

JAPANESE FEMALE NAMES OF TO-DAY.

By Mr. SUZUKI SAKAYE.

This paper, primarily intended as a review of Lafcadio Hearn's essay on the same subject, was originally written in the form of a letter addressed to Mr. Harper Curtis, who submitted it to the Publications Committee in 1916. It is now printed with the Author's consent, after revision and slight editing, in the hope that it will prove of general interest.—[ED.]

VOL. XV.

B

JAPANESE FEMALE NAMES OF TO-DAY.

By Mr. S. SUZUKI.

THE following paper has been written as a commentary upon the essay on Japanese female names, published by the late Lafcadio Hearn in his book "Shadowings."

The first thing which I wish to discuss is the influence of the Chinese characters upon the Japanese mind. These characters, together with the Chinese civilization, were introduced into Japan more than a dozen centuries ago and gradually became naturalized. There are now two or three, and sometimes more, Japanese pronunciations of these characters different from their modern Chinese sounds. There are many Japanese combinations of the characters, and in a few cases these have acquired new meanings unknown to the Chinese. Besides, there are a number of characters of Japanese invention.

Many thousands of these characters are still part and parcel of the Japanese language. They are used in Japanese writing side by side with the Japanese *kana*.

In these circumstances, it is a very difficult task for those who do not understand Chinese characters to comprehend thoroughly the Japanese language and Japanese sentiment, and Lafcadio Hearn apparently experienced that difficulty, especially when dealing with such a subject as Japanese personal names; consequently in the study of these names I shall make frequent reference to "Shadowings," which contains a few not unnatural misconceptions, mostly attributable to the above-suggested difficulty, but in no way detracting from Lafcadio Hearn's literary merit.

Lafcadio Hearn used the term *Yobina* as signifying "personal name." Literally, *yobi* means "to call" and *na*, "name." *Yobina* 呼名, therefore, signifies "a name by which a person is called."

Until the end of the feudal age, people had very often more than one personal name. For instance, among the Samurai class of people, the single name given to a boy at birth had a rather commonplace sound, and consisted of comparatively simple characters. On the occasion of *Gempuku* 元服 (a formal "coming-of-age" ceremony) he acquired another name, having what I may term an elaborate sound and very frequently consisting of characters derived from the names of his ancestors. The earlier name is termed *Tsusho* 通稱 or *Yobina*, as distinct from the latter which is called *Nanori* 名乗. The *Tsusho* or *Yobina* continued to be his personal name for family use even after *Gempuku*.

The *Yobina* proper does not exist nowadays, as people have only one personal name, and, even when some person has illegally adopted a second name, such name is termed *Tsusho* but not *Yobina*.

I think *Yobina* in Hearn's book must be replaced by *Na* 名 or *Namae* 名前 when the personal name is intended.

The famous writer in question wisely avoided dwelling too long on *Geimyo* 藝名, or professional names, and I shall follow his example by confining my present study to the legal names of Japanese females of the present day.

It is necessary to make some preliminary remarks on the customary and legal procedures in respect of personal names.

A new-born child goes without any formal name for seven days. On the seventh day its name is formally given by its parents or other relatives. Generally, the name, which is fixed beforehand—often before birth—is written on a sheet of white paper *Hosho* 奉書 on the seventh day, and announced to the nearest relatives and friends, who are invited to a dinner for the celebration of *Natsuké* (or name-giving).

The law requires the birth and name of every child to be registered within ten days. A girl's name may be inscribed on the registration paper either in a Chinese character or characters, or in one of the two sets of the Japanese *Kana*

假名. Once registered, the name must be adhered to throughout life in all official and legal papers, *in the particular style of writing originally adopted*. This is one of the special features of girls' personal names, the family name (as also the male personal name) being, practically without any exception, written in Chinese script. But when a girl's name is registered in *Kana*, she is at liberty to select any of the Chinese characters with similar sound and sentimental significance for any informal use, and she may sign or be addressed likewise in ordinary letters. Similarly, a lady with a name registered in Chinese characters may sign in *Kana* and be addressed in the same way, if she pleases, in all cases other than legal or official.

Some people now add *Ko* 子 to a girl's name when registering it, in which case the name must always be written with that suffix in legal and other formal papers. The meaning and nature of "*ko*," I shall discuss towards the end of this paper.

When a girl's name is represented by Chinese characters, it is not generally difficult to find its literal or even its intended meaning. On the other hand, if it is in either of the two sets of the *Kana*, we are sometimes at a loss to understand what is meant, because there are many homonyms among the personal names, although some are of such sort that we can easily surmise the character or characters represented by the *Kana* constituting those names.

As examples of homonymy in Japanese female names, Lafcadio Hearn instances the following :

Banka mint-plant 薄荷, or evening-haze 晚霞.

Nochi future 後, or descendant 後.

Yuka precious thing 有價, or floor 床.

These do not seem to me suitable examples. Moreover *Banka* does not mean "mint-plant," the Japanese name for which is *Hakka*. These three examples are not merely not personal names at all, but the significances suggested are not quite correct.

Ai love 愛, or indigo-blue 藍.

Cho butterfly 蝶, or superior 長, or long 長.

Êi sagacious 英, or blooming 榮.

Kei rapture (?), or reverence 敬.

Sato native-home 里, or sugar 砂糖.

Taka tall 高, or honourable 尊, or falcon 鷹.

Toshi year 年, or arrow-head (?).

Of these, *Cho*, *Êi*, and *Taka* are passable as examples, but there are no personal names meaning "indigo-blue," "rapture," "sugar," or "arrow-head," and we can ignore these meanings so far as the present study of female names is concerned.

I shall presently add a small list of such homonymous names.

I pass now to a consideration of names selected by the givers, that is to say, to the ideas in the giver's mind when selecting personal names.

The majority of names signifying virtues, fortune, and health are given with a hope of the child being brought up in an ideal way, and they indicate generally what has been the idea in the mind of those who selected that name as to the future of the child. As Lafcadio Hearn pointed out, by far the greater number of Japanese female names come under this category.

