A Japanese grammar

by

Johann Joseph Hoffmann

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A

JAPANESE GRAMMAR.
A

JAPANESE GRAMMAR.

BY

J. J. HOFFMANN, PHIL. DOG.

MEMBER OF THE ROYAL ACADEMY OF SCIENCES, ETC. ETC.

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HOMAGE TO THE LATE

J. J. ROCUSSEN

L. L. D.

GOVERNOR OF DUTCH EAST INDIA, MINISTER
FOR THE DEPARTMENT OF THE COLONIES, MINISTER OF STATE

FOR THE LIBERAL AND ENLIGHTENED MANNER IN WHICH HE
HAS PATRONIZED THE STUDY OF THE CHINESE AND JAPANESE LANGUAGE AND LITERATURE.
PREFACE

TO THE FIRST EDITION.

The Grammar of the Japanese language, which accompanied with this Preface, is simultaneously published in the English and in the Dutch languages, is an original work, not a remodelling or an imitation of any other works of that stamp at present existing. As the result of a many years' study of the Japanese literature, it describes the written or book language, as it really exists in its ancient, as well as in its modern forms.

It also contains the author's own observations on the domain of the spoken language, which his intercourse with native Japanese in France, in England and especially in the Netherlands has afforded him ample opportunities to make; opportunities, which have been the more valuable to him, in as much as that they brought him in contact with people belonging to the most civilized and the most learned, as well as with those of the inferior classes of Japanese society. Thence he derives the right, even though he has never actually trodden the soil of Japan, to embrace the spoken language in the range of his observations, and to treat it in connection with the written language.

The author is convinced that, all he has quoted from Japanese writings, whatever their character, is genuine: he relies upon it himself, and trusts that the experience of others, unprejudiced, will find that it is so.

With regard to the manner in which he has conceived the language, and in all its phenomena treated it analytically and synthetically, he believes it to be in consonance with the spirit of this language, simple and natural, and, — his daily experience confirms this, — thoroughly practical.
PREFACE.

This method of his, was made known in general outline ten years ago, when he published the Proeve eener Japansche Spraakbundel door Mr. J. H. Donker cur-
tius, and the seal of approbation was affixed to it by the judgment of scholars, whereas Mr. e. s. brown, who, in 1863, published the very important contribu-
tion: Colloquial Japanese or conversational sentences and dialogues in English and Japanese, not only founded his Introductory remarks on the Grammar, on the Author's method, but with a few exceptions, followed it in its whole extent.

The Grammar, now published, to lay claim to completeness, ought to be
followed by a treatise on the Syntax, the materials for which are prepared. It
will be published as a separate work, and be of small compass.

By these aids, initiated in the treatment of the language, the student may,
with profit, make use of the Japanese-Dutch-English Dictionary, for the pub-
lication of which the author has prepared all the materials necessary, and by so
doing he will have at his disposal the most important means of access to the
Japanese literature.

Lerens, May 1868.

THE AUTHOR.

NOTICE

TO THE SECOND EDITION.

As the first edition of this Grammar published in 1867 by command of His
Majesty's Minister for colonial affairs is out of print, the publisher R. J. Klink,
being now proprietor of the Chinese types, acquired by order of the Dutch
Government, has resolved on a re-issue.

The Author has found no inducement to alter or modify the matter of this
work; only a few words have been occasionally inserted, others of less importance
removed in order to get room for a new instance more fit to elucidate the
grammatical rule. There are also some notices added, as on page 157 concerning
the Introduction of the Western Calendar, and page 173 some words about the
new Gold-currency.
PREFACE.

Some other additions are to be found in the ADDENDA to the book. The paging of both editions is the same; the second, however, is accompanied by a REGISTER of words treated on in the work, for which the Author is indebted to Messrs. L. E. BURIE and W. VIERLING, who have used this Grammar as a basis for the study of the Japanese language.


Leeuwen, 30 July 1876.

THE AUTHOR.
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INTRODUCTION.

1. CONNECTION OF THE JAPANESE WITH THE CHINESE LANGUAGE. — THE NECESSITY OF UNITING TO THE STUDY OF THE JAPANESE, THAT OF THE CHINESE LANGUAGE.

In its general character, it is true, the Japanese is cognate to the Mongolian and Mandju languages, but with regard to its development, it is quite original, and it has remained so notwithstanding the later admixture of Chinese words, since it rules those as a foreign element, and subjects them to its own construction.

In the Japanese language, as it is now spoken and written, two elements, the Japanese and Chinese alternate continually and, by so doing, form a mixed language which, in its formation, has followed the same course as, for instance, the English in which, the more lately adopted Romance element, which forms a woof only, in like manner, is governed grammatically by the Anglo-Saxon.

In the study of the Japanese language the distinction of the two elements, is of the greatest importance; and as the Chinese element is rooted in the Chinese language, both spoken and written, and thence is to be explained, the student of Japanese ought to know so much of the Chinese language, as shall enable him to read and understand a Chinese text.

The Japanese learns Chinese by means of his mother tongue, thus one, who
is not a Japanese and does not understand Japanese, but wishes to learn it, must make himself master of Chinese by another way; to do this, he will be obliged to make use of the resources which already exist in European languages. Whoever supposes that he can learn the Japanese language without, at the same time, studying the Chinese will totally fail of attaining his object either theoretically or practically. Even let him be so far master of the language spoken, as to be able to converse fluently with the natives, the simplest communication from a Japanese functionary, the price-list of the tea-dealer, the tickets with which the haberdasher or mercer labels his parcels will remain unintelligible to him; because they contain Chinese, if, indeed, they are not wholly composed of Chinese. Thus, whoever wishes to learn Japanese thoroughly, by means of this grammar, is supposed to possess, in some degree, knowledge of the Chinese written language.

2. ON THE WRITING OF THE JAPANESE.

The Japanese write Chinese but have, at the same time, their own native writing derived from the Chinese and which they, in imitation of the Chinese, write in perpendicular columns which follow one another, from the right hand to the left. Our alphabet, for that purpose would have to be written thus:

| I | E | A |
| J | F | B |
| K | G | C |
etc. | H | D |

If the words are written in a cross direction, they begin at the right hand, thus, I H G F E D C B A.

