

TWELFTH SECTION.

—
THE EPISTOLARY STYLE.

實用尺牘文例

實用文範

TWELFTH SECTION.

THE EPISTOLARY STYLE.

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

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

* **ハ** is a common abbreviated form of **候** *sōrō*, our No. 912. Often it is reduced to a mere dot, thus **ゝ**; but various fuller forms are also in current use, as will be noticed in the specimen letters given further on. **ハ** and the honorific **後** (full form **御** No. 121), *on* or *go*, are the two commonest characters in the Epistolary Style, and should be memorised from the very outset.

† In addition to the **楷書**, **行書**, and **草書**, there exist several other styles of less importance, such as the **篆書** *TENSHO*, or "seal character" (subdivided into **大篆** and **小篆**), which is an antiquated form still used in seals and sometimes in other ornamental inscriptions, and the **隸書** *REISHO*, which is a sort of stiff *KAISHO*. Students need not trouble themselves with any of these subordinate styles.

The course which the foreign student may most advantageously pursue is to read through with his teacher all the post-cards, letters, and other documents here given,—read them through first in the square-character key of each, and compare each with the English translation. In this way the peculiar grammar and phraseology of this style of composition will render themselves intelligible, and soon familiar. Next he should peruse the “Notes on the Epistolary Style” to be found at the end of this Section. Lastly, if he has time and courage, and has come to recognise the advantage of being able—if not to write letters himself—at least to read those he receives, he should carefully compare the square form of each character in the key with the corresponding cursive form, noting how the latter is derived from the former by a process of contraction and abridgment, and getting his teacher to show him, in difficult cases, exactly what the successive steps of abridgment have been. Observe that the selection here given is very short; moreover all the specimens are in the same handwriting. Actual correspondence is of course in various handwritings, many of them slipshod, others peculiarly difficult notwithstanding that to a Japanese connoisseur in penmanship they appear beautiful. It is an excellent practice to keep every letter that is written to one,—for whatever may be its defects, it will at least possess the incomparable merit of being a genuine document,—not something manufactured for the occasion, such as “Ready Letter-Writers” deal in. This store of letters might be supplied with square-character keys, and studied both for style and as lessons in deciphering, according to the plan just proposed. But the present writer does not venture to advise all students to push on so far. He opines that some, having a quick eye and possessing a natural aptitude for this line of study, may derive great profit—even pleasure—from it, but that in the case of not a few the hours so spent would be time wasted (to say nothing of the trial to patience), and that such will obtain a more satisfactory total result by confining their attention to the square character. The mere grammar of the Epistolary Style may, however, be profitably acquired even by those who dispense with a study of the cursive hand. The slight trouble involved will be repaid by the ability to read the numerous printed circulars, etc., above referred to, and to take in the drift of letters when read aloud. Another reason for learning it is that scraps of the Epistolary Style are frequently to be found embedded in popular literature, both old and new. In fact, popular literature—whether in novels or newspapers—long ago hit on the expedient of employing the “*Sōrō BUN*” as the literary representative of the Colloquial speech. This volume offers examples on page 174 (p. 179–80 of the Romanised text) *et seq.*, where the answers of the prisoner and witnesses in the court of justice are in this style, whereas the rest is in the ordinary Book Language. A variety of the Epistolary Style is also employed in the prose portions of the “*Nō no Uta*” or Lyric Dramas of the Classical Japanese stage, and in the “*Nō KYŌGEN*” or Comediettas, which are acted as interludes to the same,—the two together forming one of the most attractive branches of the Japanese literature of mediæval days.

能²能¹
狂²の
言¹謠

In the translations of letters here given, practical convenience to students has alone been

kept in view. This seemed to demand a peculiar jargon, partly literal, partly free, very different from anything ever employed in actual English letter-writing. Idiomatic English versions can easily be produced by the help of these ungainly ones.

(1)

拜啓陳者明後廿百午右
三時新橋着汽車以歸
京之致作間左様序承知
被下べく一寸迄通知也

甲

三月廿日 チヤングレシ

(2)

拜啓自今小生宛一切ノ郵便物ハ
豆州熱海樋口ホテルへ迄郵送
被下度此般迄依頼申上在也

明治廿年二月三日 チヤングレシ

東京郵便電信局
中

(3)

残照をけしなると
 山に佳方の由標香に存
 相て神をより所支那
 茶入の箱到是看る故書に
 付主部、濕氣のたま
 所に能く佳運香の上
 法住家至法下べく右
 為心中在り

明治七年四月十日

チヤブシ

高橋吉之助

相忍思自涉依頼

致之翻譯之義

早送此校心法其附

致其在深謝此之六不

敬請先生之揮毫

十首云

古田重忠郎

千代三郎殿

(4)

(5)

意は餘蘊の似て然る
 然者少生友人多同道
 以て来は十九日(土曜日)
 冬皷凡一週間宿泊致
 夜を召階上の好き堂
 二間成用意は此下交
 右中念子

十月廿 午方二

富土屋亦云
 年中

(6)

益清清通奉如前以來十九日
 法友人回信在來官道本不難難者
 在存外然之處臣都屋一儀同下滿館
 之沖也臣約束也致無官誠に恐縮
 至臣得共出來次身電報を以中上之
 交は何卒臣程遠被奉立様死去也
 取息右臣返字に可
 十月十二日

(7)

前略法免然者昨日牛込區
 二十騎町三番地一得轉
 大した間一寸法報中上
 甲之
 明治廿年四月六日
 佃 耕平

涉書面擇見仕所一節
 未明の暴風雨に付子連
 自宅に流るる辭に難有
 透控申上就仕地所寸
 書面に透種申上再
 破損ノ箇所を以て
 修復方志計至下交
 出に透家申上早々

(8)

有下 大塚保

長谷川繁治郎殿

相違陳老法調製のストロ
 ベリーヤロダースプランスヤム
 半ダースオレシムムード
 一ダース至急在記滞在地へ
 送送付お承安迄依頼中
 古代價之儀に決中誠意等
 子息郵便為替を以て送送
 宜う仕立申す

(9)

伊豫道後温泉

花巻に

明治三十年十月十日

チヤグシニ

鹽田吉三郎殿

(10)

昨自滬光來被下堂受
 折辱致不立遺憾子
 法法在法者求之書部
 涉惠投不子第若其存
 何一第其休海之任其
 不致敬一言之涉禮
 好二法法能子之好

明
 二月五日

皇躬安域

士肥鑄右郎
 傳

(11)

好磁器、法清帶、一級

古之好名、亦法於此、

蝦夷風俗、彙纂卷二十卷

永、拜借、竹、器、者、甚、多

謝、作、今、般、法、器、中、古、石

法、文、通、年、能、先、右、法、禮

之、好、法、器、者、也

有、古、士、臣、忠、愛

袖、國、旗、之、法、器
法、器

(12)

漢書卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上
 卷之九十四上

十月十日 井深清

地 華 五 印 標

(13)

此書中 古時 學者 著 書 及
 其 著 書 體 裁 の 如 女 學 等
 諸 書 は 扶 桑 の 安 藤 孝 氏 の
 永 年 別 記 に 收 載 の 以 國 語
 の 研 究 に 志 あり 者 必 然 此 類
 諸 書 體 裁 を 考 へ 必 ず
 清 室 文 庫 へ 佛 國 會 館 上 等 館
 上 等 之 文 庫 へ 必 ず 収 録 せ 奉
 律 中 古 書 一 冊
 皇 朝 書 目 録

植田安之助

武田大之助 記

(14)

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

明治三十一年五月廿三日

菊地大麓

バシル、ホール、チエムバーレン殿

(15)

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

但當日雨天ナレバ翌十一日ニ順延

明治三十七年十月四日

東京學院運動會會長 栗原新六

(16)

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

支那福建省旅行談 理學士 井上禧之助君

京橋區西紺屋町十九番地

東京地學協會

明治三十一年十月廿三日

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

明治三十七年八月廿四日

男 松平秀雄
 親戚 小田村邦輔
 小澤剛

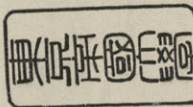
岡本恒太郎殿

追而生花造花放鳥御贈與ノ儀、御斷申上候

(17)

別帝旅行免狀及送付書
 領收證書差出取奉致也

明治三十七年三月廿六日

東京帝國大學 

ビ、エツチ、チエム、バ、シ、ニ、殿

(18)

(19)

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

明治二十五年五月四日

外務大臣子爵榎本武揚

大不列顛特命全權公使

ヒュー・フレブル閣下

(20)

時下寒氣嚴敷相成候處益御健勝大慶
 此事に御座候
 追々春暖相催候處御全家御清福の事
 と奉存候次に小生方一同無事消光罷
 在候間乍憚御安心被下度候
 日々鬱陶敷天氣に御座候處如何御暮
 被遊候や
 追々秋冷相催候處愈御多祥珍重の至
 りに奉存候

(21)

拜啓益御清康欣賀之至りに存候陳者
 謹啓陳者、
 御手紙落手仕候
 返啓然者、
 貴簡拜誦
 芳翰拜讀
 御書面拜見

(22)

新年の御慶愛度申納候陳者、
 御禮旁
 右用事迄
 御返事旁
 不取敢御禮迄如斯に御座候
 恐惶謹言

(23)

再伸 再白 二伸 二白 追啓 追て
 二伸時候切角御厭ひ可被遊候
 二白時候柄御加養專一に奉祈候
 二錢郵券十枚封入いたし候間御領收
 被下べく候

(24 c)

封
 十一月十六日
 本郷區森川町一番地
 井深清

(24 b)

芝公園地内第十六號
 堀蓮太郎様
 書留 親展

(24 a)

芝區三田小山町七十五番地
 鳩山質直様方
 柏木謹一様

(24 g)

麻布區市兵衛町二丁目五十四番地
 福澤花子様
 平信

(24 f)

相州大磯
 伯爵細川武夫閣下
 親展

(24 e)

伊豫道後温泉
 花屋ニテ
 七月十五日
 テヤンブレン

(24 d)

東京小石川區指ヶ谷町八番地
 豊田吉三郎殿

(24 i)

東京築地明石町
六十六番地
ロバートソン夫人行

Mrs. Robertson,
66, Akashi-chō Tsukiji,
Tōkyō.

(24 h)

上州前橋
スミス様

John Smith, Esq.
Maebashi,
Jōshū.

東京芝三田
慶應義塾
テニ
ブラウシ

(25)

一書簡 記 一通

右正ニ受取申候也

明治卅八年六月一日

麹町區五番町一番地
英國公使館
一番館

チヤンブレン殿

(24 j)

東京丸ノ内
高田商會
御中

Messrs. Takata, & Co.
Tōkyō.

(26)

証

一金參圓五拾錢也

右正二受領仕候也

明治卅八年一月廿三日

相摸國箱根宮ノ下寫真師

渡邊周吉

相良様

(27)

證

一金貳圓

右者爲御茶料御惠投被
成下御思召之程難有頂
戴仕候

宮津港

旅館 荒木金兵衛

十月廿二日

上様

KEY TO THE SPECIMEN LETTERS.

三月廿日
 チャンブレン

拜啓陳者明後廿二日午後
 三時新橋着瀛車にて歸京
 可致候間左様御承知被下
 べく一寸御通知迄早々

(1.) HAIKEL. *Nobureba*, MYŌGO NI-JŪ-NI NICHI GOGO SAN-JI SHIM-bashi CHAKU KISHA nite KIKYŌ itasu-beku sōrō aida, SAYŌ GO SHŌCHI kudasaru-beku; chotto GO TSŪCHI made. Sōsō.
 SAN-GWATSU hatsuka.
 Chamburen.

