劣 RETSU or *otoru*, "to be inferior," "inadequate" ("few strength").—2033. 競 KYŌ, KEI or *kisou*, "to struggle," "to emulate." (Originally formed of 言 "words" above 儿 "man," and repeated in order to indicate the bickering of people.)



1991 性	1983 傑	1973 疆	1963 蒼	(1954) 灑	1946 應
1992 杞	1984 歡	1974 弗	1964 團	1955 縱	1947 鹽
1993 賊	1985 懌	1975 拂	1965 幹	1956 遮	1948 犇
1994 搏	1986 懼	1976 噸	1966 匕	1957 串	1949 磨
1995 躍	(1986) 惧	1977 磅	1967 幻	1958 戲	1950 麩
1996 顙	1987 怯	1978 哩	1968 幼	1959 撲	1951 胸
1997 郭	1988 怖	1979 籍	1969 夭	1960 撲	(1951) 胷
1998 廓	1989 怕	1980 蒲	1970 伐	(1960) 朴	1952 厩
1999 矣	1990 遵	1981 胡	1971 寇	1961 臥	1953 繫
2000 域		1982 糊	1972 帥	1962 蠅	1954 洒

		2030 懲	2020 絡	2010 鐘	2001 谿
		2031 騎	2021 繹	2011 仄	(2001) 溪
		2032 劣	2022 審	2012 賈	2002 威
		2033 競	2023 討	2013 童	2003 畔
			2024 屯	2014 採	2004 啼
			2025 蟻	2015 菜	2005 啻
			2026 隻	2016 孤	2006 愁
			2027 稠	2017 棒	2007 蘇
			2028 朽	2018 牽	2008 耶
			2029 律	2019 慷	2009 邪