Aside from the above, there are various associations which are taken into consideration when selecting a child's name, among these being :

1. Order of birth.
2. Place of birth.
3. Time of birth.
4. Name of relatives, ancestors, or others whom the giver may admire.

A few remarks on these four considerations may be of interest.

I. *Order of Birth.*

By way of instance, *Hatsu* 初 (first) is usually the name of the first daughter, while *Tsugi* 次 (next) is that of the second. Rather quaint examples are *Tomé* 留 (stop) and *Sué* 末 (last), which are sometimes given to a girl when her parents do not wish to have any more children. This kind of name is very rare among the upper classes, since they are naturally not so concerned as to the size of their families.

The numerals used as names refer mostly to the order of birth.*

II. *Place of Birth.*

The name (or a part of the name) of the place (province, county, town, village, etc.) where a child is born frequently forms its name. The name of a mountain, river, sea, castle, etc., situated near to the place of birth, is also sometimes considered and chosen.

Not only the place of birth, but any other places which may have some association with the family, are taken into consideration when selecting a child's name.

Fuji 富士 is considered an appropriate and pleasing name for girls born near to that beloved and beautiful mountain; *Toné* 利根, for girls whose birth places are in the littoral of the great river of the same name. *Hama* 濱 (beach) may be the name of a Yokohama 横濱 girl, and *Saki* 崎 (cape or point) that of a Nagasaki 長崎 girl.

III. *Time of Birth.*

Each of the four seasons of the year forms an elegant name for girls, and frequently refers to the time of her birth; likewise

* There are many *male* names which denote the order of birth. The most common forms are as follows:

	A.		B.
First.	... Ichi 一	...	Ichiro 一郎.
Second	... Ji 二 or 次	...	Jiro 二郎 or 次郎.
Third	... San or Zo 三	...	Saburo 三郎.
Fourth	... Shi 四	...	Shiro 四郎.
Fifth	... Go 五 or 伍	...	Goro 五郎.
Sixth	... Roku 六 or 陸	...	Rokuro 六郎.
Seventh	... Shichi 七	...	Shichiro 七郎.
Eighth	... Hachi 八	...	Hachiro 八郎.
Ninth	... Ku 九	...	Kuro 九郎.
Tenth	... Ju 十	...	Juro 十郎.

Among the numerals in column "A" only *Ichi* 一 can be used as a personal name with pronunciation of *Hajime*, and others are used with other character or characters as a prefix or a suffix. The commonest suffix is *Ro* 郎, and the names in column "B" are all very common. They can also have a prefix or a suffix, and thus form various other names. These numerals generally refer to the order of birth, but not necessarily: e.g. a second son may be called *Kuro* or *Juro*.

the name of a flower which blooms in the season when she was born may be selected as her personal name.

Year, month, day, etc., sometimes form a girl's name.* For instance, *Fumi* 二三 (two and three) may indicate that the owner's birthday is on the twenty-third day of a certain month, or on the third day of February of a certain year, or in the twenty-third year of a certain era; and *Iso* 五十 (five and ten i.e. fifty) may be the name of a girl who is born on the tenth day of May of a certain year, or when her father was fifty years of age.

Besides, there are very curious customs of counting the year, month, and day. They are *Junishi* 十二支 (consisting of twelve orders), *Jikkan* 十干 (consisting of ten orders), *Kyusei* 九星 (nine stars), and *Shichisei* 七星性 (seven natures). The last is what Lafcadio Hearn called *Sei* 性, but this character should be pronounced *sho* when single, and as *sei* only when with some prefix like *shichi* 七 (seven).

IV. Name of Relatives, Ancestors, or others whom the giver may admire.

This being, as I understand, a point considered also in Europe when selecting a child's name, no explanation appears to be required.

I propose now to consider the female name from its external form and sound.

At the outset, the Japanese *Kana* must be well understood. The *Kana* is not the letter but the syllable representing a sound. The Japanese syllables represented by *Kana* are not always the same as the English syllables. They are syllables consisting of a vowel or ending with a vowel. There is a *Kana* with *n* sound, but this is the only exception. It follows that to express a syllable ending with *n*, at least two *Kana* are to be employed, the last being a *Kana* of *n* sound. Likewise, syllables beginning with *ch*, *ky* or *sh*, and ending with a vowel other than *i*, or syllables ending with a consonant, can only be represented by two or more *Kana*.

From a broad survey of Japanese female names, it appears that nine out of every ten females have names of two *Kana* sounds representing a single Chinese character. Besides this

regular form of female names, there are irregular forms, some of which are as follows :

I. NAMES WITH TWO KANA SOUNDS BUT REPRESENTING TWO CHINESE CHARACTERS.

A. *With common suffixes :*

dzu or *tsu* (鶴 meaning "crane"), as in
Chidzu 千鶴 thousand cranes. *Tadzu* 田鶴 field crane.
Kadzu 嘉鶴 lucky crane.

yé (枝 meaning "branch," 江 "inlet," 重 "fold," or 惠 "blessing"), as in

Chiyé 千枝, etc., thousand branches, etc.

Miyé 三枝, etc., three branches, etc.

Yayé 八枝, etc., eight branches, etc.

yo (代 meaning "generation"), as in

Chiyo 千代 thousand generations. *Tayo* 多代 many generations.

Kayo 嘉代 lucky generation. *Toyo* 登代 rising generation.

Kiyo 龜 or 喜代 tortoise, or delightful generation.

B. *Others :*

Chiyé 智慧 wisdom.

Fuki 富貴 wealth and nobleness.

Fuku 富久 wealth and eternity.

Fumi 富美 or 二三 wealth and beauty, or two and three.

Fuyo 芙蓉 hibiscus mutabilis or lotus.

Hidé 日出 sun-rise.

Kiku 喜久 rejoicing and eternity.

Kimi 貴美 nobleness and beauty.

Michi 三千 three thousands.

Sayo 小夜 night.

Tami 多美 abundance and beauty.

