

MEIJI BENRAN

銘字便覽

JAPANESE NAMES

AND HOW TO READ THEM

A MANUAL FOR ART-COLLECTORS AND STUDENTS

BEING A CONCISE AND COMPREHENSIVE GUIDE TO THE
READING AND INTERPRETATION OF JAPANESE PROPER
NAMES BOTH GEOGRAPHICAL AND PERSONAL, AS WELL
AS OF DATES AND OTHER FORMAL EXPRESSIONS

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CHAPTER V.

JAPANESE PERSONAL NAMES AND TITLES.

Without venturing upon an historical investigation of the personal names of Japan, it is convenient, so far at least as concerns the ten or eleven centuries preceding the present régime, to classify them broadly as follows:—

A.—GROUP NAMES.

(1) CLAN-NAMES, 姓 *sei* or *kabane*, borne by hereditary right or as a privilege granted by authority. They are not many in number and are for the most part of identical construction with the ordinary family-name or surname (2)—indeed many of them appear independently in the latter guise. The best-known examples¹ are:—

Ôtomo 大伴	Fujiwara* 藤原	Sugawara* 菅原
Soga 蘇我	Minamoto* 源	Oye 大江
Mononobe 物部	Taira* 平	Abe 安倍
Nakatomi 中臣	Ki* 紀	
Kiyowara 清原	Tachibana* 橘	

When a name is written in full, the clan-name *follows* the surname and immediately precedes the *nanori* (see (5) below) but for the indispensable epenthetic *no*, a sort of genitival ‘postposition’ analogous to the German *von* (thus: *Fujiwara no Kamatari*). This *no* is properly inserted in reading and in a *kana* or roman transliteration, but it is (or should be) never represented when the name is written purely in Chinese script.

(2) FAMILY-NAMES or surnames, 氏 *uji*, 苗字 *miōji*, borne, until 1870, only by the court-nobles and the military class (*kuge* and *samurai*), and by such craftsmen and other members of the lower ranks of society as were specially privileged to do so. Others might replace them by a name indicative of their calling, such as *Yaoya* 八百屋 (‘greengrocer’), *Hiakushō* 百姓 (‘farmer’). They were rarely quoted in the case of women.

A rough analysis of them reveals some 1,300 or 1,400 different characters used as *initials*,² sharing between them for this purpose some 800 or 900

¹ Those marked with an asterisk are fairly common in craftsmen’s signatures, *Ki*, for example, being used by the Miōchin, a family of armourers, and *Tachibana* by the Umetada, swordsmiths and makers of sword-furniture. *Fujiwara* and *Minamoto*, again, are very common with swordsmiths generally, *Taira* somewhat less so.

² Many characters, despite their obvious suitability, seem rarely or never to have been used for surnames.

different pronunciations. The number of *finals* is considerably smaller¹—those in common use amount to less than a hundred in all and are chiefly of topographical import (see the list on p. 93). Nevertheless, and including only two-character examples (an initial *plus* a final²), the possible combinations would still total a very large number, although, for various reasons, a mere fraction of them appear ever to have been in actual use. Some of these reasons are not far to seek. Certain characters are naturally less popular than others, and there is always a strong tendency to euphony,³ thus debarring many of the Sinico-Japanese readings, which are largely monosyllabic.

Apart from the incidence of the *nigori* (see Chapter III.) in finals, and putting aside frank anomalies such as *Wase* 早苗, *Hase* 長谷, *Hatori* 服部, *Kawanami* 汾陽, and the like, each character is with few exceptions read uniformly in all its combinations. Such exceptions are due chiefly to the existing choice between the vernacular and the Sinico-Japanese pronunciations or among a number of vernacular readings (e.g., 上 *kami*, *uye*, *age*; 平 *hira*, *-daira*; 谷 *tani*, *ya*, *yatsu*; 立 *tate*, *tatsu*, *tachi*; 新 *nii*, *ara*; 角 *tsuno*, *kado*, *sumi*; 家 *iye*, *ya*; 小 *Ko*, *O*; 越 *koshi*, *-goye*). Epenthetic *no* (*na*) or *ga*, usually unrepresented by a character (e.g., *Ichinomiya* 一宮, *Tanabe* 田部, *Teshigahara* 勅使原), must also be mentioned.

B.—ORDINARY INDIVIDUAL NAMES.