(Post-card to a servant, announcing return home.)
 I respectfully address you. What I have to say is that I shall return to the metropolis by the train reaching Shimbashi at 3 P. M. on the day after to-morrow, 22nd instant, and that therefore you will please take note thereof. This is just a line to tell you.—In haste [i. e. excuse haste].

—20th March.—Chamberlain. (This being a post-card, the name of the addressee is written only on the face.)

東京郵便電信局
 御中

明治卅八年二月三日
 チャンブレン

拜啓自今小生宛一
 切ノ郵便物ハ豆州
 熱海樋口ホテルへ
 御郵送被下度此段
 御依頼申上候也

(2.) HAIKEL. JIKON SHŌSEI ate ISSAI no YŪBIN-BUTSU wa, ZUSHŪ Atami Higuchi Hōteru ye GO YŪSŌ kudasare-taku; kono DAN GO IRAI mōshi-age sōrō nari.
 MEIJI SAN-JŪ-HACHI NEN NI-GWATSU mikka.
 Chamburen.

(Address.)
 TŌKYŌ YŪBIN DENSHIN-KYOKU on JŪ.

(Note to the Post-Office authorities, saying how letters are to be forwarded.)
 I respectfully address you. As to all mail matter addressed to me henceforth, I hope you will deign to send it by post to the Higuchi Hotel at Atami in the province of Izu. I have the honour to request this thing of you.
 3rd February, 1905.—Chamberlain.
 To the Officials of the Tōkyō Post and Telegraph Office.

明治卅七年
 六月十五日
 チャンブレン

齋藤吉之助殿

殘暑はげしく
 候とよろ追々
 御快方の由珍
 重に存候扱て
 神戸より近日
 支那茶入の箱
 到着可致筈に
 付其節ハ濕氣
 のなき所に能
 く御注意
 の上御仕舞置
 被下べく右爲
 念申入候早々

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

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

Chamburen.

SAITŌ KICHINOSUKE *Dono.*

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

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

15th June, 1904.—Chamberlain.

To Mr. Saitō Kichinosuke.

チ
ヤ
ン
ブ
リ
ン
殿

太
田
勇
次
郎

十
一
月
二
日

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

JŪ-NI-GWATSU FUTSUKA.

Ōta YŪJIRŌ.

Chamburin Dono.

(A note of thanks.)

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

2nd December.—Ōta Yūjirō.

To Mr. Chamberlain.

富
士
屋
ホ
テ
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中

十
一
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九
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(土
曜
日)
參
館
凡
一
週
間
宿
泊
致
度
候
間
階
上
の
好
き
室
二
間
御
用
意
置
被
下
度
右
申
入
候
早
々

(5.) *Iyo-iyo GO HANSEI no DAN, Gashi tatematsuri sōrō. Shikaraba, SHŌSEI YŪJIN ICHI-MEI DŌDŌ nite, kitaru JŪ-KU NICHĪ (Doyōbi) SANKWAN, oyoso IS-SHŪ-KAN SHUKU-HAKU itashi-taku sōrō aida, KAIJŌ no yoki heya futa-ma GO YŌI oki kudasare-taku; mi-gi mōshi-ire sōrō.—Sōsō.*

JŪ-ICHI-GWATSU JŪ-ICHI NICHĪ.

Chamburen.

FUJI-ya *Hoteru on JŪ.*

(Note ordering rooms at a hotel.)

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

11th November.—Chamberlain.

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

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

(Post-card in answer to the above.)

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

12th November.

明治卅八年
四月八日
佃耕平

御報申上候
早々
前略御免然者昨
日牛込區二十騎
町三番地へ移轉
いたし候間一寸

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

JŪ-ICHI GWATSU JŪ-NI NICHIGORO.

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

MELJI SAN-JŪ-HACHI NEN

SHI-GWATSU yōka.

Tsukuda KŌHEI.

(A post-card notifying change of address.)

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

8th April, 1905.—Tsukuda Kōhei.

長谷川繁次郎殿

大塚保

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

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

KU-GWATSU JŪ-ICHI NICHU.

Ōtsuka Tamotsu.

Hasegawa Shigejirō Dono.

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

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

11th September.—Ōtsuka Tamotsu.

To Mr. Hasegawa Shigejirō.

豊田吉三郎殿

チャンブレン

花屋ニテ

伊豫道後温泉

七月十五日

明治卅七年

候草々

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

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

MEIJI SAN-JŪ-SHICHI NEN SHICHI-GWATSU JŪ-GO NICHI.

Iyo Dōgo ONSEN Hana-ya nite.

Chamburen.

Toyoda KICHISABURŌ Dono.

(An order for groceries.)

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

15th July, 1904.—At the Hana-ya Inn, Baths of Dōgo, in the province of Iyo.—Chamberlain.

To Mr. Toyoda Kichisaburō.

明治卅八年二月五日
土肥鑄太郎殿
侍史
星野安成
頓首
迄得候御御折昨
如此共何惠座惡日
二不取參投被候敷ハ
御敢取堂被下御不在
座一應陳千著御光
候之御謝萬述之遺來
早之可萬之書憾被
頓御仕萬忝奉一此
首禮候存部事處

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

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

Hoshino Yasunari.

DOI TŌTARŌ *Dono, JISHI.*

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

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

5th February, 1905.—Hoshino Yasunari.

To Doi Tōtarō, Esq.[’s Secretary.]

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

(11.) HAIKEI. *Masu-masu GO SEI-EI no DAN, TAIGA shi tatematsuri sōrō. Nobureba, GO CHINZŌ no "Ezo FŪZOKU ISAN" NI-JIK-KWAN naga-naga HAISHAKU tsukamatsuri, ari-gataku TASHA shi tatematsuri sōrō. KOMPAN GO HEMPEKI mōshi-age sōrō aida, GO JUNŌ negai-tatematsuri sōrō. Mazu wa, mi gi on REI made kaku no gotoku ni GOZA sōrō.—KEIGU.*

JŪ-ICHI GWATSU NI-JŪ-SHICHI NICHI.

Tsuchiya Tadachika.

Sodeoka Hatanoshin Sama Go JISHI.

(Note accompanying the return of a book.)

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

27th November.—Tsuchiya Tadachika.

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

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

(12.) KINKEI. *Oi-oi KANKI ai-tsunori sōrō tokoro, masu-masu GO SEITEKI gashi tatematsuri sōrō. Nobureba, SHŌSEI iyo-iyo kitaru JŪ-HACHI NICHI HOSSOKU, KYŪSHŪ CHIHŌ YE MAN-YŪ itashi sōrō ni tsuite wa, kanete ZAI-Kagoshima ni wa GO CHIKI ōki yoshi SHŌCHI tsukamatsuri-ori sōrō aida,—hanahada KYŌSHUKU nagara, nani to zo SHŌSEI no tame GO SHŌKAI kudasare sōrawaba, KŌJIN kore ni sugizu sōrō. Mazu wa, GWAN-YŌ made mōshi-shinji sōrō.—SŌSŌ FUBI.*

JŪ-ICHI GWATSU JŪ-ROKU NICHI.

Ibuka Kiyoshi.

Hori RENTARŌ Sama.

(A request for letters of introduction.)

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

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

16th November.—Ibuka Kiyoshi.

To Horii Rentarō, Esq.

以書簡申上候時下暑氣烈敷候處
 愈御健勝の段奉賀陳者此狀持
 參の安藤一孝氏の永年別懇に致
 居候ものにて國語の研究に志あ
 り貴君に御紹介致候様依頼を受
 け候若し御差支無之は御面會の
 上學問上高見を御聞かせ被下度
 紹介旁御依頼申上候草々不一
 明治卅七年八月六日 植田幾之助
 武田大兄
 硯北

(A letter of introduction.)

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

6th August, 1904.—Ueda Ikunosuke.

To Mr. Takeda (and see Notes, p. 458.).

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

MEIJI SANJŪ-ICHI NEN GO-GWATSU NI-JŪ-SAN NICHU.

KIKUCHI DAIROKU.

Bashiru Hōru Chiemubāren Dono.

(13.) SHOKAN *wo motte mōshi-age sōrō.*

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

MEIJI SAN-JŪ-SHICHI NEN

HACHI-GWATSU *muika.*

Ueda Ikunosuke.

Takeda TAIKEI,—KEN-HOKU.

(Invitation to a garden party.)

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

23rd May, 1898.—Kikuchi Dairoku.

To Basil Hall Chamberlain, Esq.

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

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

MEIJI SAN-JŪ-SHICHI NEN JŪ-GWATSU yokka.

TŌKYŌ GAKUIN UNDŌKWAI-CHŌ.

Kuribara SHINROKU.

(Invitation to an athletic sports meeting.)

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

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

4th October, 1904.—Kuribara Shinroku, President of the Athletic Association of the Tōkyō College.

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

TŌJITSU ENZETSU SA no tōri:—

SHINA FUKKEN-SHŌ RYOKŌ DAN.

RIGAKUSHI Inoue Kinoshuke KUN.

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

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

TŌKYŌ CHIGAKU KYŌKWAI.

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

An ordinary meeting of the Society will be held in the Society's hall on the 25th instant (the fourth Tuesday of the month), at half-past six P.M.; and on the conclusion of the lecture, there will be a committee meeting which you are invited to attend.* You are requested to bring also your relations and friends with you.

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

23rd October, 1898.

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

Geographical Society of Tōkyō.

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

MEIJI SAN-JŪ-SHICHI NEN HACHI-GWATSU NI-JŪ-yokka.

DAN:—*Matsudaira Hideo.*

SHINSEKI:—*Tamura Kunisuke.*

Ozawa Gō.

Okamoto Tsunetarō *Dono.*

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

(Announcement of a death.)

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

24th August, 1904.

[The deceased's] son, Matsudaira Hideo.

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

To Okamoto Tsunetarō, Esq.

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

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

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殿

東京帝國大學

明治三十一年三月廿八日

別紙旅行免狀及御送付
候間領收證御差出相成
度候也

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

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

TŌKYŌ TEIKOKU DAIGAKU [& ditto on seal].

Bz Etchi Chiemubären Dono.

(Official note forwarding a passport.*)

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

28th March, 1898.

Imperial University of Tōkyō.

To B. H. Chamberlain, Esq.

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

MELJI NI-JŪ-GO NEN GO-GWATSU *yokka,* GWAIMU DALJIN SHISHAKU *Enomoto Takeaki.*

DAI BUREITEN TOKUMEI ZENKEN KŌSHI *Hiyū Furezoru* KAKKA.

(Official note to a foreign legation.)

May 4, 1892.

Sir,

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

I have, etc.

(Signed) Viscount Enomoto Takeaki

Minister for Foreign Affairs.

His Excellency.

Hugh Fraser, Esq.

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

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

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

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

* Though no longer necessary in Japan proper, passports may still be required for Formosa, Korea, etc.

(Specimens of introductory remarks about the weather.)

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

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

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

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

(21.) HAIKEI. *Masu-masu GO SEIKŌ KINGA no itari ni ZONJI sōrō. Nobureba,*

KINKEI. *Nobureba,*

HENKEI. *Shikaraba,*

On tegami RAKUSHU tsukamatsuri sōrō.

KIKAN HAISHŌ.

HŌKAN HAIDOKU.

GO SHOMEN HAIKEN.

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

(Introductory phrases.)

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

I respectfully address you. What I have to say is

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

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

I have perused your exalted letter.

I have perused your fragrant epistle.

I have read your august letter.

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

(22.) *On REI kata-gata.*

Migi YŌJI made.

GO HENJI *kata-gata.*

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

SŌSŌ, TONSHU.

KYŌKŌ, KINGEN.

(Concluding phrases.)

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

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

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

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

[Excuse] haste. I make the kotow.

I respectfully address you with fear and trembling.

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

NI-SHIN.—JIKŌ SEKKAKU *on itoi asobasaru-beku sōrō.*

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

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

(Postscripts.)