Toku 登久 rising and eternity.

Tomi 登美 rising and beauty.

Yuri 百合 lily.

II. NAMES WITH THREE KANA SOUNDS, REPRESENTING

A. *A single Chinese character, as in*

Hisashi 壽 longevity.

Isao 勳 or 績 merit.

Kaoru 薰 fragrance.

Kyo, or *ki-ya(o)-u* 京 metropolis.

Midori 綠 or 翠 greenness.

Misao 操 chastity.

Miyuki 幸 royal visit.

Sakura 櫻 cherry.

Shun, or *shi-yu-n* 俊 excellence.

Kyo (きやう) and *Shun* (しゆん) are both monosyllabic, according to the English sense, but it is necessary to use three *Kana* as above. *Kyo* may also be written with two *Kana*, *ke* け and *fu* ふ.

B. *Two Chinese characters :*

Most of the names coming under this heading have one character which is common to many such names, and we can treat it as a kind of suffix. The following are examples :

Suffixes	no.	yé.	yo
Literal meaning	野 field	枝 branch, 江 inlet, 重 fold, or 惠 blessing	代 generation
<i>Fumi</i> 文 (literature) ...	Fumino	Fumiyé	Fumiyo
<i>Fusa</i> 房 (tassel) ...	Fusano	Fusayé	Fusayo
<i>Hana</i> 花 (flower) ...	Hanano	Hanayé	Hanayo
<i>Haru</i> 春 (spring) ...	Haruno	Haruyé	Haruyo
<i>Hidé</i> 秀 (excellence) ...	Hideno	—	Hideyo
<i>Hisa</i> 久 (eternity) ...	Hisano	Hisayé	Hisayo
<i>Kamé</i> 龜 (tortoise) ...	Kameno	—	Kameyo
<i>Kiku</i> 菊 (chrysanthemum) ...	Kikuno	Kikuyé	Kikuyo
<i>Kimi</i> 君 (royalty) ...	Kimino	Kimiyé	Kimiyo
<i>Matsu</i> 松 (pine) ...	Matsuno	Matsuyé	Matsuyo
<i>Michi</i> 道 (way) ...	Michino	Michiyé	Michiyo
<i>Mitsu</i> 光 (brilliancy) ...	Mitsuno	Mitsuyé	Mitsuyo
<i>Shidzu</i> 靜 (peace) ...	Shidzuno	Shidzuyé	Shidzuyo
<i>Shigé</i> 繁 (prosperity) ...	Shigeno	—	Shigeyo
<i>Sumi</i> 澄 (clearness) ...	Sumino	Sumiyé	Sumiyo
<i>Také</i> 竹 (bamboo) ...	Takeno	—	Takeyo
<i>Tama</i> 玉 or 珠 (jewel) ...	Tamano	Tamayé	Tamayo
<i>Tomi</i> 富 (wealth) ...	Tomino	Tomiyé	Tomiyo
<i>Tsuru</i> 鶴 (crane) ...	Tsuruno	Tsuruyé	Tsuruyo
<i>Umé</i> 梅 (plum) ...	Umeno	—	Umeyo
<i>Yoshi</i> 吉 (good, or luck) ...	Yoshino	Yoshiyé	—
<i>Yuki</i> 雪 (snow) ...	Yukino	Yukiyé	Yukiyo

The foregoing *No*, *yé*, and *yo* are the commonest suffixes, and can form various other names with any disyllabic characters. I have omitted from the above list *Hideyé*, *Kameyé*, *Shigeyé* as well as *Yoshiyo*. These are very rare, being a repetition of syllable with *e* and *o*, and are not regarded as having a pleasing sound as female names.

Another suffix is *o* (meaning 尾 "tail," or 緒 "cord," as in *Nagao* 長尾, etc., long tail or cord. *Shigeo* 繁尾, etc., prosperous tail or cord). They have, however, a rather masculine sound, as *o*, (meaning "man" 男 or 夫, "male" 雄, or "masculine" 雄) is the commonest suffix for personal names for men.

Apart from the names having a kind of suffix in themselves there are very few with three *Kana* sounds and consisting of two Chinese characters. The following are examples: *Sanayé* 早苗 young rice plants. *Yayoi* 彌生 March.

C. *Three Chinese characters :*

Names consisting of three monosyllabic characters come under this category. The majority of these are combinations of a name belonging to No. 1 category, *viz.*, names with two *Kana* sounds representing two Chinese characters, with a suffix, *no*, *yê* or *yo*. The following table includes some of such names :

<i>Chidzu</i> 千鶴 (thousand cranes)	Chidzuno	Chidzuyé	Chidzuyo
<i>Chiye</i> 千重 (thousand branches, etc.) ...	Chiyeno	—	—
<i>Fuki</i> 富貴 (wealth and nobleness)	Fukino	Fukiyé	Fukiyo
<i>Fuku</i> 富久 (wealth and eternity)	Fukuno	Fukuyé	Fukuyo
<i>Hidé</i> 日出 (sunrise) ...	Hideno	—	Hideyo
<i>Kiku</i> 喜久 (rejoicing and eternity)	Kikuno	Kikuyé	Kikuyo
<i>Kimi</i> 貴美 (nobleness and beauty)	Kimino	Kimiyé	Kimiyo
<i>Michi</i> 三千 (three thousand)	Michino	Michiyé	Michiyo
<i>Tami</i> 多美 (abundance and beauty)	Tamino	Tamiyé	Tamiyo
<i>Toku</i> 登久 (rising and eternity)	Tokono	Tokuyé	Tokuyo
<i>Tomi</i> 登美 (rising and beauty)	Tomino	Tomiyé	Tomiyo
<i>Yachi</i> 八千 (eight thousand)	—	—	Yachiyo

III. NAMES WITH FOUR (OR MORE THAN FOUR)

KANA SOUNDS

are very rare, and are almost negligible in a general study.