The circumstance, that the Japanese writting does not run in the same direction as ours, but crosses it, or takes an opposite course, causes difficulty as soon as we have to couple Japanese writting with our own. Since, the Japanese, adhering to the custom of writting their words under one another, have altered their perpendicular columns of letters to cross lines, which thus show \( \leftarrow \rightarrow \); to bring their form of writing into some agreement with ours, I have, till now, thought it best to follow their example and, like them, placed the Japanese letters at the side. Now, however, some Japanese philologists, whenever their
writing is coupled with ours have, in conformity with it, adopted the plan of writing perpendicularly, and from left to right, I likewise have relinquished the manner formerly adopted, and now have, together with the Chinese, reduced the Japanese writing to the rule of ours, and applied to it the modification in the order of the signs already generally in use for the Chinese writing.

The Japanese running-hand, on the contrary, is too much confined to the columnar system to be susceptible of any modification in its direction.

3. INTRODUCTION OF THE WRITTEN AND SPOKEN LANGUAGE OF CHINA INTO JAPAN.

The first knowledge of Chinese-writing was carried to Japan by a prince of Corea in the year 284 of our era, and then, immediately after, the tutor to that prince, a Chinese, named Wang Jin (王仁), having been invited, the Japanese courtiers applied themselves to the study of the Chinese language and literature. According to the Japanese historians, Wang Jin was the first teacher of the Chinese language in Japan 1).

In the sixth century, the study of the Chinese language and system of writing first became generally spread, by the introduction of the doctrine of Buddha. Then every Japanese, in polished society, besides being instructed in his mother tongue, received instruction in Chinese also, consequently read Chinese books of morality, and aimed at being able to read and to write a letter in Chinese.

The original pronunciation of the Chinese, it is true, degenerated early and that to such a degree, that new dialects of it sprung up, which were no longer intelligible to the Chinese of the continent; but notwithstanding that the Japanese, on account of their knowledge of the Chinese writing, and their proficiency in the Chinese style remained able, by means of the Chinese writing to interchange ideas not only with Chinese, but with all the peoples of Asia that write Chinese. The Chinese written language has become the language of science in Japan. It, still, is such and will yet long remain such, notwithstanding the influence which the civilization of the West will more and more exert there. The

1) This historical fact is mentioned in Japan's Reise mit der Korkischen Halbinsel und mit China. Nach Japanischen Quellen von J. Hoffmann, Leyden, 1839, page 111.
INTRODUCTION.

Chinese written language is, though, the palladium of Japanese nationality, and the natural tie which will once unite the East against the West!

And, however slight be the influence till hitherto exerted on the Japanese language written as well as spoken, by the study of the Western languages and, to wit the Dutch, formerly the monopoly of the fraternity of interpreters and a few literary men, who used this knowledge as a bridge, over which the skill of the West was imported and spread over their country, by means of Chinese or Japanese translations, just as little will it be in future, even if the study of the Western languages should be ever so greatly extended, as the consequence, of Japan's being at last opened to the trade of the world.

4. APPLICATION OF THE CHINESE WRITING, TO THE WRITING OF THE JAPANESE LANGUAGE.

When, after the introduction of the Chinese written and spoken language into their country, the Japanese adopted it to write their native language, which is not in the least cognate to the Chinese, instead of resolving the sound of the words into its simplest elements, and expressing them by signs, like our letters, they took the sound in its whole, and expressed it syllable for syllable by Chinese characters.

Every Chinese radical word, it is known, is expressed by a more or less composite monogram (character) which has its peculiar ideographic and phonetic value — its peculiar signification and pronunciation. To choose an instance, such is 千 the Chinese word for a thousand. The Chinese says tān, the Japanese pronounces it sen, and the Japanese word for a thousand is sei.

The Japanese considers the peculiar pronunciation of every Chinese character, i.e. the Chinese monosyllable, modified by the Japanese accent, as its sound, and calls it Kōyē or, by the Chinese name 音 Yin, which he pronounces sen; the Japanese word, on the other hand, which expresses the meaning of the Chinese character, is called by him its Yōmī, i.e. the reading or meaning for which he also uses the Chinese terms 訓 Kūn and 閱 Tōkā 1). The 千, above

1) The distinction between Kōyē en Yōmī agrees with this, as it is made by the compiler and publisher of the Éléments de la Grammaire Japonaise par le r. Boudrioux in § 1 of that work, and it is, therefore, important to maintain the correctness of this paragraph as quite correct against the misconception.
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quoted, may thus stand as an ideographic character, pronounced by the Japanese as sen or translated by sei, or it is only used as a phonetic sign and expresses the syllable sen or the syllable sei. That, by such a confusion of Koyi en Yomi, the whole writing-system of this people rests on an unfirm basis is evident at a glance.

Depar thing from the principle, to write Japanese with the Chinese writing, and to express the Japanese words syllable by syllable, by means of Chinese characters, some hundreds of the Chinese characters most in use were pitched upon and used for phonetic signs, Kóna.

[The Japanese word Kóna, pronounced as Kóna, has arisen from karu or karu-na by assimilation of the r, and means taken upon trust, or borrowed name, thus a phonetic sign without further meaning, in distinction from Ma-na (真名), a real name. The word Kóna is generally expressed by the Chinese characters 假名, kái míng, borrowed name; the Kóna sign is called 假名書, Kóna-mōuru, and the Kóna writing 假名書, Kóna-gāki.]

These phonetic signs, just as the Chinese writing generally, were at first written in full, either in the standard-form, or in a running hand, which is produced of itself, whenever a Chinese character, composed of several strokes, is written in one continuous pencil-stroke, and gives rather a sketch of it, than a full draught. Running hand forms for 由 are e. g. 由 i yó yó u o u.