(Quoted, actually or by implication, in connection with the surname or clan-name, if borne.)

(3) BOY-NAMES, *yōmiō*, *osanana*, 幼名, 幼字, 小字, bestowed ceremonially the sixth day after birth. They are usually short and simple. Some historical examples end in *waka* 若, *maru* 丸 or *ō* 王. They were borne until the attainment of 'majority' (the age of 15) at the *gembuku* ceremony, when the *zokumiō* (4) was assumed.

(4) ZOKUMIŌ 俗名 or *Tsūshō* 通稱; and

(5) NANORI 名乘 or *Jitsumiō* 實名. The *zokumiō* was the 'ordinary name', by which a man would commonly be known. Only the upper classes (or privileged members of the lower) would concurrently possess a *nanori*,⁴ and this was restricted in its use to special occasions (it commonly

¹ That is, if we exclude the long list of examples beginning with 大 *Ō* ('great') and 小 *Ko* or *O* ('small'), many of which have as finals characters otherwise used only as initials.

² The usual form. A few consist of three or of one only, and a mere handful of four or five.

³ Even six-syllabled examples (e.g., *Kawarabayashi*) run trippingly from the tongue.

⁴ In modern times the law insists on a single surname and a single individual name for official purposes throughout life. This second name is indifferently called *nanori*, though it may be of the *zokumiō* or any other appropriate type.

appears in signatures, for instance, in preference to the *zokumiō*). It was closely associated with the clan-name, if borne (1).

Zokumiō and *nanori* are highly distinctive in their mode of construction and fuller treatment of them is relegated to §1 and 2 (pp. 70f., 75f.).

WOMEN'S NAMES in general are also dealt with in §2 (p. 77f.).

C.—SPECIAL INDIVIDUAL NAMES.

(Usually quoted independently of the surname.)

(6) PSEUDONYMS or sobriquets, *azana* 字, *tōrina* 通名, borne by literati and artists. They are practically indistinguishable from the next.

(7) ART-NAMES or *noms-de-guerre*, generically called *gō* 號 and including *gwamiō* (for painters), *haimiō* (for writers of *haikai* verses), *geimiō* (for entertainers), etc. Although often quoted in company with the ordinary names in signatures, the *gō* is regarded as independent of them—belonging to another and higher life, as it were. Nearly always in Sinico-Japanese (and usually in the *kanon* rather than the *goon* reading), it is often the real or fanciful name of the bearer's studio or workshop. Hence the prevalence of such terminations¹ as the following (roughly in order of frequency):—

<i>dō</i> 堂 ('hall'),	<i>rō</i> 樓 ('upper storey'),	<i>bō</i> ³ 坊 ('cell'),
<i>sai</i> 齋 ('studio'),	<i>bō</i> ³ 房 ('chamber'),	<i>kwa</i> 窩 ('retreat'),
<i>ken</i> 軒 ('house'),	<i>yen</i> ⁴ 園 ('garden'),	<i>kaku</i> 閣 ('tall building'),
<i>sha</i> ² 舍 ('house'),	<i>dō</i> 洞 ('grotto'),	<i>kwan</i> 館 ('mansion').
<i>tei</i> 亭 ('pavilion'),	<i>kutsu</i> 窟 ('cave'),	
<i>an</i> ³ 庵 ('outhouse'),	<i>u</i> 塙 ('stronghold'),	

(子 *shi* and 朗 *rō* are analogously used.)

These terminations are not subject to the incidental *nigori* (p. 34). They are in each case most commonly preceded by two characters, occasionally by one only, rarely by as many as three.

An interesting group, of religious import, has the termination *ami* 阿彌 (sometimes merely *a* 阿), derived from *Amida* 阿彌陀 (the Buddha Amitâbha). This is preceded by a single character only. Another group reproduces Chinese geographical names, chiefly those of mountains (see Chapter VII., 53) and valleys.

¹ Names with such suffixes are sometimes called *dōgō* 堂號.

² Occasionally *noya* (or *ya*), where the prefix is read in pure-Japanese. The *noya* is sometimes rendered by 屋 or more explicitly by the two characters 廬 (or 之 or 乃 or even 農) 舍 (or 家 or 屋).

³ With these terminations the prefix is sometimes in pure-Japanese, and very rarely with one or two of the rest.

⁴ Occasionally *zono*, where the prefix is pure-Japanese.