Sutematsu (捨松 abandoned pine), the name of Princess Oyama, wife of a late famous Field Marshal, is the only example I can mention offhand. One of Lafcadio Hearn's lists has *Akasuké* (赤助 the bright helper) and *Umegayé* (梅ヶ枝 plum branch). These are suitable for professional names, such as are assumed by Geisha girls, but I cannot agree with him in treating them as names in ordinary use.

The female name is, of course, a proper name itself from the grammatical point of view, but what part of speech it represents in its literal interpretation is another question.

The chief source of supply of characters is the Noun.

At a casual glance, there are many names which come from verbs, adjectives, and adverbs; but, if we go into the matter a little farther, we shall soon find that most of these names represent the *root* of a word and not a word itself. By way of explanation, I instance the name *Taka* 高. *Taka* is a root of various words denoting "height," and the following are derived from it:

Takai, or *Takaki* (adjective), high. *Takau*, or *Takaku* (adverb), highly, or high. *Takameru*, or *Takamuru* (verb, trans.), to raise. *Takaunaru*, or *Takamaru* (verb, int.), to rise. *Takasa* (noun), height.

It is therefore not right to take *Taka* and like roots as belonging to any particular part of speech; but for convenience I shall treat such roots as if they were abstract nouns.

I. COMMON NOUNS.

A. *Plants, flowers, etc.*

a. Constituting parts:

Ben 瓣, petal. *Hana* 花, flower. *Miki* 幹, trunk.

Ben is comparatively rare, while the other two are very commonly found. *Sané* 實 (fruit seed) is given by Lafcadio Hearn, but this is far from being suitable as a female name. The sound is most displeasing to the Japanese.

b. Flower plants :

<i>Fuji</i> 藤 wistaria.	<i>Ran</i> 蘭 orchid.
<i>Fuyo</i> 芙蓉 hibiscus mutabilis or lotus.	<i>Ren</i> 蓮 lotus.
<i>Hagi</i> 萩 lespedeza bicolor.	<i>Sakura</i> 櫻 cherry.
<i>Kiku</i> 菊 chrysanthemum.	<i>Umé</i> 梅 plum.
<i>Momo</i> 桃 peach.	<i>Yuri</i> 百合 lily.

Fuyo, *Hagi* and *Sakura* are rare, but seem coming into vogue of late. *Ran*, *Ren* and *Yuri* are romantic and aristocratic. *Umé* is very common. *Umé*, as also *Matsu* (pine), and *Také* (bamboo), is used for the New Year decorations. Its own significance is "pioneering" and "painstaking," as it blooms in the earliest part of the year, through frost and cold and in advance of all other flowers. *Umegayé* (plum branch), given by Lafcadio Hearn, has already been referred to.

There are many other favourite flowers of Japan, but, on account of their unsuitable sound or for some other reason, their names are not chosen for girls. *Botan* 牡丹 (peony), *Ayamé* 菖蒲 (iris), and *Azami* 薊 (thistle flower) are examples, but it is only for professional purposes that they are considered suitable.

c. Evergreen trees, etc. :

<i>Maki</i> 榧 podocarpus chinensis.	<i>Sugi</i> 杉 cedar.
<i>Matsu</i> 松 pine.	<i>Také</i> 竹 bamboo.

All these are common. They represent "health" and "constancy," while *Sugi* means also "straightforwardness" and *Také* "frankness." A certain kind of bamboo is not evergreen.

d. Other plants :

<i>Asa</i> 麻 hemp.	<i>Sanaé</i> 早苗 young rice plant.
<i>Fuki</i> 落 petasites japonicus.	<i>Shino</i> 篠 slender bamboo.
<i>Iné</i> 稻 rice plant.	<i>Tsuta</i> 篇 ivy.
<i>Kuwa</i> 桑 mulberry tree.	

Asa stands for "straightforwardness." *Kuwa* gives its leaves as feeding stuff for silkworms and its wood as material for furniture. *Fuki* is used by reason of its pleasing sound, having "wealth and nobleness" as its homonym (see page 10). Lafcadio Hearn gives *Kuri* (chestnut), but I have never heard it used as a personal name. The chestnut flower is not admired in Japan as in this country, while, on account of

the thorny burr of its fruit, *Kuri* is not at all suitable for a girl's name. I do not think there is any name representing fruit. *Momo* (peach), *Umé* (plum), and *Sakura* (cherry) are used as girl-names because of their beautiful flowers, and not with reference to the fruits themselves. Lafcadio Hearn's lists also include the following :

Nara 櫓 oak, which is impossible as a girl's name on account of its displeasing sound ; *Kaya* 萱 rush, *Sugé* 菅 reed, both very rare ; and also *Kayedé* 楓 maple ; and *Wakana* 若菜 young vegetable, which are suitable for professional names only.

B. *Living creatures :*

a. Birds :

Taka 鷹 hawk. *Tori* 鳥 bird or hen. *Tsuru* 鶴 crane.

It is very strange that *Taka* and *Tsuru* are the only names of birds which are commonly used for girls. *Tsuru* is supposed to live for a thousand years, and, as also *Kamé* (tortoise), which is said to live for ten thousand years, is a symbol of "long life." The character for *Tsuru* can be monosyllabically pronounced as *dzu* (or *tsu*), and forms such names as *Chidzu*, *Kadzu*, and *Tadzu*, which have already been explained.

Washi (eagle), given by Lafcadio Hearn, is next to impossible as a girl's name.

b. Quadrupeds :

Koma 駒 pony.

Shika 鹿 deer.

Kuma 熊 bear.

Tora 虎 tiger.

All names under this heading are very vulgar. *Ushi* (cow), given by Lafcadio Hearn, is very rare. So is *Uma* (horse).

c. Others :

Cho 蝶 butterfly.

Kamé 龜 tortoise.

Ryo 龍 dragon, also read *Ryu* and *Tatsu*.

Cho is the only insect which forms a girl's name. To express this character we use two *Kana*, *te* テ and *fu* フ, for *Cho*.