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

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

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

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

(24.) Specimens of addresses on envelopes.

(24 a)

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

(24 b)

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

(24 c)

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

(FŪ)

JŪ-ICHI GWATSU
JŪ-ROKU NICHI.

(24 d)

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

(24 e)
Iyo DōGO ONSEN,
Hana-ya nite,
Chamburen.

(*Shime*)
 SHICHI-GWATSU
 JŪ-GO NICHI.

(24 f)
 SōSHŪ Ōiso
 HAKUSHAKU *Hosokawa Takeo*
 KAKKA.
 SHINTEN.

(24 g)
 Azabu KU ICHIBEI-machi NI-CHŌME
 GO-JŪ-yo BANCHI
 FUKUZAWA *Hana-ko Sama.*
 HEISHIN.

(24 h)
 JōSHŪ *Maebashi*
Sumisu Sama.

TōKYŌ *Shiba Mita,*
 KEIŌ GIJUKU *nite,*
Buraun.

(24 i)
 TōKYŌ *TsukiJI Akashi-CHŌ*
 ROKU-JŪ-ROKU BAN
Robātoson FUJIN
yuki.

(24 j)
 TōKYŌ *Maru-no-uchi*
Takata SHŌKWAI
 On JŪ.

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

桑港經由

(SŌKŌ KEIYŪ.)
 Viâ San Francisco.

英國行

バンクーバー經由
 (Bankūba KEIYŪ,
 EIKOKU *yuki.*)
 England, viâ Vancouver.

獨逸伯林行

米便ニテ
 (BEIBIN *nite,*
 DOITSU BERLIN *yuki.*)
 Berlin, Germany,
 viâ America.

香港經由

(HONKŌN KEIYŪ.)
 Viâ Hongkong.

4 3 2 1
 見原寫書
 本品稿真籍
 在中在在中
 在中在中

¹SHOSEKI ZAICHŪ.

²SHASHIN ZAICHŪ.

³GENKŌ ZAICHŪ.

⁴MHON-HIN ZAICHŪ.

¹Book Post.

²Photographs only.

³Manuscript.

⁴Sample Post.

(25.) KI.—*Hitotsu*.—SHOKAN. IT-TSŪ.

Migi masa ni uketori mōshi sōrō nari.

MEIJI SAN-JŪ-HACHI NEN ROKU-GWATSU *tsuitachi*.

Kōjimachi KU, GO-BANCHŌ ICHI BANCHI.

EIKOKU KŌSHI-KWAN, ICHI-BAN-KWAN.

Chamburen Dono.

(26.) SHŌ.—*Hitotsu*, KIN SAN-EN GO-JIS-SEN *nari. Migi masa ni JURYŌ tsukamatsuri sōrō nari.*

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

Sagami no kuni, Hakone, Miyanoshita.

SHASHIN-SHI, *Watanabe* SHŪKICHI.

Sagara Sama.

(27.) SHŌ.—*Hitotsu*.—KIN NI-EN.

Migi wa on CHARYŌ to shite, GO KEITŌ nashi-kudasare, oboshi-meshi no hodo ari-gataku CHŌDAI tsukamatsuri sōrō.

JŪ-GWATSU NI-JŪ-NI NICHİ.

Miyazu minato.

RYOKWAN *Araki* KIMBEI.

Ue Sama.

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

Memo.—Item.—One letter.—The above has been certainly received.—1st June, 1905.—No. 1, British Legation, at No. 1, Go-banchō in the district of Kōjimachi.

To Mr. Chamberlain.

Voucher.—Money [to the amount of] 3 YEN, 50 SEN.—I have certainly received the above.—23rd January, 1905.

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

To Mr. Sagara.

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

20th October.—Port of Miyazu.

Araki Kimbei, Hotel[-keeper].

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

NOTES ON THE FOREGOING SPECIMENS OF THE
EPISTOLARY STYLE.

Sōrō, 候 (cursive form 𠄎) “to be,” is a corruption of *samurau*, “to be in attendance on,” “to wait on,” whence the well-known term *samurai* denoting an “armed retainer.” In Epistolary usage this verb is defective, only the following forms being currently employed:—

Sōrō, shortened *ad libitum* to *soro*, is the Conclusive and Attributive indicative present (see p. 14 *et seq.*), also used for ditto ditto past, less often for the future, which is commonly denoted by ... *beku sōrō*. *Sōrō* is placed after the Indefinite form of the verb, like *masu* in the Colloquial, as *zonji sōrō*, which is equivalent to *zonji-masu*. *Nari* may be suffixed at will, thus *mōshi-age sōrō* or *mōshi-age sōrō nari*, “I have the honour to address you.” In negative phrases *sōrō* is suffixed to the negative gerund, thus *kōjin kore ni sugizu sōrō*, “nothing will exceed my gratification.” *Sōrō* having lost its own Indefinite form, the Indefinite form of the main verb must be employed when need for that special verbal form arises; mostly, however, the sentence is turned some other way.

Sōrawaba 候ハ is the Hypothetical mood, as *GO SHŌKAI kudasare sōrawaba*, “if you will favour me with an introduction.”

Sōraedomo 候得共* or 候へ共 is the Concessive mood, as *KYŌSHUKU no itari ni sōraedomo*, “though I regret it extremely” (more lit. “though it is the extreme of shrinking fear”).

The Conditional *sōraeba* 候へば sometimes met with, is mostly replaced by the circumlocution *sōrō aida* mentioned in the next paragraph. Other obsolescent forms are the Gerund *sōrōte* and the Future *sōrawan*, which latter is now replaced, as mentioned above, by the circumlocution *beku sōrō*. No instance of any of these three forms occurs in the specimens of correspondence here quoted; but on page 178 we have the negative *sōrawazu*, and on page 340 the imperative *sōrae*. The following phrases with *sōrō* are extremely common:—

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

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

Sōrō ni tsuki 候に付, “owing to.”

Sōrō DAN 候段 or *sōrō JŌ* 候條, “inasmuch as,” “and therefore,” “and.” *Go*

* This transcription is sanctioned by usage, though not by etymology; for 得 is written 工 in *Kana*, whereas the correct spelling in *sōraedomo* is へ.

KONJŌ *wo* SHASURU *tame*, MOKUROKU *no* TŌRI TEISŌ SŌRŌ JŌ, GO JUNŌ *kudasare* SŌRAWABA, KINKI *no* ITARI *ni* SŌRŌ. "We send you the presents mentioned in the following list as a token of our appreciation of your kindness, and shall be much pleased if you will deign to accept them."—DAN occurs chiefly in formal correspondence.

Formerly GOZA SŌRŌ 御座候 (equivalent to Colloq. GOZAIMASU) was usually preferred to plain SŌRŌ, as being more courteous; and some writers still frequently employ it, as *Mazu wa, miqi on REI made kaku no gotoku ni* GOZA SŌRŌ, "the above is simply the expression of my thanks." Indeed, there are cases where its use is demanded by the most elementary politeness. These must be learnt from usage.

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

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

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

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

The examples given show other usual introductions, which may be employed either alone or as a preface to the remarks about the weather and health. **以書簡申上候** SHOKAN *wo motte mōshi-age sōrō* (observe the inversion of characters at the beginning, in imitation of Chinese construction) is very frequently employed. It means "I have the honour to address you by letter." **以書翰致啓上候** SHOKAN *wo motte KELJō itashi sōrō* is synonymous, but a shade more courteous still. Sometimes the remarks about one's correspondent's health are followed by others informing him that, as the writer is quite robust, no anxiety need be felt on that score. In an English translation the effect produced is truly quaint; not so in Japanese. A favourite introduction, when replying to a letter received, is **御書面拜見仕候** GO SHOMEN HAIKEN *tsukamatsuri sōrō*, "I have humbly perused your letter," or **御手紙落手仕候** *on tegami RAKUSHU tsukamatsuri sōrō*, "I have received your letter," or else the single word **返啓** HENKEI, "statement in reply."

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

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

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

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

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

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

HAIGU 拜具 and KEIGU 敬具 both corresponding to "yours respectfully;" FUBI 不備, "[excuse] incompleteness;" FUITSU 不一 same as FUBI; TONSHU 頓首, "I bow my head," "I perform the kotow," are favourite concluding phrases. More will be found under No. 22. Notice, too, in Nos. 6 and 8, the set phrase for rounding off a letter containing a reply. Take indeed for granted that every phrase given in our specimens is a set phrase, and may be repeated *ad infinitum*.

Kono DAN (or *migi*) KI-I *wo e sōrō* 此段得貴意候, more politely still *migi* KI-I *e-taku* 右得貴意度, meaning "I beg to inform you of what has been stated above," is a resumptive phrase rather frequent in letters just before final 敬具 or 早々.

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

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

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

GI 儀, "with regard to," "touching." Such a phrase as 私儀 *watakushi* GI means the same as *watakushi wa* in the Colloquial.

Migiri, 砌 "occasion," "time:"—昨日御來駕の砌, SAKUJITSU GO RAIGA *no migiri*, "on the occasion of your visit yesterday" (more lit. of the advent of your palanquin).

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

Kono koto ni (GOZA) *sōrō* 此事 (御座) 候 is equivalent to *ni zōnji sōrō*.

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

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

JISHI 侍史 or Go JISHI 御侍史, at the end of Nos. 10 and 11, intimates that the writer expects his letter to be perused only by the secretary of the personage addressed,

not by that personage himself; but such a phrase has come to be a mere compliment,—a piece of mock humility.

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

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

RAI-KYŪ (in specimen No. 6, pp. 426 and 441-2) offers a curious instance of the use of the Chinese sound of a character forming part of a name commonly read *à la japonaise*, as KYŪ here stands for 宮ノ下 *Miyanoshita*, because the "KAN-ON" of 宮 is KYŪ. Compare the last two paragraphs of page 246.

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

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

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

No. 19. Observe *okonawaserare*, a potential causative form used honorifically of the Emperor, and equivalent in actual signification to plain *okonau*.—For the sake of variety, we in this case leave the free official translation, which was kindly supplied to us together with the original of this note, instead of inserting a more literal rendering of our own.

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

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

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

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

(24 b) *Kaki-tome* 書留="registered."—SHINTEN 親展, lit. "personally opening up" or "undoing"—our "private," but is more freely used.—(24, c) This is the reverse side

of envelope 24 *b*. The character 封 *FŪ* is equivalent to a seal. Sometimes 緘 *KAN* or *tojiru*, "to close," is written instead; most government offices and large firms use a seal on which this character is engraved.

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

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

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

Ko 子, lit. "child," is a suffix to ladies' names now fashionable, especially in writing and in print (*conf.* p. 254).

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

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

令夫人 *REI-FUJIN*, is still more elaborately honorific. *Yuki* 行 means "sent to."

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

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

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

The margin gives fac-similes of the manner in which stamps are obliterated in the post-office. The characters read thus:

(a) TŌKYŌ *Ushigome*, SAN-JŪ-HACHI[NEN], NI-[GWATSU] *kokono[ka]*, GO NI[-JI] SAN-JIP[-PUN], i. e. *Ushigome* [postal district], Tōkyō, 9th February, 1905, 2.30 P.M. (a)



(b) *Sagami*, *Miyanoshita*, SAN-JŪ-HACHI NEN SAN-GWATSU *yokka*, ro-BIN, i. e. *Miyanoshita*, [in the province of] *Sagami*, 4th March, 1905, 2nd delivery.



Notice the employment of Arabic numerals and of 后, equivalent to 後, "after," for P.M. in the metropolitan obliterating stamp, while the provincial one is entirely in the native tongue. Note also the mention made of the name of the province in this latter, and the employment of *Katakana* signs as we employ A, B, C, etc. to denote the 1st, 2nd, 3rd, etc., deliveries. In addressing letters, likewise, the province should be mentioned rather than the prefecture.