A number of *gō*, including some of those constructed in the above manner, have as additional suffixes words or phrases of various significance, as follows:—

Expressing 'master of [the house]'

—主人 *-shujin*, 主 *-shu* or *-no-aruji*.

Expressing retirement from worldly cares—道人 *-dōjin*, 山人, 散人 *-sanjin*, 居士 *-koji*, 隱士 *-inshi*, 仙史 *-senshi*, 外史 *-gwaishi*, 漁史 *-gioshi*, 漁人 *-giojin*, 陳人 *-chinjin*.

Expressing old age (and therefore retirement)—老人 *-rōjin*, 翁 *-ō* (or *-no-okina*), 叟 *-sō*.

Expressing eccentricity—狂士 *-kiōshi*, 奇人 *-kijin*.

(Phrases like 生 *-sensei* partake rather of the nature of independent titles, 'Professor', etc.)

The art-names of women may be followed by the suffix *-joshi* 女史, 'femme savante'.

(8) SEMI-RELIGIOUS NAMES (Buddhistic), generally in Sinico-Japanese (*goon*). They include:—

(a) *Hōmiō* 法名, either a posthumous name, or one received on taking the scarf as a lay-priest and replacing the secular name during the rest of the bearer's life. In the latter case it is often preceded or followed by the word *niūdō* 入道 ('one who has entered the church'). The *hōmiō* usually consists of two characters only.

(b) *Kaimiō* 戒名, strictly posthumous only, although in the Shin sect it might be received quite early in life, especially at the *kōzori* 髮剃 ceremony, or by a young man about to be called up for active service. The *kaimiō*, however, is used on special occasions only and does not replace the secular name. Except in the Shin sect, it always consists of more than two characters.

Suffixes to names of this type include: *-in* 院, *-koji* 居士, *-shinshi* 信士, and, for women, *-shinnio* 信女.

(9) TITLES (secular and Buddhistic) and RANKS OF HONOUR may be included here in consideration of their analogies and close association with personal names. They are dealt with in detail in §3 and 4 below (pp. 81f., 87, 88).

§ 1.—ZOKUMIŌ.

(Compare page 68.)

Zokumiō may be classified as follows:—

A. Those having reference (nominal, if not actual) to the order of birth.

B. Those with terminations derived from certain official titles.

C. Combinations of A. and B.

D. Those more or less exactly reproducing official titles.

E. Those with other, non-official terminations.

A.—ZOKUMIŌ IMPLYING ORDER OF BIRTH.

(a) The simplest form is a combination of a numeral (from 1 to 10) with the word *-rō* 郎,¹ a complimentary term for a man. Thus:

太郎 <i>Tarō</i> ('eldest man').	録郎 <i>Rokurō</i> . ²
一郎 <i>Ichirō</i> ('first man').	七郎 <i>Shichirō</i> (7th).
市郎 <i>Ichirō</i> . ²	八郎 <i>Hachirō</i> (8th).
二郎 <i>Jirō</i> ('second man').	九郎 <i>Kurō</i> (9th).
次郎 <i>Jirō</i> ('succeeding man').	久郎 <i>Kurō</i> . ²
治郎 <i>Jirō</i> . ²	十郎 <i>Jūrō</i> (10th).
三郎 <i>Saburō</i> (3rd).	重郎 <i>Jūrō</i> . ²
四郎 <i>Shirō</i> (4th).	To which may be added:
五郎 <i>Gorō</i> (5th).	吉郎 <i>Kichirō</i> ('lucky man'). ³
吾郎 <i>Gorō</i> . ²	壽郎 <i>Jurō</i> ('long-lived man'). ⁴
六郎 <i>Rokurō</i> (6th).	

(b) Combinations of the above simple forms are found, such as: 四郎二郎 *Shirojirō*; 二郎四郎 *Jiroshirō*; 治郎太郎 *Jirotarō*; 次郎三郎 *Jirosaburō*; 三郎二郎 *Saburōjirō*; and so forth.

It should be noted that, with the sole exception of *Saburō*-, the first 郎 in these cases is always read *-ro-*, not *-rō-*.