Kamé has a rather vulgar sound, but the same character can be pronounced as *ki*, which forms with other characters such names as *Kiyo* (tortoise generation), *Kiku* (tortoise eternity), etc. *Ryo*, *Ryu*, and *Tatsu* are all different pro-

nunciations of the same character. Dragon is a mythological and imaginary creature, and its accepted sense is "promotion in social life."

The names of the different varieties of fish are not generally used. Lafcadio Hearn's lists contain *Koi* 鯉 (carp), *Tai* 鯛 (bream) and *Tako* 鰐 (cuttle-fish), but I do not think there is any ordinary girl bearing such a name, although some professional girls have *Koi* as their public name.

C. *Geographical (natural) terms :*

<i>Hama</i> 濱 beach.	<i>Sawa</i> 澤 marsh.
<i>Iso</i> 磯 shore.	<i>Saki</i> 崎 cape or point.
<i>Kishi</i> 岸 beach.	<i>Shima</i> 島 island.
<i>Miné</i> 峰 or 嶺 peak.	<i>Taki</i> 瀧 water-fall.
<i>Oki</i> 沖 offing.	<i>Tani</i> 谷 or 溪 valley.
<i>Rin</i> 林 woods, forest.	<i>Yama</i> 山 mountain.

These are quite nice names, although *Oki* and *Yama* are rather rare. Lafcadio Hearn includes *Numa* 沼 (marsh) and *Riku* 陸 (land), but neither is commonly met with.

D. *Astronomical and like terms :*

<i>Hidé</i> 日出 sunrise.	<i>Tsuki</i> 月 moon.
<i>Kita</i> 北 north.	<i>Tsuyu</i> 露 dew.
<i>Shimo</i> 霜 frost.	<i>Yuki</i> 雪 snow.

Kita is the only cardinal point used as a female name. Lafcadio Hearn gives *Kaze* 風 (wind), *Mina* 南 (south), and *Nishi* 西 (west), but I cannot find these names in use.

Tsuki is probably too æsthetic. All the others in list (D) are highly approved names.

E. *Political and social terms :*

<i>Ichí</i> 市 mart, or town.	<i>Sato</i> 里 hamlet, or native place.
<i>Kimi</i> 君 or 公 ruler or lord.	<i>Seki</i> 關 toll-gate.
<i>Kuni</i> 國 or 邦 country, or state.	<i>Sono</i> 園 garden.
<i>Kyo</i> 京 capital, or metropolis.	<i>Tami</i> 民 ruled, or people.
<i>Machi</i> 町 town, or street.	<i>Tomo</i> 友 friend.
<i>Michi</i> 道 way, or road.	<i>Tsuma</i> 妻 wife.
<i>Mura</i> 村 village.	

Besides the above, there are *Mon* 門 (gate), *Kata* 方 (worthy person) and *Ren* 聯 (arranger), but I cannot agree with Lafcadio Hearn that *Mon* really exists as a female name,

and I cannot trace a character *Kata* with the significance of "worthy person," nor a character *Ren* for "arranger."

F. *Household and other objects :*

<i>Fudé</i> 筆 writing brush.	<i>Kyo</i> 鏡 mirror.
<i>Funé</i> 舟 boat, or vessel.	<i>Shina</i> 品 articles.
<i>Fusa</i> 房 tassel.	<i>Suzu</i> 鈴 small bell.
<i>Hina</i> 雛 a kind of doll.	<i>Tama</i> 玉 or 珠 jewel.
<i>Kama</i> 釜 kettle.	<i>Tamaki</i> 環 ring.
<i>Kama</i> 鎌 sickle.	<i>Tusru</i> 弦 bow-string.
<i>Koto</i> 琴 harp.	<i>Yumi</i> 弓 bow.

Lafcadio Hearn gives *Kagami* 鏡 (mirror), *Kazashi* 簪 (hair-pin), and *Takara* 寶 (treasure), but I do not think these are used as names. *Kyo*, as already stated, is another pronunciation of the character meaning *Kagami* (mirror), and forms a very pleasing name. "Mirror" represents "married life," and *hakyō*, 破鏡 literally "broken mirror," means a divorce.

II. MATERIAL NOUNS.

A. *Minerals :*

<i>Gin</i> 銀 silver.	<i>Kin</i> 金 gold.
<i>Ishi</i> 石 stone.	<i>Ruri</i> 瑠璃 emerald.
<i>Iwa</i> 岩 rock.	<i>Tetsu</i> 鐵 iron.
<i>Kané</i> 金 metal.	

Beside these, Hearn gives the meanings *Seki* 石 (stone), *Shiwo* 塩 (salt), and *Suzu* 錫 (tin), which are almost non-existent. *Ishi*, as stated, is a commonly used pronunciation of the character *Seki*, whilst *Shiwo* 潮 or 汐 meaning "tide," and *Suzu* 鈴 meaning "small bell," are also found.

B. *Other materials :*

<i>Aya</i> 綾 damask cloth.	<i>Kinu</i> 絹 silk.
<i>Ito</i> 糸 thread.	<i>Nui</i> 縫 embroidery.
<i>Kin</i> 錦 gold-threaded silk cloth.	<i>Tané</i> 種 seeds.
	<i>Yoné</i> 米 rice-seeds.

Komé 米 (rice) is given by Lafcadio Hearn. The same character is without exception sounded as *Yoné*, as stated, when used as or in a personal name, female or male, and not as *Komé*. He also mentions *Sato* 砂糖 (sugar), but I have never heard of this name.