Women's letters are distinguished from men's by a more copious intermixture of native Japanese words and of the *Hiragana*. Women also employ the idiom *mairase sōrō* written as in the margin, where men write *sōrō* or *GOZA sōrō*. Thus, "I beg to inform you" (Colloq. *mōshi-agemasu*) is *mōshi-age sōrō* in a man's letter, but *mōshi-age-mairase sōrō* in a woman's. Etymologically, *mairase* seems to be the Indefinite form of the Causative of *mairu*, "to go" (respectfully); and *mairase* would therefore originally have conveyed the idea that some compliment, sentiment, etc., was caused to go respectfully to the fair writer's correspondent. But in modern Epistolary usage, it has sunk into mere verbiage void of all actual import. Other marks of the feminine Epistolary Style are the final phrase *ara-ara kashiko*,* "with congratulations and my respects," and the extremely curious use of **文字** (a corruption of **文字**) in such phrases as *on me-MOJI* for *o me ni kakaru*, "having the honour to see you;" *GO SUI-MOJI* for *GO SUISATSU*, "you will guess that....." Lady students anxious to perfect themselves in the style proper to their sex, will find admirable models, alike of diction and of penmanship, in Ono Gadō's "*Fumi Kaki-buri*" and in Ban's "*Fude no Yuki-kai*."

Letters, whether written by men or by women, are apt to extend to great length, an epistle one or two yards long being nothing uncommon. For this purpose paper is sold in large scrolls, which the writer cuts when he has finished. Many persons write considerably larger than even the example given on p. 425, boldness being one of the chief characteristics of Far-Eastern penmanship.

NEW CHARACTERS IN THE PRECEDING SECTION.—2034. **牘** TOKU, "a writing-tablet," but mostly used in the compound **尺牘** SEKIDOKU, "a short letter" or "note."—2035. **楷** [書] KAI-SHO, the "normal," i.e. "square" form of the Chinese characters.—2036. **濕** SHITSU or *uruou*, "to be moist;" also *shimeru*, "to be damp."—2037. **翻** or **翻** HON or *hirugaeru*, "to wave" or "flutter;" hence, through the idea of changing to and fro, **翻譯** comes to mean "translation." Notice the substitution at will of "flying" for "wings" as the Radical.—2038. **譯** YAKU or *wake*, "signification;" also *YAKUSURU*, "to translate."—2039. **佃** *tsukuda*, "a cultivated field." (From "man" and "rice-field"; what more obvious?)—2040. **呈** TEISURU, "to state;" also *arawasu*, "to show."—2041. **鑄** TŌ or *iru*, "to cast" (metal). **壽** JU, "long life," is here the phonetic, despite the very slender resemblance in sound.—2042. **蝦** KA or *ebi*, "a prawn" (the character may also denote "a toad"): **蝦夷**, lit. "prawn barbarians," is read *Ezo* (Yezo), and denotes the Ainos,—some say on account of the resemblance of their bushy beards to the aspect of a

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

prawn's head with its long feelers.—2043. 纂 SAN or *atsumeru*, “to compile,” as writings.
 —2044. 璧 HEKI, a kind of precious stone, a sort of green jade: 御返璧 GO HEMPEKI
 is used in the sense of “I return your precious” (book, etc., lent me).—2045. 旗 KI or *hata*,
 “a flag.”—2046. 縮 SHUKU or *chijimaru*, “to shrink;” hence also *chijimi*, “crape.”—2047.
 紹 SHŌ, or *tsugu* “to connect;” (2048) 介 KAI or *tasukeru*, “to assist;” the two together,
 紹介 SHŌKAI, signify “introducing.”—2049. 匆 SŌ, “hurry” (observe the hair flying
 wildly in all directions). Except in this Epistolary phrase, usage decrees the more explicit
 orthography 忽.—2050. 簡 KAN, “a document,” “a letter,” (originally written on a slip
 of bamboo).—2051. 植 SHOKU or *ueru*, “to plant” (because in so doing you put a “tree”
 “straight” into the ground). Learn at same time (2052) 殖 SHOKU or *fueru*, “to increase
 and prosper,” also used in the sense of planting colonies, as 殖民地 SHOKUMIN-CHI
 “a colony.”—2053. 硯 KEN or *suzuri*, “an ink-stone,”—typical example of Radical and
 easy Phonetic.—2054. 繰 SŌ or *kuru*, “to reel” silk. The common phrase 繰合 *kuri-*
awase signifies “to arrange one's business so as to get time for something else,” “to
 manage.”—2055. 翌 YOKU, “the morrow,” “next” (day). The character shows “wings” ready
 to “rise” into flight as soon as the morrow dawns. Learn at same time (2056) 翼 YOKU or
tsubasa, “pinions,” hence *tasukeru*, “to help” (because pinions shelter).—2057. 賁 FUN,
 “energetic,”—only in the common polite phrase 御賁臨 GO-FUNRIN, “your attend-
 ance,” “the pleasure of your company.”—2058. 誘 YŪ or *izanau*, “to allure,”—whether to
 good or to evil.—2059. 禧 KI, “joy,”—especially such as arises from the divine blessing,
 which the Radical 示 serves to adumbrate (*conf.* p. 377). (1166) 喜 is rather joy pure
 and simple, without any such connotation.—2060. 紺 KON, “dark blue” (the Radical here
 pointing at stuff so dyed, while 甘 KAN, “sweet,” is the rather imperfect Phonetic).—2061.
 棺 KWAN or *hitsugi*, “a coffin” (from “wood” and “official,” *i.e.* that which secures the
 corpse).—2062. 禪 ZEN, “sitting rapt in religious contemplation,” according to the practice
 of certain Buddhists. The character appropriately indicates something solemn by its Radical,
 and solitude by its right-hand part.—2063. 剛 GŌ or *kowai*, “hard,” “unyielding” (as
 a “hill” and a “knife”).—2064. 恒 also written 恆 KŌ or *tsune*, “constant,” “regular.”
 The second form shows the derivation, *viz.* a “heart” like a “boat,”—舟 between two
 even banks (represented by straight lines),—the figure of the boat being slightly corrupted.
 —2065. 贈 SŌ or *okuru*, “to give” as a present (“treasures added”).—2066. 帀 SHI
 or *kami*, “paper.” Same as No. 254, only the Radical and its position *vis-à-vis* the Phonetic
 differing.—2067. 收 SHŪ or *osameru*, “to gather in,” “bring to an end,” “receive.”—
 2068. 翰 KAN, “a writing,” “a document” (observe the “feather” or quill employed
 to write it).—2069. 顛 TEN or *kutsugaeru*, “to be upset,” “overturned” (observe the Radical
 for head, suggesting topsy-turviness).—2070. 憚 TAN or *habakaru*, “to have a feeling of
 backwardness,” “to feel a delicacy.”—2071. 鬱 often contracted to 鬱. This truly awful,

but common, character is read UTSU, and means "dull," "desponding." The component parts, viz. 林 "forest," 缶 "dish," 冂 "a cover," 粟 "millet," and 彡 "adornment," are supposed to point towards the libations for a sacrifice.—2072. 謹 KIN or *tsutsushimu*, "to be respectful," "heeding," "guarding against."—2073. 惶 KŌ or *osoreru*, "to fear." (From "heart" and "emperor;" for how entirely overcome with awe must be the heart of him who sees the monarch! In Old Japan, indeed, it was supposed that such a sight would strike the beholder blind.)—2074. 伸 SHIN or *noboru*, "to dilate upon;" "to state," interchanged with (255) 申.—2075. 厭 EN or *itou*, "to be weary of," hence "to take care of." (Weariness may be supposed to be here represented by a "dog" sitting for "days" and "months" under a "precipice.")—2076. 祈 KI or *inoru*, "to pray." Often used in combination with its synonym (2077) 禱 TŌ or *inoru*, "to pray," thus 祈禱. Observe, by comparison with No. 2041, the tendency of 壽 JU, "long life," to give to its compounds the sound of, not JU, but TŌ.—2078. 鳩 KYŪ or *hato*, "a dove," "a pigeon." Probably 九 is here a phonetic representation of the "cooing" of this bird.—2079. 柏 HAKU or *kashiwa*, a species of "oak."—2080. 展 TEN or *noboru*, "to open out," "unroll." (The original form is composed of 尸 "body," and 工 "workman" four times repeated, showing united action.)—2081. 塾 JUKU, "a school." Change the Radical to "fire," and we get (2082) 熟 JUKU, "ripe." Do not confound either with (1182) 熱 NETSU, "hot."—2083-4. 頂戴 CHŌDAI, "receiving" (as a present), more lit. "carrying on the head," as 頂 TEI or CHŌ alone signifies *itadaki*, "the top" or "head," while 戴 is *itadaku*, "to carry on the head."—2085. 緘 KAN or *tojiru*, "to close."

2081 塾	(2071) 鬱	2063 剛	2053 硯	2043 纂	2034 牘
2082 熟	2072 謹	2064 恒	2054 綵	2044 璧	2035 楷
2083 頂	2073 惶	(2064) 恆	2055 翌	2045 旗	2036 濕
2084 戴	2074 伸	2065 贈	2056 翼	2046 縮	2037 翻
2085 絨	2075 厭	2066 帑	2057 賁	2047 紹	(2037) 翻
	2076 祈	2067 收	2058 誘	2048 介	2038 譯
	2077 禱	2068 翰	2059 禧	2049 匆	2039 佃
	2078 鳩	2069 顛	2060 紺	2050 簡	2040 呈
	2079 柏	2070 憚	2061 棺	2051 植	2041 鑄
	2080 展	2071 鬱	2062 禪	2052 殖	2042 蝦

SUPPLEMENTARY LIST OF COMMON CHARACTERS.

The following characters, which have not yet occurred in the course of this work, should be committed to memory, as they are universally known and generally useful. They are here given in the order of their Radicals:—

2086. 予 *yo* or *ware*, “I;” also read *ataeru*, “to give,” as if it were (813) 與 which also is read *yo*.—2087. 仇 *kyū* or *ada*, “a foe.” This is an abbreviated form of (2402) 讐 or 讎.—2088. 仍 *yotte*, “according to.”—2089. 企 *ki* or *kucadateru*, “to plan” or “plot” (like a “man stopping still” to ponder over a difficulty).—2090. 佇 *cho* or *tadazumu*, “to stand still.” Observe the fundamental relationship between this character and (915) 貯 *cho*, “to lay up,” “to hoard,”—remaining in one place being the root-idea.—2091. 佞 *nei*, “persuasive,” “insinuating” (“man destroyed by woman’s” wiles).—2092. 佩 *hai* or *obiru*, “to wear at the girdle;” 佩刀 *haitō*, “to wear a sword.”—2093. 侈 *shi* or *ogoru*, “to be prodigal,” “lavish.”—2094. 佯 *yō* or *itsuwaru*, “to feign,” “to pretend.” Remember it, not as a wolf, but a “man in sheep’s” clothing.—2095. 俊 *shun*, “eminent,” “superior;” often read *toshi* (“quick”) in personal names.—2096. 俟 *shi* or *matsu*, “to wait.”—2097. 俠 *kyō*, “bold,” “ready to maintain another’s cause;” 俠客 is read *otoko-date*, “one who fights for the cause of the weak against the oppressor.”—2098. 俵 *hyō* or *tawara*, “a straw bag” for holding rice, etc.—2099. 俸 *hō*, “salary” (what a “man respectfully receives,” 奉 meaning originally “to receive respectfully” as well as “to present respectfully,” *tatematsuru*).—2100. 儲 *ken* or *umu*, “to be weary of.”—2101. 做 *ko* or *nasu*, “to do.”—2102. 債 *sai*, “a debt” (that for which a “man” incurs “responsibility”).—2103. 傾 *kei* or *katamuku*, “to lean to one side.”—2104. 傭 (or 僱) *yō* or *yatou*, “to hire,” as a labourer.—2105. 像 *zō*, “an image;” hence *katadoru*, “to make in the likeness of.”—2106. 僧 *sō*, “a Buddhist priest” (an approximation to the sound of the Sanskrit word *sanga*).—2107. 億 *oku*, “a hundred thousand” (from a “man” and “thought,” to indicate a number beyond the power of thought to conceive).—2108. 償 *shō* or *tsugunau*, “to restore,” “indemnify,” “compensate.”—2109. 儲 *cho* or *mōkeru*, “to make or lay up (money),” the character showing “all” that a “man” has.—2110. 充 *jū* or *nichiru*, “to be full,” appropriately formed of “man” (10th Radical) and 育 “to nourish” contracted.—2111. 兇 *kyō* or *arai*, “violent,” “savagely,” “atrocious.”—2112. 冀 *ki* or *koi-negau*, “to yearn,” “earnestly request” (one in the inhospitable “north” yearns for a “different” abode).—2113. 准 *jūn* or *yurusu*, “to allow,” “to ratify;” also *nazorau*, “to liken.” This character is often interchanged with (1902) 準.—2114. 凝 *gyō* or *koru*, “to stiffen,” “grow hard” (“suspected” of being like “ice”).—2115–6. 凹 *ō*, “concave;” 凸 *totsu*, “protuberant,” “convex.” Sometimes