(c) Any of the simple examples described under (a) may be 'enriched' by a prefix of one, less commonly two (or even three) characters, mostly of complimentary significance, such as 安 *Yasu*, 金 *Kin*, 庄 *Shō*, 平 *Hei*, 三代 *Miyo*, and the like; thus: 猪一郎 *Ichirō*, 林太郎 *Rintarō*, 新次郎 *Shinjirō*, 彦三郎 *Hikosaburō*, 小四郎 *Koshirō*, 任五郎 *Ningorō*, 正九郎 *Shōkurō*, 政十郎 *Masajūrō*, and so on, in endless variety. A large proportion of the characters entered in the Dictionary are used in this manner, being given for the most part their Sinico-Japanese (*kanon*⁵) pronunciation; it is only exceptions to this rule that are specifically mentioned in the appropriate places (see p. 4). Among such prefixes must be included the numerical or quasi-numerical examples detailed under B. (a)

¹ Often contracted in writing to 真.

² In these forms, of which only the second, 治郎 *Jirō*, is in really common use, we may recognize homophonic substitutes for the actual numerals.

³ Common. Compare the vague dating *kichi-nichi* noted on p. 47. ⁴ Rare.

⁵ The first-quoted, where alternative *on* are cited.

on p. 73, as also many of the names of the provinces (see Chapter VII, 104), and those of government ministries and bureaux (see §3, p. 81f.).

It should be noted that phonetic assonance changes . . . *nhachirō* into . . . *mpachirō*; also that *-saburō* may become *-zaburō*.

A few anomalous cases, like 良郎 *Yoshirō*, 年郎 *Toshirō*, 喜徳郎 *Kitokurō*, 平作郎 *Heisakurō*, 梧楼 *Gorō*, may be regarded as phonetic imitations of this class of *zokumiō*. Others, like 勝郎 *Katsurō*, are less easy to explain.

- (d) With an 'enriching' prefix as above described, *-rō* may be omitted (rarely, if ever, where the numerical element is *shi*, *ku*, or *jū*); thus: 源二 *Genji*, 平六 *Heiroku*, 金八 *Kimpachi*, and so forth. In this case 三 (final) is to be pronounced *-zō*¹ and is frequently replaced by the homophonous substitutes 藏 and 造; thus: 元三 *Motozō*, 源藏 *Genzō*, 平造 *Heizō*. Further may be noted the change of . . . *nhachi* into . . . *mpachi*, and, occasionally, of *-ta* to *-da*.²
- (e) The same omission of the final *-rō* may take place with the examples described under (b) above. In this case the surviving *-rō-* does *not* shorten its vowel (e.g., *Gorōji*, *Hachirōda*), except where the final is *-zō* (as in *Jirozō*).

B.—ZOKUMIŌ WITH TITULAR TERMINATIONS (compare §3, table, p. 85).

(a) One of the following suffixes:—

太夫 *-dayū* (alone as *Tayū*);

助, 輔, 介, 佐, 亮 or 允, *-suke*;³

之助 (etc.) *-nosuke* (N.B.—In actual official titles the *no* is always pronounced, but never represented by a character);

之丞 *-nojō*; 之進 *-noshin*; 左衛門 *-zayemou* (alone as *Sayemon*);

左衛門尉 *-zayemonnojō* (chiefly with swordsmiths);

¹ Rarely *-san*. The omission of *-rō* sometimes marks a familiar shortening of the fuller form (like our Tom for Thomas). In such a case a final 三 may be read *-sa* or *-za*.

² Note that in the pure-Japanese type of name known as *nanori*, 一, 次, 治 and 吉 can be read as *kazu*, *tsugu*, *haru* and *yoshi* respectively, so that 吉次, for example, might be read *Yoshi-tsugu* as a *nanori*, but would be *Kichiji* as a *zokumiō*. Again, 政一 as a *nanori* is *Masakazu*, but as a *zokumiō*, *Masaichi*. Similarly with 安治 *Yasu-haru* (*-ji*), 定吉 *Sada-yoshi* (*kichi*), and so forth.

³ *I.e.*, a pure-Japanese reading. At the same time it should be recognised (and this is a matter which has its bearing on *all* individual names) that there is nothing to prevent final 助, 輔, 佐, 亮, etc., from being read *-jo*, *-ho*, *-sa*, *-rō*, etc., in certain names (not *zokumiō*), provided the prefix is equally in Sinico-Japanese. Thus: 正助 *Shōji*, but *Shōsuke* as a *zokumiō*, or *Masasuke* as a *nanori*.