III. ABSTRACT NOUNS.

As I have said before, the majority of Japanese female names come under this heading, and they may be classified as follows :

A. *Human virtues, etc. :*

<i>Ai</i> 愛 love.	<i>Rei</i> 禮 politeness.
<i>Atsu</i> 厚 kindheartedness.	<i>Rin</i> 倫 virtue.
<i>Chiyé</i> 智 恵 wisdom.	<i>Sada</i> 貞 chastity.
<i>Hidé</i> 秀 or 英 excellence.	<i>Setsu</i> 節 fidelity.
<i>Jun</i> 純 purity.	<i>Shin</i> 眞 truth.
<i>Jun</i> 順 obedience.	<i>Shin</i> (same character as <i>Nobu</i>).
<i>Ken</i> 賢 wiseness.	<i>Shun</i> 俊 excellence.
<i>Ken</i> 謙 modesty.	<i>Tada</i> 忠 loyalty.
<i>Kei</i> 敬 respect.	<i>Tei</i> (same character as <i>Sada</i>).
<i>Ko</i> 孝 filial piety.	<i>Toku</i> 德 virtue.
<i>Kyo</i> 恭 modesty.	<i>Toshi</i> 敏 alertness.
<i>Masa</i> 正 righteousness.	<i>Toshi</i> (same character as <i>Shun</i>).
<i>Misao</i> 操 chastity.	<i>Yoshi</i> 淑 chastity.
<i>Nao</i> 直 straightforwardness.	<i>Yoshi</i> 善 good.
<i>Nobu</i> 信 faithfulness, or friendship.	<i>Yoshi</i> 良 justice.
	<i>Yu</i> 勇 courage.

B. *Condition of life and other qualities :*

<i>Cho</i> 長 seniority.	<i>Nobu</i> 延 prolongation.
<i>Fuki</i> 富 貴 wealth and noble- ness.	<i>Raku</i> 樂 pleasure, or easiness.
<i>Fuku</i> 福 fortune.	<i>Riki</i> 力 power.
<i>Fuku</i> 富 久 wealth and eternity.	<i>Ryu</i> 隆 rising.
<i>Hisashi</i> 壽 longevity.	<i>Sachi</i> 幸 luck, or happiness.
<i>Hiro</i> 廣 broadness.	<i>Sakayé</i> 榮 prosperity.
<i>Katsu</i> 勝 victory.	<i>Sei</i> (same character as <i>Kiyo</i>).
<i>Kichi</i> 吉 luck.	<i>Sei</i> 精 essence.
<i>Kimi</i> 貴 美 nobleness and beauty.	<i>Sei</i> 勢 power, or influence.
<i>Kiyo</i> 清 cleanness.	<i>Shidzu</i> 靜 peace.
<i>Masu</i> 増 increase.	<i>Shigé</i> 繁 prosperity.
<i>Mitsu</i> 光 brilliancy.	<i>Taka</i> 高 height.
<i>Mitsu</i> 滿 satisfaction.	<i>Tayé</i> 妙 exquisiteness.
<i>Naga</i> 長 length.	<i>Teru</i> 照 brilliancy.
	<i>Toyo</i> 豊 abundance.
	<i>Tsuya</i> 艶 beauty.
	<i>Waka</i> 若 youth.

<i>Yasu</i> 安 tranquillity.	<i>Yen</i> (same character as <i>Tsuya</i>).
<i>Yen</i> 圓 roundness, or ami- ability.	<i>Yetsu</i> 悅 delight.
<i>Yen</i> (same character as <i>Nobu</i>).	<i>Yutaka</i> (same character as <i>Toyo</i>).

C. Order and numerals :

<i>Cho</i> 兆 billion.	<i>Michi</i> 三千 three thousand.
<i>Fumi</i> 二三 two and three.	<i>Mina</i> 三七 three and seven.
<i>Han</i> 半 half.	<i>Momo</i> 百 hundred.
<i>Hatsu</i> 初 first.	<i>Naka</i> 中 middle.
<i>Ichi</i> 一 one, or first.	<i>Roku</i> 六 six, or sixth.
<i>Iku</i> 幾 a certain number, or "how many."	<i>San</i> 三 three, or third.
<i>Iso</i> 五十 fifty.	<i>Shichi</i> 七 seven, or seventh.
<i>Iwo</i> 五百 five hundred.	<i>Suyé</i> 末 last.
<i>Kadzu</i> 數 number.	<i>Tomé</i> 留 stop.
<i>Kadzu</i> (same character as <i>Ichi</i>).	<i>Tsugi</i> 次 next.
<i>Man</i> 萬 ten thousand.	<i>Yaso</i> 八十 eighty.
	<i>Yawo</i> 八百 eight hundred.

Besides the forgoing, *Chi* 千 (thousand), *Mi* 三 (three), *Michi* 三千 (three thousand) and *Yachi* 八千 (eight thousand), form female names with suffix-like characters such as *Yé* and *Yo*, as already referred to. Most of the names in the above list are, strictly speaking, adjectives, but I have for convenience' sake treated them under the heading of abstract nouns.

D. Time :

<i>Aki</i> 秋 autumn.	<i>Natsu</i> 夏 summer.
<i>Asa</i> 朝 morning.	<i>Sayo</i> 小夜 night.
<i>Fuyu</i> 冬 winter.	<i>Shun</i> (same character as <i>Haru</i>).
<i>Haru</i> 春 spring.	<i>Toki</i> 時 time.
<i>Hidé</i> 日出 sun-rise.	<i>Toshi</i> 年 year.
<i>Ima</i> 今 present time.	<i>Tsuné</i> 常 or 恒 constancy.

Yoi, given by Lafcadio Hearn, is too romantic as a name of an ordinary girl. It means "evening."

E. Colours :

Kon 紺 ultramarine. *Midori* 緑 green.

It may appear strange that other standard colours, such as *Aka* 赤 (red), *Awo* 青 (blue), *Kuro* 黒 (black), and *Shiro* 白 (white), are not found among female names. The reason is probably that *Aka*, *Kuro* and *Shiro*, together with *Buchi* 斑 (piebald), are names commonly given to pet dogs, accord-

VOL. XV.

C

ing to the colour of their fur, while *Awo* is a name often given to horses.