read respectively *naka-kubo* and *naka-daka*.—2117. 函 KAN or *hako*, “a box,” as in 函館 *Hakodate*. The synonym (628) 箱 is somewhat more common.—2118. 刈 *karu*, “to mow,” “to cut.”—2119. 刊 or 刊 KAN, “engraving blocks for the press:” 刊行 KANKŌ, “publication.”—2120. 刑 KEI or *shi-oki*, “legal punishment,” “execution” (by an “even sword”).—2121. 刷 SATSU or *suru*, “to rub” (blocks for printing): “body,” a “napkin,” and a “knife” are the implements.—2122. 剖 HŌ or BŌ or *saku*, “to tear asunder:” 解剖 KAIBŌ, “dissection.”—2123. 削 SAKU or *kezuru*, “to plane,” “to scrape off,” “to erase.”—2124. 剃 TEI or *soru*, “to shave:” 剃髮 TEIHATSU, “shaving the head” (to become a Buddhist priest).—2125. 剝 HAKU or *hagu*, “to flay,” “to peel.”—2126. 劑 ZAI, “a dose” of medicine (which the druggist “equalises” with his “knife”).—2127. 勺 or 勺 SHAKU, a measure of capacity, about $\frac{1}{2}$ oz. The character shows the measure with something inside it.—2128. 匁 MOMME, a measure of weight of which one thousand go to the 貫 KWAN.—2129. 卸 OROSHI, “wholesale” (best remembered as the *tsukuri* of 御 “honourable”).—2130. 厄 YAKU or *wazawai*, “misfortune,” “distress.”—2131. 厥 KETSU or *sono*, “that.”—2132. 叔 SHUKU, used in 叔父 SHUKUFU, “uncle,” and 叔母 SHUKUBO, “aunt.”—2133. 叛 HAN or *somuku*, “to rebel” (“turning” on the other “half”).—2134. 叱 SHITSU or *shikaru*, “to scold” (the “mouth” with 匕 as Phonetic).—2135. 吊 CHŌ or *tomurau*, “to condole with mourners.” Sometimes written 弔 (a “bow” grasped by a man), because the watchers of the dead shot at the birds which pecked the latter.—2136. 吏 RI, “an official” (from 史 “records,” and 一 “one,” implying unity of purpose in the minds of rulers).—2137. 吠 BEI or *hoeru*, “to bark.”—2138. 吝 RIN or *yabusaka*, “stingy.”—2139. 咏 also written 詠 EIZURU or *utau*, “to sing,” “to compose poetry.”—2140. 唄 BAI or *utai*, “chanting,” “singing.”—2141. 唾 DA or *tsubaki*, “saliva” (which “drops” from the “mouth”); 唾壺 is read *haijuki*, “a spittoon.”—2142. 喋 CHŌ or *shaberu*, “to chatter.”—2143. 喪 SŌ or *mo*, “mourning; hence *ushinau*, “to lose.”—2144. 喉 KŌ or *nodo*, “the throat.”—2145. 喧 KEN or *kamabisushii*, “clamorous,” “noisy;” generally in combination with its synonym (2146) 嘩 KWA or *kamabisushii*, thus 喧嘩 KENKWA, “a quarrel.”—2147. 嗜 SHI or *tashimu*, “to relish,” “delight in.”—2148. 噯 SAZO, “how much!” “indeed.”—2149. 噺 HANASHI, “a story.”—2150. 噫 AA! an interjection.—2151. 囀 TEN or *saezuru*, “to warble.”—2152. 囚 SHŪ or *meshi-udo*, “a prisoner;” also read *toraeru*, “to capture” (from a “man” in an “enclosure”).—2153. 圈 KEN, “a circle:” 圈點 KENTEN, “circles and dots,” *i. e.* the punctuation used in Chinese texts (see pp. 403 *et seq.*)—2154. 均 KIN or *hitoshii*, “equal,” “even.”—2155. 坑 KŌ or *ana*, “a pit:” 炭坑 TANKŌ, “a coal-mine.”—2156. 垣 EN or *kaki*, “a fence.”—2157. 埋 MAI or *uzumeru*, “to bury” (in the “village earth”).—2158. 塀 HEI, “a wall.” Compare (2194) 屏.—2159. 堤 or 隄 TEI or *tsutsumi*,

„a dyke,” „a bank.”—2160. **塔** TŌ, „a pagoda.”—2161. **墳** FUN or *tsuka*, „a mound,”
 „a grave.”—2162. **墜** TSUI or *ochiru*, „to fall.”—2163. **墾** KON or *tagayasu*, to break or
 reclaim new soil:” **開墾** KAIKON, ditto.—2164. **壇** DAN, „an altar,” hence, „a rostrum:”
演壇 ENDAN, „a rostrum.”—2165. **壓** ATSU or *osu*, „to press:” **壓制** ASSEI,
 „oppression,” „tyranny.”—2166. **夥** KWA or *obitadashii*, „numerous,” „tremendous:” **夥**
多 KWATA, „numerous.”—2167. **奔** HON or *hashiru*, „to scamper away,” „to bustle
 about.”—2168. **奢** SHA or *ogoru*, „to be prodigal,” „extravagant:” **奢侈** SHASHI, ditto.
 —2169. **奮** FUN or *furuu*, „to exert” or „wield promptly and impetuously:” **奮發**
 FUMPATSU, „zealous effort.”—2170. **妃** HI, the „consort” of a prince of the blood.—2171.
妓 GI, „a singing girl,” „a courtesan.”—2172. **姉** also written **姊** SHI or *ane*, „an
 elder sister.”—2173. **妹** MAI or *imōto*, „a younger sister.”—2174. **姆** BO or *uba*, „a
 matron,” „a governess.”—2175. **妬** TO or *netamu*, „to be jealous” (the „stone” referring
 to the jealous „woman’s” wicked heart).—2176. **姪** TETSU or *mei*, „a niece.”—2177–8.
妊娠 NINSHIN, „pregnancy.”—2179. **娼** SHŌ, „a courtesan:” **娼妓** SHŌGI, ditto.—
 2180. **婢** HI or *koshimoto*, „a maidservant.”—2181. **娶** SHU or *metoru*, „to take a
 wife” (as the character literally shows), „to marry.”—2182. **婚** KON, „marriage” (from
 „woman” and „dusk,” because weddings take place in the evening; *conf.* No. 2271).—2183.
嫡 CHAKU, properly „legitimate wife,” now oftener „eldest born,” as **嫡男** CHAKUNAN,
 „eldest son and heir.”—2184. **孕** YŌ or *haramu*, „to be pregnant.”—2185. **完** KWAN or
mattashi, „finished,” „complete,” „quite” (from a „cover” and **元** GWAN or GEN as
 Phonetic).—2186. **宥** YŪ or *yurusu*, „to excuse;” also *nadameru*, „to mitigate” (the
 offender’s transgression „has a shelter”).—2187. **宵** SHŌ or *yoi*, „the evening.”—2188.
寓 GŪ, „sojourning” (from „cover” and an obsolete character for „monkey,” „sojourning”
 being thus likened to a monkey under the shelter of a tree).—2189. **寬** KWAN, properly
hiro, „broad,” but often metaph. as in **寬大** KWANDAI, „maganimity;” as a proper
 name it is read *Yutaka*—2190. **尉** I, a military and naval rank corresponding broadly to
 „lieutenant.”—2191. **尖** SEN or *togaru*, „to be pointed,” „sharp.”—2192. **尠** SEN or
sukunai, „scarce,” „few:” **尠少** SENSHŌ, ditto.—2193. **屈** KUSSURU, „to crouch.”—
 2194. **屏** HEI (GO-ON BYŌ) or *shirizokeru*, „to avert:” **屏風** BYŌBU, „a screen.”—
 2195. **屠** TO or *hofuru*, „to slaughter,” „butcher.”—2196. **屢** RU or *shiba-shiba*, „often.”
 —2197. **岬** KŌ or *misaki*, „a promontory.”—2198. **岳** GAKU or *take*, „a mountain peak.”
 It serves as a contraction of (1242) **嶽**—2199. **巔** TEN or *itadaki*, the „peak” of a
 mountain.—2200. **巷** KŌ or *chimata*, „a cross-road.”—2201. **凧** tako, „a kite” (toy).—
 2202. **帆** or **帆** HAN or *ho*, „a sail.”—2203. **帖** JŌ, „a folded book;” also used as
 the auxil. numeral for quires of paper. Also read *fuda*, „a label.”—2204. **帙** CHITSU, a cloth