右衛門 *-yemon* (alone as *Uyemon*, the *u* being always omitted in pronunciation, unless in an initial position);¹

右衛門尉 *-yemonnojō* (swordsmiths);

兵衛 *-hei* or *-bei*,² anciently *-hiōye* or *biōye* (alone as *Hiōye*);

兵衛尉 *-hei(-bei)nojō*, *-hiōye(-biōye)nojō* (swordsmiths);

—may be preceded by one of the following numerical or quasi-numerical prefixes:—

太 *Ta-* (e.g., *Tahei*, *Tazayemon*, *Tayemon*,
Tadayū, *Tasuke*, *Tanosuke*, *Tazayemon-*
nojō, etc.).

一 or 市 *Ichi-* (*-bei*, *-zayemon*, etc.).

二, 次 or 治 *Ji-* (*-hei*, etc.).

三 *San-* (*Sambei*, *Sanzayemon*, *Sansuke*, etc.).

五, rarely 吾 *Go-* (*-hei*, etc.).³

六, rarely 録 *Roku-* (*-bei*, etc.).

七 *Shichi-* (*-bei*, etc.).

八 *Hachi-* (*-bei*, etc.).

九 *Ku-* (*-hei*, etc.).

十 or 重 *Jū* (*-bei*, etc.).

五十 *Iso-* (*-bei*, etc.).

八十 *Yaso-* (*-bei*, etc.).

八百 *Yao-* (*-bei*, etc.).

(b) To the suffixes quoted in B. (a) (with the addition, rarely, of *-nosō* 之左右) may be added one of the non-numerical prefixes referred to in A. (c). Thus: 源之助 *Gennosuke*, 又左衛門 *Matazayemon*, 庄右衛門 *Shōyemon*, 留之亟 *Tomenojō*, 作之進 *Sakunoshin*, 德兵衛 *Tokubei*.

C.—COMBINATIONS OF A. AND B.

Examples are: *Taro-bei*, *Ichiro-bei*, *Jiro-bei*, etc.; *Taro-zayemon*, etc.; *Taro-yemon*, etc.; *Tarodayū*; *Tarosuke*; *Shirobeinojō*; *Jūrozayemonnojō*; and so forth. (Note *-ro-* short, without exception.)

D.—ZOKUMIŌ IDENTICAL (OR NEARLY SO) WITH OFFICIAL TITLES.

In §3 (p. 81 f.) will be found the principal official (Imperial Government) titles used in Old Japan. Originally these implied actual office, but as the Imperial power declined before the influence of the Shōgunal government they became mere sinecures and were granted as a special honour to men of high rank and distinction,

¹ *Per contrā*, the 右 is very rarely omitted in writing.

² In this case, if in no other, it is possible to state a definite rule as to the incidence of the *nigori* (Cf. p. 107 III.). If the *zokumiō*-prefix is a single character pronounced (1) with a single *kana* (Chapter II), such as *Ji-*, *Yō-*, *Ta-*, *Sa-*, *Bu-*, *Mo-*, &c., or (2) with two *kana* of which the second is *ya*, *yo* or *ju*, e.g., *Cho-*, *Gio-*, *Jō-*, *Ju-*, *Kio-*, *Rio-*, *Sha-*, *Sho-*, and *Shu-*, then the suffix 兵衛 is to be read *-hei*. (The sole exception noted by the authors is 瀬兵衛 *Sebei*.) Otherwise *-bei*, as in *Yosobei*, *Yasubei*, *Jū* (= *Ji+ju*) *bei*, *Shō* (= *Shi+ya+u*) *bei*, *Shim* (= *Shi+n*) *bei*. On the other hand the suffix 平 *-hei* (see E. below) hardly ever becomes *-bei*. [Note that in *kana* 兵衛 is written *he ye* (〜 ㄣ), but 平 *he-i* (〜 ㄥ).]

³ *Shi-* (四) seems to be generally avoided as having the same sound as the word for 'death'; it is not even, as elsewhere happens (compare p. 41), replaced by the less sinister reading *Yō-* (although 興 *Yō-* is common enough as a *zokumiō*-initial).

in some cases becoming hereditary. Certain craftsmen, even, received them as a mark of Imperial favour, chiefly swordsmiths and makers of sword-furniture. Moreover, from about the seventeenth century onwards, a number of them came to be adopted with no special authority and so may be looked upon as mere *zokumiō*, rather than as actual titles. (Compare remarks on p. 14.)