F. *Other abstract terms :*

<i>Asa</i> 浅 shallowness.	<i>Kumi</i> 組 set, or series.
<i>Bun</i> 文 literature, civility, or letter.	<i>Moto</i> 元 origin.
<i>Den</i> 傳 message.	<i>Maru</i> 丸 roundness.
<i>Gen</i> 源 or 元 source.	<i>Oto</i> 音 sound.
<i>Haya</i> 早 quickness, or earliness.	<i>Rui</i> 類 sort, or kind.
<i>Hisa</i> 久 length of time, or eternity.	<i>Shin</i> 新 freshness.
<i>Kaku</i> 角 corner, or square.	<i>Sumi</i> 隅 corner.
<i>Kaoru</i> 薰 fragrance.	<i>Sumi</i> 澄 cleanness.
<i>Karu</i> 輕 lightness.	<i>Somé</i> 染 dying.
	<i>Uta</i> 歌 ode.
	<i>Yori</i> 頼 dependence.

These are very commonly found, but it is difficult to explain how some of them came to be used as female names :

IV. PROPER NOUNS.

The following Names of Places are sometimes found as female names :

<i>Aki</i> 安藝 name of a province.	<i>Saga</i> 佐賀 name of a town.
<i>Iyo</i> 伊豫 name of a province.	<i>Suwa</i> 諏訪 name of a lake.
<i>Fuji</i> 富士 name of a mountain.	<i>Toné</i> 利根 name of a river.
<i>Matsuye</i> 松江 name of a town.	<i>Yoshino</i> 吉野 name of a valley,
<i>Mutsu</i> 陸奥 name of a province.	noted for cherry blossoms.

Matsuyé (literally, "pine inlet") and *Yoshino* (literally, "lucky field") may have no connection with the places at all, but may be used as they literally mean.

There are many other personal names derived from Names of Places, but it is difficult for those not immediately concerned to trace the connection of such names with those of places.

Naniwa 浪速 (an ancient name for Osaka), which is mentioned by Hearn, does not actually occur as an ordinary female name.

Hearn instances some names as difficult to classify or explain. It is quite true that some Japanese personal names are beyond any possibility of proper interpretation as to their literal and intended significance, but the majority of the

names so described by Lafcadio Hearn are quite plain to us Japanese, and I have already classified these as far as practicable.

The following are some examples of names which have rather puzzling significance :

Nao 猶 an adverb, meaning "still more," "again," etc.

Mata 又 an adverb, meaning "again," "twice," etc.

Tada 唯 an adverb, meaning "only," "solely," etc.

Saku 作 a verb, meaning "to make," or a noun "work," etc.

Tamé 爲 a part of phrase, meaning "in order to," "for the sake of," etc., or a noun, "serviceability."

Suté 捨 a verb, meaning "to give up," or a verbal adjective "abandoned."

Some of the above apparently came into use solely by reason of their sound, having characters with pleasing meaning as homonyms, and so on.

I have already pointed out whenever possible under respective headings, what I venture to call mistakes made in "Shadowings," but I now summarise them in the following lists :

A. Names given by Lafcadio Hearn, but the existence of which is very doubtful :

Aka 赤 red.

Akasuké 赤助 bright helper.

Au 會 meeting.

Hachi 八 eight.

Hoshi 星 star.

Jin 甚 super-excellence.

Ju 十 ten

Kaiyo 海容 forgiveness.

Kaku 書 writing.

Kaya 萱 rush.

Kazashi 簪 hair-pin.

Kazé 風 wind.

Kiwa 際 border.

Kuro 黒 black.

Kuru 來 coming.

Mika 三日 new moon.

Mon 門 gate.

Nabé 鍋 cooking-pan.

Nara 檜 oak.

Nishi 西 west.

Numa 沼 marsh.

Rai 雷 thunder.

Shiro 白 white.

Shirushi 印 or 識 proof.

Sugé 菅 reed.

Tai 鯛 bream.

Tako 蛸 cuttle-fish.

Taru 樽 cask.

Tsuka 塚 mile-stone, or grave.

Yotsu 四 four.

Washi 鷲 eagle.

Yuku 行 going.

B. Names given by Hearn with misapplied characters :

Ai should represent 愛 "love," not 藍 "indigo." *Suzu* should represent 鈴 "small bell," not 錫 "tin."
Sato should represent 里 "vil- *Shiwo* should represent 沙 or
 lage," not 砂糖 "sugar." 潮 "tide," not 鹽 "salt."

C. Names given by Hearn with wrong pronunciations :

Chitsuru 千 鶴 (thousand *Seki* 石 (stone) should be
 storks) should be *Chidzu*. *Ishi*.
Kagami 鏡 (mirror) should *Suki* 好 (fondness) should be
 be *Kyo*. *Yoshi*.
Komé 米 (rice) should be *Yoné*. *Tatsuru* 田 鶴 (field stork)
Sané 實 (fruit seed) should be should be *Tadzu*.
Jitsu.

D. Names suitable only for professional girls :

Ayamé 菖蒲 iris. *Naniwa* 浪 速 an ancient
Azami 薊 thistle flower. name for Osaka.
Chidori 千鳥 sanderlings. *Takara* 寶 treasure.
Chitosé 千歲 thousand years. *Tokiwa* 常 盤 eternity, or
Iro 色 colour. constancy.
Kaedé 楓 maple tree. *Tomiju* 富 壽 wealth and
Koi 鯉 carp. longevity.
Mame 豆 beans. *Umegayé* 梅 々 枝 plum-tree
Masago 眞 砂 fine sand. branch.
Miyuki 深 雪 deep snow. *Wakana* 若 菜 young veget-
Murasaki 紫 purple. able.

E. Names given by Hearn, but characters represented by them untraceable :

Kata (?) worthy person. *Ren* (?) arranger.
Ko (?) chime. *Toshi* (?) arrow-head.
Nyo (?), gem treasure.

Besides, there is a question of "homonyms" as well as different pronunciations of the same character. The following two lists will illustrate my meaning :

I. HOMONYMS.

Aki 秋 autumn, 明 brightness.
Asa 朝 morning, 浅 shallowness, 麻 hemp.
Haru 治 administration, 春 spring, 明 brightness.
Hidé 秀 excellence, 英 glory, 榮 prosperity, 日出 sunrise.