The standard-form, written in full, commonly called 正字 Sei-zi, the real, proper character, also 根字 Kai-jo, normal writing, and 行字 Kyoo-jo, text-hand, was used in the Japanese Chronicle 日本書記 Yamato-bumi or Nippon-bumi ki 1), containing the oldest history of Japan, from 661 B. C. till 696 A. C. and published in 720 A. C. as manuscript in thirty parts.

The running-hand form was used in the old Japanese Bundle of Poems

on the ground of which, E. A. Locke, pp 9 and 10 of his Elements of Japanese Grammar, takes the field against Rothenbur and his publisher. Yomi, nevertheless, means the same, as the Chinese word 聞 Zin, the Hange of A Locke.

1) The work is written in Chinese, and was one of the principal sources, in the elaboration of my treatise; Japan's Revise mit der Kiriischen Handnent und mit Schins; published in von Hergel's Nippon-Archiv. 1839.
INTRODUCTION.

Man-yoe-riu or the Collection of the Ten Thousand Leaves, compiled about the middle of the eighth century.

The first Kana-form was, consequently, called Yamato-kana; the other Man-yoe-Kana (萬葉假名).

5. JAPANESE WRITING PROPER.

An abbreviation of the two forms of Chinese writing led to the formation of another writing which, in opposition to the Chinese character writing, was styled, as the writing of the Japanese Empire, 日本国之文字, Nippon goki no mon-zi.

a. The Kata-kana.

Abbreviation of the Chinese standard writing gave rise to the Kata-kana goki. It was, originally, intended when placed side by side with the Chinese characters, to express in remarkably smaller writing either their sound (koye), or their meaning (yomi), and was therefore denominat ed Kata-kana-mon-zi (片假名文字), i.e. side-letter "). According to the Japanese sources 1), the inventor of this writing is unknown, and the invention of it has been incorrectly, attributed to the Japanese statesman, Kibi Dairen, who died in 757.

b. The Hiragana 

The more or less abbreviated form of the Chinese running-hand or short hand (草字 Sō-zi) is called Hiragana-goki (平假名書) or the even letter-writing, or, according to another reading, Hiragana (廣假名), i.e. broad letters, since they take up the whole breadth of the writing-column. It is the running hand in which official documents, as well as letters and by far the greatest number of Japanese books are written and printed, and thus must be distinguished as the popular writing, proper. It has the advantage

1) Yamato, contrasted from Yama ato, behind the mountains, properly the name of the Province, to which the Mikado's court was removed in 710, is at the same time applied to the Japanese Empire. See Fat-ho-eru, under Yamato, and the Japanese Encyclopedia, Vol. 73, p. 4 verso.

2) The notion of some Japanese writers seems less correct, as by Kita-kana were meant half-letters.


4) People say and write too Hiraka and Hiraka.
INTRODUCTION.

over other forms of writing, that the letters of a word can be joined to one another.

6. ON THE JAPANESE PHONETIC SYSTEM.

The number of sounds or syllables in Japanese was first, fixed at 47 and that in imitation of the Brahmanical-writing (梵字 Bon-shi), which distinguishes 12 vowels and 35 consonants 1). The fixing of the Japanese phonetic system is attributed to the Buddhist Priest koo-boo dai-si (弘法大師), who, in his 31st year, went to China in 804 A. C. to study more closely the doctrine and institutions of Buddha and who, during a stay of three years, acquired there, among other knowledge, that of the Brahmanical writing (Sanskrit) and the phonetic system, as it was understood by the Chinese Priesthood 1).

A. SYSTEMATIC ARRANGEMENT OF THE 47 SOUNDS, EXPRESSED BY CHINESE AND JAPANESE KANA-SIGNS.

The Japanese phonetic system with its Chinese and Japanese Kana-signs systematically arranged according to the organs of speech, by which the sounds are produced, is as follows: (五 十 二 音)

1. Palatal sounds 2). 阿 a. 伊 i. 宇 u. 江 e. 遠 o.
2. 呼 ka. 幾 ki. 久 ku. 計 ke. 己 ko.
3. Lingual sounds 3) 左 sa. 之 shi. 須 su. 世 se. 曾 so.
4. 多 ta. 知 ti. 津 tu. 天 te. 土 to.
5. 奈 na. 仁 ni. 奴 nu. 耶 no.

2) The way in which the Chinese translators have copied, syllabically only, by means of Chinese characters, the Sanskrit words in the Buddhist writings imported from India, is placed in a clear light by the work: Méthode pour déchiffrer et transcrire les noms sanscrits qui se rencontrent dans les livres chinois, insérée et démontrée par M. STANISLAS JULIEN. Paris 1859.
3) 喉音.
4) 舌音.
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7. 末, ma. 美, mi. 無, mu. 女, me. 毛, mo.
8. Palatal sounds. 也, ru. 爲, ra. 油, yo. 恵, ru. 与, yo.
9. Lingual sounds. 良, ra. 利, ri. 留, ru. 禮, ru. 吕, ro.
10. Labial sounds. 和, wa. 伊, wi. 宇, uu. 江, wa. 於, wo. (i).

We give this view from a Japanese source 2), we must, however, remark that the Chinese signs of the sounds are not generally those, from which the Japanese Kita-kana sign placed next it, by way of abbreviation, is derived, for, properly, the Kita-kana sign:

ア, a, answers to the Chinese character 安.
オ, o, > > > > 於, vulgo 宸.
チ, tai, > > > > 千, a thousand, Jap. tai.
ニ, ne, > > > > 子, the cyclical sign for mouse, Jap. ne.
ハ, fa, > > > > 半.
ミ, mi, > > > > 三, three, Jap. mi.
ユ, mu, > > > > 午.
メ, me, > > > > 女, woman, Jap. me.
ヲ, ru, > > > > 浪.
ヲ, wi, > > > > 井, well, Jap. wi.
ヲ, we, > > > > 恵.
ヲ, wo, > > > > 乎.

According to this system, some dictionaries, particularly those of the unmixed old Japanese language have been arranged.