or paper case for books.—2205. 床 SHŌ or *yuka*, “a floor;” hence *toko*, “a bed laid on the floor.”—2206. 庵 AN or *iori*, “a cottage.” Often used in the literary pseudonyms adopted by authors and esthetes, as 世外庵 SEGWAI-AN, “the cottage apart from the world;” 米庵 BEIAN (the pseudonym of a noted calligraphist, derived from that of his Chinese teacher).—2207. 庸 YŌ, similar in sound and sense to (102) 用 “use,” also “constant:” 中庸 CHŪYŌ, “The Invariable Mean” (one of the Confucian Classics).—2208. 廊 RŌ or *hosodono*, “a corridor,” “a verandah:” 廊下 RŌKA, ditto.—2209. 廚 CHŪ or *kuriya*, “a kitchen.”—2210. 廛 TEN or *mise*, “a shop;” interchangeable with (140) 店.—2211. 廟 BYŌ, “an ancestral temple,” “a mortuary shrine.”—2212. 廷 TEI, “the Imperial Court:” 朝廷 CHŌTEI, ditto. It resembles (559) 庭 TEI or *niwa*, “a courtyard,” in form as well as sense.—2213. 彩 SAI or *irodoru*, “to colour:” 彩色 SAISHIKI, “colouring,” “painting in colours.” (The character has reference to a bird whose “plumage” is seen to the right, and its “claws” perched on a “tree.”—2214. 影 EI or *kage*, “a shadow” or “reflection.”—2215. 征 SEI or *utsu*, “to chastise” rebels, etc.: 遠征 ENSEI, “a military expedition.” The character shows the king “going to correct,” whence it is also read *yuku*.—2216. 循 JUN or *shitagau*, “to follow in order:” 循環 JUNKWAN, “circulation.”—2217. 徹 TETSU or *tōru*, “to penetrate:” 徹頭徹尾 TETTŌ TETSUBI, “from beginning to end,” “thoroughly.”—2218. 忌 KI or *imu*, “to dislike,” “to shun” (the “heart” recoiling on “itself”); hence “mourning:” 忌中 KICHŪ, “in mourning.”—2219. 恙 YŌ, “unwell;” hence 恙々 *tsutsuga naku*, “safe and sound.”—2220. 恃 JI or *tanomu*, “to rely on:” 自恃 JIJI, “self-confidence.”—2221. 恕 JŌ or *yurusu*, “to forgive:” 御海恕 GO KAIJŌ, “your forgiveness” (deep as the sea).—2222. 恤 JUTSU or *awaremu*, “to commiserate.”—2223. 悔 KWAI or *kuyuru*, “to repent.”—2224. 惟 I or *omou*, “to think of,” “consider;” also used for 唯 *tada*, “only.”—2225. 悴 (or 悴) SUI, properly *yatsureru*, “to be emaciated with sorrow;” commonly *segare*, “my son.”—2226. 悼 TŌ or *itamu*, “to be afflicted.”—2227. 惱 NŌ or *nayamu*, “to be distressed:” 煩惱 HANNŌ, “distress.”—2228. 愕 GAKU or *odoroku*, “to be startled.”—2229. 態 TAI or *katachi*, “figure,” “attitude.” Also 態々 *wazawaza*, “on purpose.” Do not confound it with 熊 YŪ or *kuma*, “a bear.”—2230. 慕 BO or *shitau*, “to be fond of.”—2231. 慥 TASHIKA NI, “surely,” “verily.”—2232. 慣 KWAN or *nare*, “a habit” (that which constantly “goes through the heart;”) *conf.* No. 1432.—2233. 慢 MAN or *midari ni*, “recklessly,” “wrongfully” (like water overflowing).—2234. 憎 SŌ or *nikumu*, “to hate:” 愛憎 AIZŌ, “love and hatred.”—2235. 憫 BIN or *awaremu*, “to sympathise,” “to grieve for.”—2236. 憶 OKU or *omou*, “to think,” “reflect:” 憶出 *omoi-dasu*, “to remember.”—2237. 扉 HI or *tobira*, “a single-leaved door.”—2238. 扣 KŌ or *tataku*, “to strike;”

more often *hikaeru*, "to draw back," "check," etc.—2239. **拍(手)** HAKU(-SHU), "clapping the hands."—2240. **披** HI or *hiraku*, "to open" (as a letter).—2241. **拭** SHOKU or *nuguu*, "to wipe,"—2242. **挑** CHŌ or *idomu*, "to provoke," "challenge."—2243. **拵** *koshiraeru*, "to prepare" (the "hand" bringing something into "existence").—2244. **捐** EN (often, but less well, read KEN) or *suteru*, "to throw away;" hence "to subscribe," as in **義捐金** GIEN-KIN, "money subscribed to a charity." Do not confound it with (1518) **損** SON, "injury."—2245. **挫** ZA or *kujiku*, "to break."—2246. **插** SŌ or *sashi-hasamu*, "to insert" (the character depicting a "hand" inserting a "pestle" into a "mortar"). The Japanese habitually prolong the last (perpendicular) stroke; but properly speaking this should not be done, as the pestle should not make a hole in the mortar and come out at the bottom.—2247. **捷** SHŌ or *katsu*, "to be victorious."—2248. **挽** BAN or *hiku*, "to pull," "bend," "turn (wood):" **挽回** BANKWAI, "bringing back," "restoring."—2249. **掌** SHŌ or *tanagokoro* (for *te no kokoro*), "the palm of the hand."—2250. **掘** KUTSU or *horu*, "to dig." Compare (1321) **堀**—2251. **控** KŌ or *hikaeru*, "to rein in," also "to stand aside;" closely similar to No. 2238.—2252. **掲** KEI or *kakageru*, "to lift up," "to hoist;" hence "to publish."—2253. **換** KWAN or *kaeru*, "to change," "exchange:" **交換** KŌKWAN, ditto.—2254. **援** EN or *tasukeru*, "to rescue:" **援兵** EMPEI, "reinforcements."—2255. **握** AKU or *nigiru*, "to grasp:" **握手** AKUSHU, "shaking hands."—2256. **搜** SŌ or *sagasu*, "to search:" **搜索** SŌSAKU, ditto.—2257. **摺** SHŌ or *suru*, "to rub," hence "to print."—2258. **撫** BU or *naderu*, "to stroke," hence "to soothe."—2259. **操** SŌ, properly *toru*, "to take;" more often *misao*, "female chastity."—2260. **擊** GEKI or *utsu*, "to beat:" **攻撃** KŌGEKI (*suru*), "to attack."—2261. **擲** TEKI or *nage-utsu*, "to fling," "throw away."—2262. **攀** HAN or *yōjiru*, "to climb with hands and feet."—2263. **擦** SATSU or *kosuru*, "to rub."—2264. **攘** JŌ or *nusumu*, "to steal;" also *harau*, "to clear away," "to expel:" **尊王攘夷** SON-Ō-JŌI, "Honour the King [Mikado], and expel the barbarians!" was the motto of those who overthrew the Shōgunate in 1867–8.—2265. **擴** KWAKU or *hirogeru*, "to stretch," "expand:" **擴張** KWAKUCHŌ, ditto.—2266. **斑** HAN or *madara*, "mottled," "striped."—2267. **斟** SHIN or *kumu*, "to draw (water, etc.):" **斟酌** SHINSHAKU, "consideration of circumstances."—2268–9. **斡旋** ASSEN, equiv. to colloq. *SEWA suru* "to assist;" each character alone is *meguru*, "to turn round."—2270. **旭** KYOKU or *asa-hi*, "the rising sun."—2271. **昏** KON or *kure*, "dusk," "twilight;" hence used for *kurai*, "dusk" (from **日** "the sun" and a rare character **氏** "descending").—2272. **曆** REKI or *koyomi*, "a calendar." Compare **歷** REKI, "to pass by," whence **歷史** REKISHI, "history."—2273. **朗** RŌ or *hogaraka*, "bright," "clear:" **朗讀** RŌDOKU, "reading aloud."—2274–5. **朦朧** MŌRŌ or *ōboro*, "dim."—2276. **朱** SHU or *ake*, "vermilion."—2277. **柚** *soma*, "a mountain planted with timber," the "timber" itself, hence

also "a woodcutter." This is a Japanese character, *conf.* p. 142.—2278. 栽 SAI or *ueru*, "to plant."—2279. 棧 SAN, in 棧橋 SAM-bashi, "a jetty," and 棧敷 SAJIKI, "a gallery" in a theatre.—2280. 榊 sakaki, the "Cleyera japonica," the sacred tree of the Shintoists. This, too, is a Japanese character, cleverly contrived to express the sense.—2281. 歿 BOSSURU, "to die."—2282. 毀 KI or *kobotsu*, "to destroy," "break to pieces."—2283. 毆 Ō or *utsu*, "to strike."—2284. 汁 JŪ or *shiru*, "juice."—2285. 汗 KAN or *ase*, "sweat."—2286. 汚 O or *kegareru*, "to be impure," "filthy."—2287. 沒 BOTSU, "sinking," "perishing:"—2288. 日沒 NICHI-BOTSU means "sunset." *Conf.* No. 2281.—2288. 汲 KYŪ or *kumu*, "to draw" (water). The character shows one "reaching" (及) to the "water" to get at it.—2289. 沼 SHŌ or *numa*, "a swamp."—2290. 泳 EI or *oyogu*, "to swim."—2291. 液 EKI, any "fluid secretion," as saliva, sap, etc.: 血液 KETSU-EKI, "blood." Observe that 夜 YA, "night," constantly has the force of EKI as a Phonetic.—2292. 淡 TAN or *awai*, "thin," "weak," "insipid" ("heat" thins or carries off the "water").—2293. 淨 JŌ or *kiyoi*, "pure:" 淨土 JŌDO, "Paradise" (of the Buddhists).—2294. 湧 YŌ or *waku*, "to spring" or "gush," as water.—2295. 溝 KŌ or *mizo*, "a ditch."—2296. 溺 DEKI or *oboreru*, "to be drowned" (a man "weakened" to death by the "water").—2297. 滑 KWATSU or *nameraka*, "slippery:" 滑稽 KOKKEI, "joking," "something humorous." (Observe that the reading is KOTSU in this context.)—2298. 滋 JI or *uruou*, "to be moist;" "fertile," also *shigeru*, "to be rich or dense:" 滋養 JIYŌ, "nourishment."—2299. 漫 MAN, "overflowing," also *midari ni*, "recklessly."—2300. 濁 DAKU or *nigoru*, "to be turbid:" 清濁 SEIDAKU, "clear or turbid," "surds and sonants" (see *Colloq. Handbook*, ¶ 28 *et seq.*).—2301. 濡 JU or *nureru*, "to be wet."—2302. 濤 TŌ or *ōnami*, "great waves:" 波濤 HATŌ, "waves."—2303. 灰 KWAI or *hai*, "ashes."—2304. 灸 KYŪ, "cauterisation with the moxa."—2305. 炊 SUI or *kashigu*, "to cook."—2306. 煩 HAN or *wazurawasu*, "to trouble" (as a feeling of "fiery" heat does an aching "head").—2307. 煎 SEN or *iru*, "to parch" or "toast" (toasting is putting "before the fire"): 煎餅 SEMBEI, a kind—or rather various kinds—of biscuit.—2308. 燕 EN or *tsubame*, "a swallow."—2309. 爺 YA or *oyaji*, (one's own) "father," also, "an old man."—2310. 犯 HAN or *okasu*, "to transgress," "oppose," "invade."—2311. 狸 RI or *tanuki*, generally translated "badger," but properly the "raccoon-faced dog."—2312. 猪 CHO or *inoshishi*, "a wild boar."—2313. 獅 SHI, in 獅子 SHISHI, "a lion."—2314. 獵 RYŌ or *kari*, "the chase," "hunting."—2315. 率 SOTSU or *hikiiru*, "to lead;" also the opposite *shitagau*, "to follow."—2316. 珠 SHU or *tama*, "a bead:" 眞珠 SHINJU, "a pearl."—2317. 甥 oi, "a nephew."—2318. 畜 CHIKU or *yashinau*, "to keep" or "rear" domestic animals. This character comes from 玄 "black," and 田 "field,"