In the present case either the complete title is used (occasionally with verbal or orthographic variations from the original terminations), e.g., *Geki*, *Naiki*, *Kemmotsu*, *Hiōyenosuke*, *Kuranosuke*, *Mimbunojō*, *Kurando*, *Uneme*, etc.; or merely the name of the ministry, bureau or province, as *Shikibu*, *Hiōbu*, *Sayemon*, *Sahiōye*, *Sakon*, *Ukon*, *Uta*, *Kadzuye*, *Shume*, *Ōsumi*, etc.

The *Adzuma-hiakkwan* 東百官, or titles invented by the earlier shōgunal governments in imitation of those of the Imperial Court at Kiōto (*Chōtei no hiakkwan*) are similarly drawn upon. A list of them is given in §3, G. (p. 86).

E.—ZOKUMIŌ WITH NON-OFFICIAL TERMINATIONS.

Here a prefix of the type described in A. (a)—note *-ro-* short—or A. (c) precedes one of the following endings, none of which can be definitely referred to an official title (except that several of the *Adzuma-hiakkwan* are formed on this model):—

作	-saku.	美	-mi.	丸	-maru.	又	-mata.
彌	-ya.	内	-nai.	間	-ma.	鐵	-kane (but see below).
彌太						衛	-ye (i.e., not preceded by 兵).
	-yata.	爾	-ji.	江	-ye.		
人	-hito.	平	-hei. ¹	松	-matsu.	記	-ki.
之	-shi.	馬	-ma.	策	-saku.	喜	-ki.

Also the following, common chiefly among men of the province of Satsuma:—

熊	-kuma.	彦	-hiko.	鐵	-tetsu (see above).
楠	-kusu.	橋	-kitsu.	槌	-tsuchi.

¹ As already stated, this hardly ever becomes *-bei*. An historical exception, 平平 *Heibe*, is of somewhat freakish formation (the more so as it is accompanied by the surname 平平 *Hiradaira!*). Otherwise, at the most it becomes *-pei* after *n*, so that 勘平 *Kan-hei* is read *Kan-pei*, while *Kambe* is written 勘兵衛. Similarly 一平 *Ippai* (for *Ichi-hei*) and even 市平, also *Ippai*. In the last-named case the sound *ichi*, as pure-Japanese for 市 and therefore subject to the rule that pure-Japanese *-chi* does not coalesce in combination with a suffix, is here a phonetic substitute for the Sino-Japanese *ichi* (written 一), which explains the apparent infraction of this rule.

It will be further clear from the above remarks that while, for example, *Matabei* 又兵衛 and *Matahei* 又平 are not interchangeable, on the other hand 治兵衛 and 治平 can only be read *Jihe* (that is, as *zokumiō*). Again, while 信 as a *zokumiō*-initial is occasionally read *Nobu-*, euphony forbids *Nobubei* for 信兵衛, preferring *Shimbei*. On the other hand, *Nobubei* is admissible for 信平 as well as *Nobuhira* and *Shimpei*.

§ 2.—NANORI AND WOMEN'S NAMES.

(Compare pages 68, 69.)

A.—NANORI. The man's *nanori* (*jitsumiō*) may be either a Sinico-Japanese or, what is far more frequent, a pure-Japanese reading.¹

(1) The Sinico-Japanese *nanori* consists as a rule of a single character—names of two or more characters pronounced in this way will for the most part be found to be either *azana*, *gō*, or *zokumiō* (see pp. 68, 69).² The reading of this character is generally (to our ears) monosyllabic and in the *kanon* rather than the *goon* pronunciation (p. 5).

(2) The pure-Japanese *nanori* may also consist of a single character, but two-character examples form the overwhelming majority—those with more than two are rare and anomalous.

Taking the *two-character nanori* as the standard, we find (a) an exceedingly wide range of ideographs which have been noted as used for this purpose, although the number in anything like common use does not amount to more than two hundred or so. We find also (b) the characters used sharing a *comparatively* meagre list of pronunciations³ between them—even if we include the readings of rare or only moderately frequent occurrence. While, however, most of the pronunciations are in consequence common to a number of characters, this does not prevent (c) many of the latter being capable of more than one reading apiece—in some cases half a dozen or more.⁴ Fortunately, in very few such cases may two or more alternative readings be regarded as of equal frequency or probability.