1) 唇音.
2) Wei-hun Ting-poo mei esa kaiwro, p. 88, r., where the pronunciation of the Sanscrit phonetic system is given with Japanese Kita-kana.
INTRODUCTION.

This system of 47 sounds or syllables, however, and indeed with relation to the consonants, is incomplete. It is not sufficient to express all the sounds of the Japanese language. Therefore, to supply the defect, recourse has been had to a modification of some Kýta-kýna signs, and for that purpose points, or a small ring, have been placed next them. Thus is placed

\[
\begin{align*}
\text{ka, ki, ku, ke, ko} & \quad \text{ga, gi, gu, ge, go.} \\
\text{sa, si, su, se, so} & \quad \text{ra, ri, ru, re, ro.} \\
\text{ta, ti, tu, te, to} & \quad \text{da, di, du, de, do.} \\
\text{ha, hi, hu, he, ho.} & \quad \text{pa, pi, pu, pe, po.}
\end{align*}
\]

The sounds, thus modified, are called Nigoréru kôyû (濁音), i.e. confused or impure sounds, the points used to indicate the modification Nigoréri, and the small ring Márú.

In the Yamato- and Man-yor-kýna the modified sounds are expressed by proper Chinese characters chosen for that purpose. While, to give an instance, the syllable \(ka\) is expressed by one or another of the characters 加. 高. 嘉. 當. 可. 河. 何. 荷. 珂. 柴. 唄. 歌. 甘. 間. 筒. 介, to express the syllable \(ga\), one of the characters 我. 儀. 橋. 鳥. 雉. 鶴. 雅 may be chosen.

II. THE IROVA IN CHINESE CHARACTERS AND IN KÁTA-KÁNA SIGNS.

To facilitate the learning of the Japanese sounds or syllables, they have been so arranged as to compose a couple of sentences, and as these begin with the word Irodo, that name has been given to the Japanese alphabet. The composition of the Irodo is attributed to the Bonze, koo-roo daini, (who died in 884) already mentioned, the writing-form he used for it was, it is asserted, running-hand or Fira-gákána.
**THE IROVA.**

Iro và nivovetó taimiínurumó.

Wa-ga-yó daré so tatiné naram.

U-wi no okú-yáma kóvú koyóte.

Asaki yúmémisí, évi mó sósti.

---

**TRANSLATION.**

Color and small (love and enjoyment) vanish!

In our world who (or what) will be enduring?

If this day passes away into the deep mount of its existence, then it was a faint vision; it does not even cause giddiness (it leaves you cold).

---

**THE IROVA WITH CHINESE TRANSLATION.**

浅夢
有
色
常
藝術
今
越
世
常
風
色
白

The **Káta-kána** signs of the **Irovi**, which stand in the place of our alphabet, and according to which the Japanese dictionaries are commonly arranged, are derived from Chinese characters, which are likewise used, and that by way of Capitals or large letters. They are:

<table>
<thead>
<tr>
<th>Káta-kána</th>
<th>Chinese Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>伊, い, i</td>
<td>和, わ, wa</td>
</tr>
<tr>
<td>呂, う, u</td>
<td>阿, ら, a</td>
</tr>
<tr>
<td>半, は, ha</td>
<td>合, か, ka</td>
</tr>
<tr>
<td>未, み, m</td>
<td>未, む, mu</td>
</tr>
<tr>
<td>用, ゆ, y</td>
<td>吾, ゆ, yu</td>
</tr>
<tr>
<td>反, へ, he</td>
<td>未, や, ya</td>
</tr>
<tr>
<td>土, ど, do</td>
<td>末, ど, do</td>
</tr>
<tr>
<td>*千, ち, ti</td>
<td>町, ち, ti</td>
</tr>
<tr>
<td>則, り, ri</td>
<td>取, り, ri</td>
</tr>
<tr>
<td>奴, る, ru</td>
<td>已, り, ru</td>
</tr>
<tr>
<td>流, ル, ru</td>
<td>江, ろ, ru</td>
</tr>
<tr>
<td>乎, サ, wo</td>
<td>天, サ, wo</td>
</tr>
</tbody>
</table>

The characters marked * stand for ideographic signs, answering to the Japanese word せ (a thousand), ね (mouse), ね (well) ye (bay), べ (bow), ね (woman), and み (three).

The sign な, mu, which was also used in the old Japanese for the final
sound in (at present n) has, in this quality, more lately acquired the sign ン, n, as a variation.

7. REPETITION OF SYLLABLES. — STOPS.

The repetition of a letter is expressed by 、, of dis- or trisyllabic words by ।; thus, for instance, ropsych stands for  yc, ya ya;  for  、, iro-iro,

As stenographic signs, for some Japanese words that frequently occur, in connection with the Kaitō-kana, the following are to be remarked:

\[ \text{ for 事, koto, sake.} \]  
\[ \text{ for トモ, tomo.} \]  
\[ \text{ for トキ, toki, time.} \]  
\[ \text{ for シテ, stel.} \]  
\[ \text{ for トマ, tama.} \]  

Stops.

As stops, only the comma (、) and the point (・ or .) occur in Japanese. The use of them, however, is left wholly to the option of the writer. Some use also at the beginning of a new period, and thus begin that with a point, while others with the same object place a somewhat larger ring, ○, or a Δ there. The comma (、) stands on the right of the letter (for instance 、), while the repetition sign is placed on the diameter of the column of letters (for instance 、, 広). The principle of separating the words from one another in writing is, for the most part, quite lost sight of in writing with the Kaitō-kana, and the Kana signs of a whole period are written at equal distances. The consequence of it is, that for an unpractised person, who is not already pretty well acquainted with the Japanese, it is very doubtful how he has to divide some fifty or a hundred successive Kana signs into words. With a view to perspicuity and not to require from the reader that he shall be already acquainted with the period which is offered him to read, to enable him to read and understand it, it is in the highest degree desirable that our method of separating the words should be applied to the Japanese, as it is done by the author of this grammar. If the method of separating word for word were adopted by the Japanese, it would be a great step in the improvement of their writing-system.