the reference being to loamy soil good for pasturage. Compare 畜生 CHIKUSHŌ, "a beast;" 家畜 KACHIKU, "a domestic animal."—2319. 疎 so, "distant," "coarse," also *orosoka*, "remiss:" 疎遠 SOEN, "remiss."—2320. 飯 KI or *kaeru*, a synonym of (764) 歸. In strict Chinese usage, it seems to be restricted to Buddhist phrases as 皈依スル KIE *suru*, "to be converted."—2321. 眉 BI or *mayu*, "the eyebrows."—2322. 睦 BOKU or *mutsumajū*, "friendly," "cordial:" 親睦會 SHIMBOKU-KWAI, "a social gathering,"—2323. 瞬 SHUN or *matataki*, "the twinkling of an eye," "blinking."—2324. 砌 *migiri*, "time," "occasion."—2325. 硬 KŌ or *katai*, "hard"—2326. 禍 KWA or *wazawai*, "a calamity:" 黃禍 KŌKWA, "the Yellow Peril."—2327. 秒 BYŌ, "a second" (of time).—2328. 秘 HI or *hisoka*, "secret," "mysterious:" 秘密 HIMITSU, ditto.—2329. 租 SO or *mitsugi*, "tribute," "taxes:" 租稅 SOZEI, ditto.—2330. 稚 also written 穉 CHI or *wakai*, "young:" 幼稚園 YŌCHI-EN, "a kindergarten."—2331. 稼 KA or *kasegu*, "to labour." The character shows sowing "grain" as the natural labour of a household.—2332. 穗 SUI or *ho*, "an ear of grain."—2333. 突 TOTSU or *tsuku*, "to rush against" (as a "dog" out of a "cave"): 玉突 *tama-tsuki* signifies "billiards."—2334. 竿 KAN or *sao*, "a pole."—2335. 笛 TEKI or *fue*, "a flute."—2336. 籐 *yabu*, "a bamboo grove," "cane-brake."—2337. 籤 SEN or *kuji*, a lot (as used in divination).—2338. 粒 RYŪ or *tsubu*, "a grain" of rice, etc. (from "rice" and "to stand," because rice supports life).—2339-40. 純粹 JŪNSUI, "pure" "unadulterated;" each alone is read *moppara*, "wholly," "mostly."—2341. 累 RUI or *kasaneru*, "to pile up;" also *kakaru*, "to be involved in."—2342. 統 TŌ or *suberu*, "to unite in one whole," "to control."—2343. 綴 SETSU or *tsuzuru*, "to compose" (as a book). Originally the character meant "sewing," "patching," hence "connecting together."—2344. 練 REN or *neru*, "to practise," "to drill:" 練習 RENSHŪ, "training."—2345. 緊 KIN or *shimeru*, "to bind tight;" also "urgent:" 緊要 KIN-YŌ, "urgent."—2346. 緬 MEN in 縮緬 *chiri-men*, "silk crape."—2347. 繩 JŌ or *nawa*, "a cord," "a string."—2348. 纏 TEN or *matou*, "to bind."—2349. 纒 *wazuka (ni)*, "barely."—2350. 羨 SEN or *urayamu*, "to envy," "to long to be like another." But the poets often write *urayamashiku* phonetically, thus 浦山敷.—2351. 耐 TAI or *taeru*, "to endure," "forbear." Originally 而 meant "whiskers," and the character hints at a punishment in ancient China which consisted in shaving off the offender's whiskers.—2352. 聘 HEI, "to invite or "engage" (e.g. a teacher): 招聘 SHŌHEI, ditto.—2353. 聯 REN or *tsuranaru*, "to be joined," "connected." It coincides both in sound and sense with 連.—2354. 聰 SŌ, "quick-witted," "sharp:" 聰明 SŌMEI, "clever."—2355. 肌 KI or *hada*, "the surface of the body."—2356. 肯 KŌ or *gaenzuru*, "to acquiesce."—2357. 肺 HAI, "the lungs."—2358. 脈 MYAKU, "the pulse." Compare (368) 派 HA, "branching or ramifying as streams," whereas 脈 is the streaming

of the blood through the ramified veins and arteries: **山脈** SAMMYAKU, "a mountain chain."—2359. **腦** NŌ, "the brain."—2360. **膏** KŌ, properly "grease," hence "ointment:" **膏藥** KŌYAKU, "a plaster."—2361. **膝** SHITSU or *hiza*, "the knee."—2362. **膚** FU or *hadae*, "the skin:" **皮膚** HIFU, ditto.—2363. **膳** ZEN, "a dinner tray:" **御膳** read *o* ZEN, also means "dinner tray;" read GOZEN, it means "boiled rice;" hence "food." The character represents "flesh" which is "good," the Chinese being great meat-eaters.—2364. **膽** TAN or *kimo*, "the liver:" **膽力** TANRYOKU, "boldness."—2365. **艘** SŌ, the auxiliary numeral for ships and boats.—2366. **艱** KAN or *nayamu*, "to be in difficulty" or "distress:" **艱難** KANNAN, ditto.—2367. **芽** GA or *me*, "a bud," "a shoot."—2368. **蔓** MAN or *habikoru*, "to ramify," "to spread."—2369. **薨** KŌ, the "demise" of a prince or nobleman (from **死** "death," and **夢** "dream" contracted,—life's a dream and death its goal): **薨去** KŌKYŌ, "demise."—2370. **薦** SEN or *susumeru*, "to recommend:" **推薦** SUISEN, ditto.—2371. **藩** HAN, "a Daimiate," "a feudal clan."—2372. **蚊** BUN or *ka*, "a mosquito."—2373. **蛇** JA or *hebi*, "a serpent," **龍頭蛇尾** RYŪTO JABI, "a grand beginning and a miserable end."—2374. **蠶** SAN or *kaiko*, "a silkworm."—2375. **衝** SHŌ or *tsuku*, "to strike" or "dash at:" **衝突** SHŌTOTSU, "collision."—2376. **裂** RETSU or *sakeru*, "to crack," "to tear."—2377. **裳** SHŌ or *mosuso*, "a lower garment" or "skirt:" **衣裳** ISHŌ, "garments."—2378. **襟** KIN or *eri*, "the collar of a garment."—2379. **觸** SHOKU or *fureru*, "to touch" (the character is more properly "to push" or "run against," as an animal with its horns).—2380. **訂** TEL, "settling," "preparing," "correcting:" **訂正** TEISEI, "collating."—2381. **訛** KWA, properly "false," "deceitful;" more often *namari*, "a provincialism," "patois."—2382. **訪** HŌ or *tazumeru*, "to enquire," "to go and see."—2383. **註** CHŪ, "a commentary," "gloss:" **註釋** CHŪSHAKU and **註解** CHŪKAI are familiar compounds signifying "commentary."—2384. **詔** SHŌ or *mikoto-nori*, "an Imperial speech," "an edict" (from "words" and to "summon").—2385. **診** SHIN, "examining" (as a doctor): **診察** SHINSATSU, ditto.—2386. **詫** TAKU or *wabiru*, "to apologise," "to acknowledge a fault."—2387. **誅** CHŪSURU, "to chastise," "to punish with death."—2388. **誌** SHI or *shirusu*, "to write down," "to record."—2389. **誡** KAI or *imashimeru*, "an injunction," "a warning." It closely resembles (443) **戒**—2390. **誨** KWAI or *oshieru*, "to admonish," "to instruct."—2391. **誤** GO or *ayamaru*, "to mistake."—2392. **諂** TEN or *letsurau*, "to flatter," "to fawn." Comparing (1112) **陷**, we see that the idea of the inventor of this character was to represent flattery as a pitfall composed of words.—2393-4. **誹謗** HIBŌ, "slander." Each of these characters alone is read *soshiru*, "to abuse," "to slander."—2395. **諫** KAN or *isameru*, "to admonish," "to expostulate with."—2396. **諳** AN or *soranzuru*, "to know by heart:" **暗誦** ANSHŌ, "reciting from memory."—2397. **謁** ETSU or *mamieru*, "to have an interview with a superior:" **謁見**

EKKEN, "an Imperial audience."—2398. 諺 GEN or *kotowaza*, "a proverb."—2399. 謄 TŌ or *utsusu*, "to transcribe:" 謄寫 TŌSHA, ditto.—2400. 謬 BYŪ or *ayamari*, "an error:" 誤謬 GOBYŪ, ditto.—2401. 讒 KI or *soshiru*, "to slander."—2402. 讐 or 讒 SHŪ or *ada*, "a foe."—2403. 讒 ZAN or *soshiru*, "to slander," "aspersion."—2404. 豚 TON or *buta*, "a pig,"—same meaning as (436) 豕 SHI, but made more explicit by the addition of "flesh." The dictionaries place it under the Radical 豕.—2405. 責 SEKI or *semeru*, "to reprimand," "to persecute."—2406. 貿(易) BŌ(EKI), "trade."—2407-8. 賄賂 WAIRO or *mainai*, "bribery." 賄 alone is also read *makanai*, "management of a household," "board" (from "having riches").—2409. 賑 SHIN or *nigiwan*, "to be lively" or "crowded;" more properly "to bestow alms."—2410. 賭 TO or *kake*, "a wager."—2411. 購 KŌ or *aganau*, "to purchase."—2412. 贗 GAN or *nise*, counterfeit, "spurious."—2413. 赴 FU or *omomuku*, "to go to," "to repair," as 赴任 FUNIN, "to repair to a post to which one has been nominated."—2414. 踊 YŌ or *odoru*, "to skip," "to dance."—2415. 蹴 SHUKU or *keru*, "to kick."—2416-7. 躊躇 CHŪCHO or *tamerau*, "to be irresolute," "to hesitate."—2418-19. 軋軋 ATSUREKI, "creaking," hence "friction" (especially metaph.): each character separately is read *kishiru*, "to creak."—2420. 軟 NAN or *yawarakai*, "soft" (originally it denoted "muffled wheels").—2421. 輻 RYŌ, the auxil. numeral for vehicles (appropriately formed from "a pair of wheels").—2422. 輯 SHŪ or *atsumeru*, "to collect."—2423. 輸 SHU or *itasu* (in the sense of *okuru*, "to send"); also *makeru*, to be beaten: 輸出入 SHUSHUTSU-NYŪ, "exporting and importing." Some pronounce this character YU,—a case of 百姓讀.—2424. 轄 KATSU or *kusabi*, "a linch-pin" (which prevents "harm to the wheel"); more often metaph. "ruling," "regulating."—2425. 轡 BI or *kutsuwa*, "the bit" of a bridle.—2426. 辱 JOKU or *hazukashimeru*, "to put to shame," "to insult;" also read *katajikenai*, "grateful"—as for favours undeserved. The character is from 辰 "time," and 寸 "inch," because in ancient China the peasant who let the proper time for sowing pass by was executed on the border.—2427. 迅 JIN or *toshi* or *sumiyaka*, "swift:" 迅速 JINSOKU, ditto.—2428. 迭 TETSU, or *kawaru* "to alternate:" 內閣更迭 NAIKAKU KŌTETSU, "a change of Cabinet."—2429. 迸 HEI or *hodobashiru*, "to splash."—2430. 逆 GYAKU or *sakarau*, "to oppose," "go counter to."—2431. 逍(遙) SHŌYŌ, "sauntering." Each character separately is read *haruka*, "distant."—2432. 透 TŌ or *tōru*, "to pass through," "penetrate:" 透明 TŌMEI, "transparent."—2433. 逝 SEI or *yuku*, "to pass away," "to die."—2434. 逗 TŌ or *todomaru*, "to stop:" 逗留 TŌRYŪ, "a sojourn."—2435. 逐 CHIKU or *ou*, "to expel," "to push out:" 放逐 HŌCHIKU, "expulsion."—2436. 遞 TEI, "forwarding," "transmission:" 遞信省 TEISHIN-SHŌ, "the Department of Communications."—2437. 遲 CHI or *osoi*, "slow." (The non-radical part is the not very useful character for "rhinoceros," 犀