Kimi 君 lord, 公 prince, 貴美 nobleness and beauty.

Kin 錦 gold-threaded cloth, 金 gold.

Ko 孝 filial piety, 幸 happiness, 公 prince.

Nobe 信 faith, 延 prolongation.

Rin 林 woods, 倫 human virtue.

Shin 信 faith, 新 freshness, 眞 truth.

Shun 俊 excellence, 春 spring.

Taka 鷹 hawk, 高 height.

Toshi 敏 alertness, 俊 excellence, 年 year.

Yei 永 eternity, 榮 prosperity, 英 excellence.

Yen 艶 beauty, 延 prolongation, 圓 round.

Yoshi 吉 luck, 好 fondness, 淑 virtue, 芳 fragrance.

The English renderings show the meaning of various characters having the pronunciation that precedes.

II. DIFFERENT PRONUNCIATIONS OF THE SAME CHARACTERS USED AS NAMES.

Beauty 艶 read as *Tsuya* and also as *Yen*.

Excellence 俊 read as *Shun* and also as *Toshi*.

Faith 信 read as *Nobu* and also as *Shin*.

Happiness 幸 read as *Ko*, *Sachi* and also as *Yuki*.

Luck 吉 read as *Kichi* and also as *Yoshi*.

Prolongation 延 read as *Nobu* and also as *Yen*.

Spring 春 read as *Haru* and also as *Shun*.

Finally, a few remarks with reference to the prefix “O” and suffix “ko,” both commonly used together with female names.

Hearn apparently failed to grasp the true significance and correct use of these additions to Japanese female names. He describes “O” as an honorific prefix, but, at any rate nowadays, it is so only in a very limited sense. I may safely assert that the use of “O” is now almost dispensed with by the upper classes, unless addressing a subordinate, while by the middle and lower classes “O” is more widely used in addressing a woman of the same social rank or a subordinate.

The suffix “ko” is also described by him as honorific, but it is now almost an essential part of the name, and has no honorific sense at all. It seems to have once had a certain

significance of honorific nature, since its use was limited to the upper or the educated classes, but now any girl can add “*ko*” to her name without impropriety.

According to Hearn, while a peasant girl is called “*O-Tomi-san*” お富さん, a lady of the same name is addressed as “*Tomiko*” 富子. *Tomiko* is, however, not a correct form of addressing a female of any class, unless she is inferior to, or very familiar with, the addresser.

Honorific forms are now expressed by the addition of the suffix “*sama*” 様 or “*san*” さん, and the following table (page 23) will be some sort of guide to the form of addressing a woman in Japan.

Haru of two *Kana* sounds, and *Haruyé* of three *Kana* sounds are used as illustrations in the table (page 23). In (2), (3), and (4) three separate lines are provided to show (a) forms with “*ko*” suffixed, (b) without any addition at all, and (c) with “*O*” prefixed, and *Sama* or *san* following.

It must be remembered that distinction of social classes is sometimes very vague in any country, and, therefore, the examples should be regarded as merely a general suggestion as to proper style of addressing.

It will be noticed that “*O*” and “*ko*” are never used with names of tri-syllabic sounds, but they can be used with names of three *Kana* sounds if they have mono-syllabic or di-syllabic pronunciations. I have lately heard such a name as *Sakura* 桜 (cherry) used with “*ko*” suffixed. A girl with this name may herself call *Sakura-ko* and be addressed as *Sakura-ko-sama* (or *san*). This name is quite new, and, indeed, is the only exception I can find to the above rule.

Hearn obtained access to a list of the students of the Peerage Girl School in Tokio, and scheduled many of the names as aristocratic; but in my opinion, the good taste or the “class” of personal names is really a matter of mental association. For instance, the appearance of a lady with a comparatively common name in the highest rank of society may raise the status of that particular name; while, on the contrary, should a woman be publicly known as an immoral or disgraceful character, her name may acquire such disfavour

RELATIONS BETWEEN ADDRESSER AND ADDRESSEE.	IN UPPER CLASSES.		IN MIDDLE CLASSES.		IN LOWER CLASSES.	
1. To the superior's daughters or his (or her) relatives' or friends' daughters	Haru-ko-sama	Haruye-sama	Haru-ko-san	Haruye-san	O-Haru-san	Haruye-san
2. To elder sisters, or cousins, or friends	Haru-ko-sama Haru-sama	— Haruye-sama	Haru-ko-san Haru-san O-Haru-san	— Haruye-san —	— — O-Haru-san	— Haruye-san —
3. To daughters, nieces, or younger sisters, or cousins, or friends (Chiefly by male addressers)	Haruko-san Haru-san — { Haru-ko Haru — }	— Haruye-san — Haruye-san	Haru-ko-san Haru-san O-Haru-san Haru-ko Haru O-Haru	— Haruye-san — — Haruye —	— — O-Haru-san — Haru O-Haru	— Haruye-san — — Haruye —
4. To the maid, or like subordinates {	Haru O-Haru	Haruye —	Haru O-Haru	Haruye —	Haru O-Haru	Haruye —

that parents will refuse to give it to their daughters. It may, therefore, be said that the quality of a personal name is constantly changing. The aristocratic name of to-day may be a vulgar or disgraced one of to-morrow, according to its associations.

However, it is true that there are a number of names such as

Aya 綾 damask cloth.

Rin 倫 virtue.

Fuyo 芙蓉 hibiscus mutabilis
or lotus.

Ruri 瑠璃 emerald.

Tamaki 環 ring.

Ran 蘭 orchid.

Yuri 百合 lily.

Ren 蓮 lotus.

These are not commonly used by the uneducated and lower classes, and consequently might be looked upon as aristocratic names.

As I have been unable to refer freely to Japanese works on this subject, and have little more than only my own memory and impressions to rely upon, my remarks on this subject of Japanese names may be incomplete and not altogether trustworthy, consequently I have ventured to compile these notes with extreme diffidence.

LONDON, *September*, 1916.