Note. For the sign of quotation see Addenda p. 349.
8. REMARKS ON THE JAPANESE SYSTEM OF SOUNDS, AND THE EXPRESSION OF
IT WITH OUR LETTERS.

To promote the unity necessary in the reduction of the Japaneese to Roman
characters, we have adopted the Universal or Standard alphabet, by Robert
Lepsius. As this alphabet enables people of various nations to reduce to their
own graphic system, the words of a foreign language, in a manner systematic,
uniform, and intelligible to every one; and as it has been adopted by the prin-
cipal philologists in all countries, as well as by the most influential Missionary
Societies, its application to the Japaneese language will be welcomed by every one
who prises a sound, uniform and, at the same time, very simple system of writing.

In reducing the Japaneese text to Roman character the following signs borro-
wed from the Standard alphabet have been adopted.
a. a open as heard in the Dutch vader; — English father, art; — Jap. ¥.

b. i pure as heard in the Dutch ijder; — Eng. he, she; — Jap. جاج.

c. i long; — Jap. §.

d. i short.

e. u pure, as oe heard in the Dutch, goed; — Eng. oo in good, poor, o in lose; —
Jap. ¥. At the beginning of a word it is frequently pronounced with a
soft labial aspiration, as wu.

f. short, silent u.

g. e close, e as heard in the Dutch bezig, meer, geven; — Eng. a in face, na-
tion; — German e in weh; — Jap. ¥.

h. e short.

i. e open as heard in the Dutch berg; — Eng. a in hat; — French è in mère,
ître; — German Btr, Zet.

j. o close as heard in the Dutch jong, gehoor; — Eng. borne; — German
Ton; — Jap. ¥.

k. o short.

l. a sound between a and o, leaning rather to the a than the o, as heard in
the English water, all and oo in brood.

m. When the sound ʼa inclines rather to the o than a, it is expressed by o.

n. In the dialect of Yojo ¥ ¥ (au) changes to go, because the a, for ease
in rapid pronunciation, inclining to the u changes to ʼa, while the u, to ap-
proach more nearly the a, changes to o.
INTRODUCTION.

In some dialects of Western Japan, particularly that of Kiu-siu, au changes to œ, and arau (ɔ) is superseded by ardo (ɔ, ɔ). The etymology considered, however the written form au or gu is to be preferred.

ou. Etymologically ou (ɔ) in the dialect of Yedo sounds œ, being the hard open œ heard in the Dutch loopen, German mond, followed by the u inclining towards the soft o. By some Japanese, this diphthong is also pronounced as œ and is written so, as well. On the etymological principle we write ou, in distinction from au, or gu. 1)

ou (ɔ) is pronounced œ.

k, as in Dutch, German, and English. — カ, キ, ク, ケ, コ, = ka, ki, ku, ke, ko.

g. In Western Japan, particularly in Kiu-siu, ɡ, ɡ, ɡ, ɡ, ɡ are pronounced as ga, gi, gu, ge, go, thus g as the medial of k, just as the g in the German gabe, French garyon, English gain, give, go.

In the dialects of Eastern Japan, on the other hand, particularly in that of Yedo, the g has the sound of the ng in the German lang, English singing thus a really impure sound, by no means the medial of k; and the series ガ, キ, グ, ケ, コ, are pronounced nga, ngi, ngu, nge, ngo according to the Standard-alphabet, な, に, ぬ, な, 노.

Even might the pronunciation of Yedo deserve preference above that of the other dialects, still we think we ought to retain the g for the representation of the impure g, because this form of writing is as good as universally adopted, and also because the u does not appear with it, even in the Japanese writing. Therefore without wishing to dispute the freedom of others to write wanga for ワ and Nangasaki for ナンサキ, because people in Yedo speak so, we adhere to our already adopted written form waga and Naga-saki, and say わ nga and ナンサキ.

To Dutch guttural g (gan, gaven), = γ of the Standard-alphabet is quite foreign to the Japanese organs of speech.

s. s sharp, サ, シ, ス, セ, ソ, = sa, si, su, se, so. — Si and se, in the pro-

1) LEON VANDA, also has kept this distinction in view, and expresses ɔ by ɔ and ɔ by ɔ. — Dictionnaire Japonais-Francais traduit du dictionnaire Japonais-Portugais compose par les missionnaires de la compagnie de Jésus. Published by LEON VANDA. Premiere livraison, 1862.
nunciation of Yedo have the sound of the German schi, schs, the English she, shay, and thus answer to the written forms ši, še of the Standard-alphabet.

Etymology, nevertheless, requires for $\mathfrak{C}$ and $\mathfrak{C}$ the written form si and se, leaving she and shay, and sometimes also see, to the pronunciation.

s. soft š impure, being heard, in the dialect of Yedo, as a combination of n and s or also of d and z. $\mathfrak{C}$, $\mathfrak{C}$, y = za, zi, zu, ze, zo (nza, nzi, nzu, nze, nzo or dza, dzi, dzu, dze, dzo), consequently $\mathfrak{C} \mathfrak{C} \mathfrak{C}$ occurs as ordnert or ordzert.

š. Dutch ej, German sch, English ñh, French ch. As pronounced at Yedo this consonant is distinguished as a palatal variety of š which, as such, ought to be represented by $\mathfrak{C}$ of the Standard-alphabet.

The combination of this sound with a, u, o, so šu, šo, is expressed by $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$ (siya, siyu, siyo), which is pronounced by some Japanese of Yedo, as siya, siyu, siyo, with a scarcely audible y, whereas from the mouths of some others, a sound is heard which inclines rather to šu, šo. Since the first pronunciation lets the etymological value of these combinations appear, we think to give the preference to the written forms siya, siyu, siyo, leaving it to the reader to pronounce them šu, šo or syu, syu, syo.