SAI, so that the adjective "slow" is appropriately represented by a "rhinoceros in motion." The rhinoceros, it will be noticed, was classed as a bovine beast.)—2438. **鄙** HI or *hina*, "the country," "rustic;" hence *iyashii*, "despicable:" **都鄙** TOHI, "metropolitan and provincial."—2439-40. **酩酊** MEITEI, "intoxication."—2441. **酬** SHŪ, properly "pledging with wine," hence *mukuyuru*, "to requite:" **報酬** HŌSHŪ, "requiting services," "salary."—2442. **酸** SAN or *sui*, "sour," "acid."—2443. **醒** SEI or *sameru*, "to become sober," hence "to wake."—2444. **醬(油)**, SHŌ(-YU), "soy" (from the Jap. word).—2445. **釀** JŌ or *kamosu*, "to brew," hence "to incite."—2446. **釣** CHŌ or *tsuru*, "to angle."—2447. **鉢** HACHI, "a pot" or "bowl." One would have expected this character to be read HON, judging from the Phonetic.—2448. **鉛** EN or *namari*, "lead."—2449. **銃** JŪ or *tsutsu*, "a musket," "a rifle." It is often compounded with No. 2314, and the notice **禁銃獵** JŪRYŌ *wo* KINZU, "Shooting Prohibited," is often to be seen in rural districts.—2450. **銳** EI or *surudo*, "sharp," metaph. "acute."—2451. **鋤** JO or *suki*, "a hoe."—2452. **鍋** KWA or *nabe*, "a kettle."—2453. **鋼** KŌ or *hagane*, "steel:" **鋼鐵** KŌTETSU, ditto.—2454. **錨** BYŌ or *ikari*, "an anchor."—2455. **鎌** KEN or *kama*, "a sickle."—2456. **鎮** CHIN or *shizumeru*, "to keep in subjection," "to tranquillise."—2457. **鏖** Ō or *mina-goroshi*, "extermination," "giving no quarter."—2458. **閏** JUN or *urū*, "intercalary" (as a month).—2459. **閥** BATSU, used in the expression **閥門閥** MOMBATSU or *iegara*, "good family." Observe the "gate" of the family mansion.—2460. **隔** KAKU or *hedateru*, "to interpose," "put between," or "separate:" **隔日** KAKUJITSU, "alternate days."—2461. **隙** GEKI or *sukima*, "a chink" or "gap." (This character, with "a little," "sun," "small," and the Radical for "mound" or "place," cleverly depicts a "chink," by showing the sun barely shining through it).—2462. **雅** GA or *miyabiyaka*, "esthetic," "elegant." The left part (No. 1781) is here phonetic, while the right is radical, a bird being the most elegant of all living creatures.—2463. **雉** CHI or *kiji*, "a pheasant."—2464. **雛** SŪ or *hina*, "a young bird."—2465. **雞** an alternative form of **鷄** (705), KEI or *niwatori*, "a barn-door fowl."—2466. **霞** KA or *kasumi*, (dry) mist, haze.—2467. **霧** MU or *kiri*, (wet) mist.—2468. **鞭** BEN or *muchi*, "a whip."—2469. **頰** KYŌ, or *hō*, "the cheeks." (It originally also meant "the jaws," and the character accordingly shows us that part of the "face" which "presses" *i.e.* chews, the food.)—2470. **頰** TAI or *kuzureru*, "to fall to pieces," "to decline:" **衰頰** SUITAI, "decay," "ruin."—2471. **頰** HIN or *shikiri*, "incessant," "pressing:" **頻繁** HIMPAN, "bustling," "urgent."—2472. **飢** also written **饑** KI or *ueru*, "to starve." (The two Phonetics may also be taken as indicating the signification, the first character being lit. "food" and "table," the second "how much food?" *i.e.* not much.)—2473. **飼** SHI or *kau*, "to nourish," "to keep:" **飼犬** kai-inu, "a pet dog."—2474. **餓** GA or *ueru*, "to be starved."—2475. **饑** KIN, "starvation:" **飢饑** KIKIN,

“a famine.”—2476. 馭 *GYOSURU*, “to drive” (having the “hand” on a “horse”).—2477. 馴 *JUN* or *nareru*, “to be tame,” “affectionate.” (An ingenious friend quotes, apropos this character, the proverb “You may lead a horse to the water, but you can’t make him drink.”)—2478. 駐 *CHŪ* or *todomaru*, “to stop” (as in “mastering one’s horse”), “to sojourn:” 駐在所 *CHŪZAI-SHO*, “a residence.”—2479. 駭 *GAI* or *odoroku*, “to be startled,” “frightened.”—2480. 驕 *KYŌ* or *ogoru*, “to be arrogant” or “haughty.”—2481. 驗 *KEN* or *shirushi*, “testing,” “proof.” The familiar *SHIKEN*, “examination,” is written 試驗.—2482. 鱗 *RIN* or *uroko*, “a fish’s scales:” 逆鱗 *GEKIRIN*, “the Imperial wrath.” (The monarch is constantly likened to that noble beast, the dragon, whose scales are said to stand on end when it is angry.)—2483. 鷹 *YŌ* or *taka*, “a hawk.”—2484. 鷺 *RO* or *sagi*, “the snowy heron,” “the paddy-bird.”—2485-6. 麵包 *pan*, (from the Portuguese), “bread.”—2487. 默 *MOKU* or *modasu*, “to keep silence” (like a “black dog”). 2488. 齎 *SAI* or *motarasu*, “to bring” (observe the “treasures” that are brought in “evenly” held hands).

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2489. 斯, occurring on page 204, was omitted from the list of characters at the end of Section VII. It is read *SHI* or *kono*, and means “this;” also *kakaru*, “such.”—2490. 野, occurring on page 244, was omitted from the list of characters at the end of Section VIII. It is read *YA* or *no*, and means “waste land,” “moor.”

POSTSCRIPT.

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

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

The strong and continually increasing tendency evinced, not only by the Japanese, but by all nations under Chinese influence, to adopt and naturalise as their own the Chinese sound for each character, has its deeply rooted cause in this fact. At the beginning it seems to have been assumed that, as the characters denote actual things, not mere sounds, therefore they might equally well be read off as the corresponding words in the novice's native tongue. This suc-

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

Thus does it come about that, in Japan as in Korea, the Chinese sounds of the characters (technically termed their 音) gain more and more on the native renderings (their 訓). Herein, too, we may perceive the underlying reason of the apparent paradox that the Europeanisation of Japan has so flooded the language with Chinese terms that, whereas forty years ago most official proclamations were fairly intelligible even to illiterate peasants, those of the present day can scarcely be understood save by persons well-versed in Chinese. We have here no instance of foolish affectation or pomposity; it is simply the effect of a natural preference for clear terms wherewith to express manifold and delicately shaded thought, such as a complicated social state inevitably produces. And this it is that rivets the Chinese written character on the Japanese nation,—the Chinese character being, under those local circumstances which history has produced, the only available instrument for the expression of exact thought. If, *per impossibile*, we can imagine the Chinese character discarded even for a day, we must imagine at the same time a sudden stoppage of the wheels of government, law, business, mental activity of every sort; for the Chinese character *is* the Japanese language for all purposes demanding exactness.

After having asserted that each Chinese character represents a particular word, it will sound paradoxical to add that, in countless modern instances,—the whole technical vocabulary, in fact,—the characters antedate the words they stand for, which latter could not have come into existence without the characters as a basis. The cause of this strange fact is to be sought in the homophony mentioned at the end of page 112. While the written symbols have remained distinct, and have continually increased in number as civilisation advanced and shades of meaning multiplied, the sounds have been so much corrupted—have so constantly tended to coalesce—that it is no longer the ear, but the eye, which must distinguish for modern Chinamen and Japanese between each term and a score of other like-sounding ones. Take a concrete instance. It would be putting the cart before the horse to say that the sound SHOKURIN is

written 殖林. The correct statement is that the characters 殖林, meaning "afforestation," are read SHOKURIN. The mere sound SHOKURIN conveys no sense by itself, apart from the characters written or mentally referred to. This is what outsiders—even the most intelligent outsiders—find impossible to comprehend. But we trust that the experience gained in going through this volume will enable the practical student to realise its truth.

A third item deserves mention, wherein the advance to a riper stage of scholarship will oblige the student to rearrange his ideas:—we mean the relation subsisting between the "Square" and the "Grass" forms of the Chinese characters. Convenient as it may be in practice to treat the "Square" as the normal type, it is nevertheless not exactly true that, as assumed on pages 421-2, the "Square" is the original from which the "Grass" or "Current" hand derives. The actual order of development of the characters was this:—

1. Rude pictures of objects and rude symbols of ideas, as set forth on pages 115 *et seq.*
2. The conventionalising of these into the stiff and elaborate styles known as the "Greater and the Lesser Seal" (篆書 TENSŌ), several centuries before the Christian era.
3. The softening and rounding and breaking up of the Lesser Seal character into the "Grass" hand (草書 SŌSHŌ).
4. A partial reaction, whereby this Grass hand was "squared" again, not the whole way back to the ultra-stiff and formal Seal character, but to a compromise called 隸書 REISHŌ, or "Official" writing, circa A.D. 200, which itself was further simplified circa A.D. 400 to the so-called 楷書 KAISHŌ, or "Normal" writing. This it is which foreigners term the "Square" character, and it has remained the standard during all succeeding centuries, though
5. It again often suffers abbreviation, either in the direction of softness, "grassiness," producing the 行書 GYŌSHŌ or "Running" hand of modern correspondence, or else by the omission even in print of some of the square strokes, as exemplified on pages 387-8.

An important theoretical consideration resulting from a process of evolution so long and complicated is that it is generally unsafe to found any theory of the origin of any particular character on its present appearance in the "Square" form. Besides the gradual changes wrought by time, many arbitrary alterations and transpositions were made when the Grass hand was "squared," and many wrong etymologies were accepted, some of which have even perverted the text of the classics. To discover the truth at this late season, the aid of palæography must be called in, and there are probably not a dozen men in all Japan competent to form an opinion on this recondite matter. The pronunciation, too, as already mentioned, has changed much, not only in Japan, but in China itself. In short, the more the subject is investigated from various points of view, the more firmly does one become convinced that the whole system is well-nigh as intricate as a living organism, and constitutes

"A mighty maze, but not without a plan."

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Remembering what was said on page 8, to the effect that each character read with the Chinese sound is printed in SMALL CAPITALS throughout this work, while each one read with the Japanese sound is printed in *Italics*, the student may discover inconsistencies, especially in the Eighth Section, where—as on page 243—*Kaga, Tosa, Shima*, etc., appear in *Italics*, though KA (加), GA (賀), TO (土), SA (佐), etc., are all Chinese readings, not Japanese.

The fact is that, in handling so desperately complicated a language as Japanese, it is well-nigh impossible to practise absolute consistency; and he who should make such consistency his sole rule would be apt to incur some greater evil. Our main object in the use of various type has been to show which *words* are Chinese, which Japanese. To write *Shima* and similar native names of provinces as if they were Chinese names, simply because MAN-YŌ-*Gana* (see p. 204 *et seq.*) has been arbitrarily adopted for their transcription, would convey false ideas of etymology, and—among other drawbacks—tend to conceal the bilingual nature of the double set of names (one native Japanese, the other Chinese) on page 246. The same plan of giving in *Italics*, despite their accidental Chinese dress, what are etymologically Japanese names, has been adhered to on page 249 in the case of such surnames as *Sasaki* and *Ōkubo*, and elsewhere in the transcription of *tokaku* or *to ni kaku ni*, a native Japanese expression, for all that it is written with the characters 兎角. We are willing to incur the charge of inconsistency, if the student can be helped thereby to sounder notions of derivation. A thorough sifting of this branch of Japanese etymology would doubtless yield a number of words whose so-called native reading (訓) would turn out to be but the Chinese sound (音) corrupted. Mr. Aston pointed out long ago that *zeni*, “coin,” is but 錢 SEN, and *fumi*, “a written document,” but 文 BUN, in disguise. We suspect the same to be the case, for example, with *uma*, “horse” (Pekingese MA); *ume*, “plum-tree” (Pekingese MEI); the *he* of *heya*, “room,” and *be* in such surnames as *Okabe*, *Mononobe*, probably from 部 (Pekingese PU). In *warifu*, the so-called native Japanese reading of 符, we have an undoubted compound, viz. 割符 *wari-FU*. In some cases—that of *sata* (OR SATA?), for instance, written 沙汰—it is hard to decide whether the word be native or foreign. The subject has considerable historical interest, because its elucidation would help to show what animals, plants, implements, ideas, etc., were imported into Japan from the mainland at a date so remote that they came to be considered autochthonous. But evidently no more than a brief allusion can be made to it in a work like this, which is merely intended to teach students how to read and write the characters.