š. The Dutch ej, French j, English s in measure, the softer pronunciation of š $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, ša, šu, šo. For the sake of etymology, we write siya, siyu, siyo.

t. $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$ = ta, tei, teu, te, to. Properly, $\mathfrak{C}$, $\mathfrak{C}$, ti and ta are etymological; but these combinations of sound are, at once, foreign to the Japanese organs of speech and are, whenever they have to be adopted from another language, expressed by $\mathfrak{C}$ tei and $\mathfrak{C}$ to. $\mathfrak{C}$ (tei), commonly pronounced $\mathfrak{C}$ as in the English cheer.

d. $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, da, dati, dzu, de, do, according to the dialect of Yedo nda, ndzi, ndzu, nde, ndo. The Coreans express the impure Japanese d by $\mathfrak{C}$ (nt.)

tš. The Dutch tei, English ch in chair. $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, etymologically teiya, teiyo, teiyo, according to the Yedo pronunciation teyu, teyu, teyo, the y being scarcely audible. Some are heard to pronounce it ša, šu, šo.

dš. The Dutch dš, English g in George, j in judge. $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, etymologically dšya, dšyu, dšyo, according to the Yedo pronunciation dšya, dšyu, dšyo, in the mouths of some also dša, dšu, dšo.

n. $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, $\mathfrak{C}$, na, ni, nu, ne, no.
INTRODUCTION.

\( \nu \), \( n \), final letter, serves as well for the dental, as the nasal final sound, which approaches the French faint \( n \) at the end of a syllable and is expressed by \( ng \) (\( n \) of the Standard-alphabet).

Formerly, instead of the final letter \( \nu \), the Kana-sign \( \mu \), \( mu \) was used, and pronounced as a mute \( m \). In Japanese words \( \nu \), stands for the faint nasal final sound \( n \), in Chinese words, on the contrary, for the clear dental final sound \( n \) as in our \( m \)an, \( d \)an."

In composition, the final sound \( n \) has a euphonic influence on the consonants following it and changes \( k, s, t \) and \( j \) into the impure sounds \( g, x, d, b \), which are pronounced more or less like \( ng, nx, nd, nb \). The combined sound \( nb \), in pronunciation, changes to \( mb \); Tamba (タ ベ ヌ) is pronounced Tamba; Nambok (ン ボ ヌ ブ), Nambok; Kenbok (ケ ボ ヌ ブ), Kenbok.

For the sake of unity in spelling, although in the dialect of Yedo it is pronounced as the French faint \( n \), we retain for the final sound \( \nu \), the written form \( n \), since long current, and continue to write Nippon, leaving it to the reader to pronounce it Nippony.

Originally the aspirated labial sound \( f \), which has been retained in some dialects, in others, on the contrary, superseded by the soft \( h \); a phenomenon which occurs in the Spanish also, in which the \( f \) of the Old-Spanish language has, in later times, passed into the soft aspirated or scarcely audible \( h \).

In the dialect of the old imperial city of Miyako, and its dependent provinces, the \( f \) is retained, and so far as we know, in Samukii and Sendai, where commonly \( fana, fido, furui, fieri, foking \), are heard. In the dialect of Yedo, on the contrary, the \( f \) has been quite driven out and there, \(hana, hito, furui (fu remains fu), hieri, hoking \) are said.

This distinction of the two sounds, according to fixed dialects, rests on communications made to us orally by Japanese.

That, in the language of Miyako, where Japanese is spoken the purest, as also in the dialect of Samukii, the \( f \) occurs to the exclusion of \( h \), I have been assured by a native of Yedo who has passed some years in Samukii 1), while another native of Yedo 2) has mentioned to me the province of Sendai.

---

1) OHO-GATA KIPAROO, mechanician, resident in the Netherlands since 1863.
2) KNOOT O KAMASIBOO, an officer in the Japanese Navy, also resident in the Netherlands since 1863.
and the North-eastern part of Japan as districts, in which the $f$, to the exclusion of $h$, is commonly in use.

In the middle, or at the end of a word, the $f$ or $h$ in the pronunciation, passes over to $v$ or $w$, a pure labial (not labio-dental) $w$, and even in writing ハ (wa) supersedes リ (ri): カハ, キハ, クハ are heard ka, ki, ku, or also kawa, kiwa, kawa, for which カフ, キフ, クフ, is written.

On the contrary the syllables ト, ト, ム, ム, ヘ, ベ, ホ, ポ, whenever a vowel precedes reject the aspirate, and アト is pronounced as at, アフ as au (aw), アヘ as ae, アホ as ao, イト as it, イフ as io, イヘ as iw, オフ as oo etc.

The aspirated labial ハ, ハ, in ハト, ハト, ハト, man, sounds like a $f$ or $w$ whistled with the mouth, and is easy to be pronounced. In the 正道 ひ, on the contrary, the $h$ often occurs as a palatal aspirate, which, whenever it is pressed through the closed teeth, forms a sound quite strange to European ears, which it is not possible to express with our letters. What former travellers, Goldswain, Metlan and others have said about this sound is now confirmed by our observation; and we have only to add that in the mouths of some from 正道 the word ハト (hitó or hito, man) became even etc.

Since for the syllables リ, リ, ヘ, ロ two forms of writing have now come into existence, in proportion as one or the other pronunciation is followed, one with $f$, the other with $h$, the question becomes important, which of the two forms of spelling deserves the preference. If Japanese is to be written according to the accent of 正道, then, naturally, the $h$ must be adopted, just as, to let the dialect of Zeeland enjoy its rights, Olland and oofd must be written for Holland and hoofd, or, not to do injustice to the Berlin dialect, Jabe, Jott and jet must be written for Gabe, Gott and gut.

If, however the pronunciation most generally in vogue, with the exception

1) "No European," says Goldswain, "will succeed in pronouncing the Japanese word for "fire," — it is サ, サ. — I have practiced at it for two years, but in vain. As the Japanese pronounced it, it seemed to be サ, サ, サ, サ, being pronounced through the teeth; however we might wring and twist our tongues into every bend, the Japanese still stuck to their: "not right." — Regeleheiden des Capitains von der Russisch-Kaiserschen Marine Goldswain, in der Gefangenschaft bei den Japanern in den Jahren 1811, 1812 und 1813. Aus dem Russischen übersetzt von Dr. G. J. Schulte. 1818. Vol. II. p. 30.
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of Yédo, that of Miyako be preferred, then must the ʰ be put aside and ʰ adopted. We do the last, and that for the following reasons:

1. The Japanese philologers themselves have, at all times, characterised the consonant of their series of sounds ʰ, ʰ, ʰ, ʰ as labial, and made it equivalent to the labials of the Sanscrit.

2. The Chinese Kīna signs, fixed up on to represent this series of sounds, are all sounds which, after the Chinese pronunciation, begin with a ɾ or an ɾ, whereas the sharp aspirated ʰ of the Chinese words, just as the ʰ of the Sanscrit, is expressed by ʰ, and ʰ, kai is written and spoken for the Chinese kái.

3. In Japanese, as in Dutch and English, the sharp ɾ between two vowels passes over into the soft ɾ or ɾ, and beside the older written form ɾ ɾ, ɾ ɾ, ɾ ɾ, for which we must write kana, kase, kā, that of ɾ ɾ, ɾ ɾ, ɾ ɾ, kana, kase, kā, has gradually come into vogue.

4. From the beginning Europeans, who had intercourse with the Japanese, generally wrote ɾ and not ʰ; thus the Portuguese missionaries, and their contemporary, Fr. Caron (1639); also more lately, F. Krämpfer (1691), P. Thunberg (1775), J. Tinshing 1) (1780), and others. All wrote Kuruma, Fanna, Firando, Fori. In this century the ʰ first appeared, because then Europeans came more frequently in contact with interpreters and natives of Yédo. If now we adopt the ʰ, then will all connection with what was formerly done for the knowledge of the language, history and geography of Japan be broken off, a door opened for endless confusion, and for thousands of Japanese words we shall have a double spelling.

b. impure, from the sound arisen from the blending of ɾ with ɾ, which the Koreans, whenever they write Japanese words in their character, express by ɾ ɾ (CppI). — ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ.

p. ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ.

y. The Dutch ɾ; — English ɾ in yard; — French ɾ.

ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ, ɾ. The pronunciation of ɾ is not fixed, and fluctuates between ɾ, ɾ, ɾ, and ɾ.

r. Soft guttural ɾ, just as the English ɾ in port, art, ɾ of the Standard-

1) In Tinshing's Bijzonderheden whenever an ʰ occurs in Japanese words, it has been placed there, from a mistake of either the writer, or composer.
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alphabet. ㄹ, ㅂ, ㄹ, 뽀, 뽀, 뽀, 뽀, 뽀, 뽀, 뽀. The Japanese ㄹ, comes from the root of the tongue, which is kept almost motionless. Our trilling dental ㄹ cannot be uttered by a thorough-bred Japanese of ㄹedo.

This is also the case with our ㄹ; this sound too is quite foreign to the Japanese mouth 1). Instead of adopting a proper letter for the ㄹ, the Japanese, whenever they have had to reduce words of European languages to Japanese writing, have made the foreign ㄹ equivalent to the ㄹ, and have used their ㄹ for both sounds; a mistake, by which they subjected themselves to a perpetual mutation of the letters ㄹ and ㄹ when writing a foreign language, and induced our philologers to suppose that the Japanese ㄹ was an intermediate sound between ㄹ and ㄹ which, as it now appears, is not the case.

In combinations of sounds such as 렿, 렿, 렿, 렿, 릭, 릭, ㄹィجو (ryoo), the guttural ㄹ so nearly approaches the lingual ㅌ, that, with the utmost attention, it remains doubtful, whether the ㄹ or the ㅌ is meant. This is to be remarked especially in words adopted from the Chinese, and which in that language begin with ㄹ, which becomes ㄹ in Japanese, such as debian for ㄹ른 (Chinese 릿), ㄹyn for ㄹyu (Chinese 릿, dragon), ㄹyoо-ㄹ-in and ㄹoo-soо for ryoo-ㄹ-in and ㄹoo-soо (Chinese 릿요-ㄴ, cook, 릿 죽, wax-candle).

It is worthy of remark, that with the Chinese just the opposite takes place, that they can pronounce the ㄹ easily, but the ㄹ not at all.


9. DOUBLING OF CONSONANTS BY ASSIMILATION.

If the letter ㄹ test, which is mostly pronounced as the ㅌ mute, occurs in a compound word before a ㄹ, ㅅ, ㅌ or ㅍ, then it passes over to the latter sound and is lately expressed by ㄹ.

1) This has become quite evident to me, from the instruction in the Dutch language which several Japanese have received under my superintendence. After having first pronounced the ㄹ as the guttural ㄹ, they required long practice before being able to utter a sound, that is any degree resembled ㄹ.

Spalding also, has observed that thorough-bred Japanese of ㄹedo, with whom he met, could not possibly pronounce his name. "They cannot say ㄹ," he adds, "they call it ㄹ. The word ㄹeurs, which they rail ㄹeurs, is too much for them." — J. W. Spalding, The Japanese expedition. Redfield, 1836. p. 283.
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The じ ri also before t is sometimes subject to assimilation; of ひり arita, the pronunciation becomes atta, for which ひ is written.

A rule to determine when, in pure Japanese words, the ひ shall retain its value, as in マミママミマミマミマミマミマミマミマミマミマミ, マミマミマミマミマミマミマミマミ, where it is not thus assimilated, has not, so far as we know, yet been fixed. Certain it is, that the vowel of the syllable, which precedes a double consonant, is short, and that the doubling of the consonant is chiefly applied to compound words of Chinese origin, of which the first syllable contains a short vowel, which in some Chinese dialects is stopped by t, represented in Japanese words, by ひ.

Upon this principle the double consonants in words from foreign languages also are expressed in Japanese writing; in this case some place the ひ of the diameter a little to the right and write ひ for dutch 「ridder" and ひ for 「schip."

In Japanese distinction is made between accented and unaccented syllables.

To the unaccented belong chiefly those ending in い or う, in which these sounds are scarcely heard at all, and that especially at the end of the words. Thus, e. g.,

レナ, sita (beneath) sounds as sta,
シメ, sone (let) sounds as smé,
スキ, siki (like) sounds as ski,
マレ, masu, マレタ, masi, maru, maruta sounds as masi, mas, masta,
タクア, tateu (dragon) sounds as tite,
ヨム, yomu (to read) sounds as yém,
ナヲ, naru (to be) sounds as nér,
タクリ, tsukuri (to make) sounds as tsuké, etc.

The い has, moreover, the peculiarity, that as a final letter it is whispered.

As in Japanese the え and う mute have not ceased to be real elements of the words, and to be necessary to the distinguishing of them, they ought to be expressed in all philological writings. Even if え + (mitai, way) and え + (mitai, three) sound as mita, in our writing we must, because the Japanese do so in theirs, distinguish both words and write mitai and mitai, or characterize the weak vowels, as weak and mute by writing mitai and mitai. — The form of writing adopted by some, mitai and mitai, answers that purpose also.

The accented vowel is pronounced either long or short-close. Thus is, e. g. the あ long in マナ, mitai (pinetree), short-close サケ, sade (strong drink).

The consonant, following a short-close vowel is often doubled in pronunciation, though not in writing. Thus, e. g. ハナ, šana (flower) sounds as šána; アナ, ana (the morning) as ana; サケ sade (strong drink) as šáke.

Since, with regard to the correct indication of the quantity of the syllables, the Japanese graphic system is defective, it behoves us to keep it in view the more carefully, because the accentuation, provided it be based on the pronunciation of Japanese, is an indispensable help in the acquiring of a correct pronunciation.
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Hitherto the only European, who has paid attention to the accent of Japanese words, and expressed it after a fixed principle, was E. KAMPE. From his manner of writing it might be gathered, that タガ, dragon, and マナ, pine-tree, are pronounced as tîta and mîta, thus with an a long, ヤマ, and ナト and ナバナ as yonma, mindo and tatebanna. Later travellers, who have visited Japan and written books about it, have been either unable or unwilling to follow his example, and thereby have left their readers in uncertainty with regard to the rhythm of Japanese. Only recently, since the arrival of natives of Japan in Europe, have our linguists had the opportunity to hear Japanese spoken by Japanese, and to become acquainted with the rhythm peculiar to that language. Availing ourselves of this opportunity, we have already been able to publish the reading of a Japanese text supplied with a continuous accentuation. See Addenda II p. 350.

If we cast a hasty glance over what has previously been said, with regard to the Japanese phonetic system, the writing, the pronunciation, it will appear most clearly, that the Japanese phonetic system is very defective. It does not satisfy the requirement of being able, with it, to write the Japanese language itself; as it is spoken, let alone the possibility of its being applied to foreign languages. The Japanese, with all their attempts to write Dutch, French or English, after their Koma-system, have been able to effect nothing else, than caricatures of those languages.

From their defective syllabic-writing are the Japanese behind not only the Western nations, but other Asiatic peoples also, and even the Coreans, their neighbours who rejoice in the possession of an original, and simple character-writing, not borrowed from the Chinese. With regard to the writing of foreign languages, the Chinese alone are worse off.

The intricate, often equivocal writing with which Japanese is written, occasions more difficulty for those, who have not grown up with it, than the study of the language itself, witness the Japanese running-hand; whose turn comes next.

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11. THE JAPANESE RUNNING-HAND FIRA-GANA.

a. The Iroed in Fira-gana.

The Iroed in Fira-gana-writing, as it is learned in schools and, in connection with Chinese running-hand, is generally in use, consists of the following signs, which are derived by abbreviation from the Chinese characters placed next them.

以 い, i  和 わ, wa 字 字, no 字, u 安 安, a
呂 ろ, ro 加 か, ka 爲 み, no 矣, ki
波 は, ha (ha), va 與 よ, yo 乃 の, no 幾 いく, ki
仁 に, ni 太 た, ta 又 よ, yo 由 よ, yu
保 ほ, fo (cho), vo 祀 れ, re 久 く, ku 女 め, ma
反 ひ, fo (cho), vo 替 れ, so 也 や, ya 美 み, mi
止 た, to 門 も, to 末 え, ma 之 に, ni
知 知 り, ri 奈 な, na 計 け, ke 惠 え, ei
利 す, su 奈 ら, ra 已 い, ki 比 ひ, fi (hi), vi
奴 な, nu 良 ら, ra 已 い, ki 毛 さ, mo
留 ろ, ru 武 さ, mu. 江 な, n. 世 せ, se
遠 さ, wo. (く… n.) 天 て, to. と, su.

b. Synopsis of the Fira-gana-characters most in use.

Were the Fira-gana-writing confined to the 47 or 48 signs cited, it would not, with a slight exercise in writing with the pencil, be more difficult to learn, than the Kôta-kôna. But the desire for fariety, change and ornament, has rendered this writing so abundantly rich, that to make learning to read Fira-gana texts possible, a synopsis of these signs has become an absolute necessity.

With the synopsis, we give at once the Chinese character to which each sign owes its origin.
SYNOPSIS OF THE JAPANESE KATAKANA.

A. もあおあおあ
   萬遍

   K.A. かかかかか
       可うううううる

I. いえいえいえい

   K.I. こえこえこえ
       起れれれ
       義国王おむむ

U. うえう
   学

   K.U. くえくえく
       具々々々々

E. えええええ
   衛治

   K.E. けけけ
       化化化たたた
       希希希あああ
       真まききを

O. おおおおお
   をん

   K.O. こhole
       古々古い々々
SA. *おはげは
左さささぞ

SL. *志さ
さりし

SU. *すす
須波次
須波次
春まつ

SE. *せせきを
さを
勤労劣劣

SO. *曾参ろろそ
お経

TA. *大なりなどり
多気
営きそそを仕

TSI. *知方ららちちちち
地比

TSU. *洲のり
門門つつ[t, t]
徒戒は
津波は

TE. *ててててててててて
末末

TO. *止もことことと
登寄參さ