From the foregoing considerations it will be seen that the average two-character *nanori* can, by the aid of the material gathered together in the Dictionary, be read with the probability, if not the certainty, of being correct in any given instance. It should be noted that the choice of alternative readings for either of the two characters is exercised quite independently of the other. At the same time, a character recurring in the *nanori* of a father and son (sometimes of a whole family for several generations), or of a master and adopted pupil, will almost certainly be read in the same way in each instance. This applies also to art-names, read in Sinico-Japanese.

The individual readings used for two-character *nanori* are, with but one common exception (*-akira*), either of one or of two syllables (i.e., *kana*).

¹ For convenience, the term *nanori* is used elsewhere in the work to express the latter class only.

² If not priests' names or posthumous appellations.

³ See list below (p. 80) for the commoner examples.

⁴ Compare, in the Dictionary, 全 (vi), 敬 (xiii), 誠 (xiii).

They are either self-contained parts of speech (chiefly nouns, adjectives and verbs)¹ or the root-forms of polysyllabic examples of the same.

As aids to the reading of men's two-character *nanori*, the following conclusions, culled from the authors' experience, are worth recording:—

(1) Monosyllabic (*one-kana*) elements, such as *ka*, *ki*, *ma*, *mi*, *na*, *ne*, *no*, *o*, *ya*, *ye*, rarely occur initially.² Exceptions are mainly confined to *Chi-* (千), *Ma-* (眞), *Mi-* (眞, 御), *Na-* (名), *O-* (小, 雄, 男, 少, 緒), *Ya-* (八).

(2) It is highly improbable that *both* elements will be monosyllabic,—

(3) Or that they will be identical. Exceptions noted include five swordsmiths named *Kanekane*—written 兼金, 兼銅, and 兼包 (three); and one named *Motomoto* 基元.

(4) Almost without exception the two characters are always different. If 谷谷 *Yatsu-ya* (an historical example, ca. 1716) is to be classed in this general category, its freakish character is only intensified by its association with the surname 谷谷 *Tanigai!*

With regard to names of Sinico-Japanese pronunciation, the foregoing statements do not, of course, apply. It would be not unusual in one of these to find the same reading (especially in the roman transliteration) applied to two different characters. At the same time, the repetition therein of a character with the same reading, although in no way abnormal, is not common, being found mainly in art-names (*dōgō*) of three characters.

Nanori of more than two characters may usually be resolved phonetically into the equivalents of two-character examples. Thus, in 三千風 *Mi-chi-kaze*, the 三千, in spite of its meaning '3000' (*michi*), is obviously a mere expansion of a single character (say 道) reading *michi* ('way'). So with 正日出 *Masa-hi-de*, a substitute for the more usual 正秀 *Masa-hide*. In an example like 千代廣 *Chi-yo-hiro* it is perhaps permissible to regard *chiyo* as a single element (meaning 'eternal'), although one can point to no single character read in this way.

On the other hand, the (pure-Japanese) *one-character nanori* are in a quite distinctive class. Some of them are identical with the disyllabic readings used for the same signs in the two-character examples, such as *Shige*, *Yoshi*, *Tsuna*, *Tsune*; but a larger number are verbal or adjectival enlargements of these, chiefly trisyllabic, as *Sadamu* (from *sada*), *Tadashi* or *Tadasu* (*tada*), *Shigeshi* or *Shigeru* (*shige*), and so forth. Others, again, are

¹ E.g., *ari*, *fumi*, *fusa*, *haru*, *hito*, *kage*, *t shi*, *yoshi*, etc.

² This rule excludes *Tō-* and *Kim-*, which are each written with two *kana*.

independent nouns, adjectives or verbs, also chiefly trisyllabic, such as *Iwao*, *Isao*, *Makoto*, *Minoru*, *Tsuyoshi*, *Tsukō*. Monosyllabic examples have not been noted.

The multiplicity of characters available for writing most of the commoner *nanori*-readings has already been alluded to. Obviously due, in the first instance, to a desire for variety, it is closely bound up with the undoubted fact that to each reading is attached a *definite connotation* (in a few cases perhaps two or three of these), which may be traced with more or less success in the ordinary meanings of any of the characters employed in a particular instance.¹ An attempt is made in the list on p. 80 to indicate the connotations of the commoner pure-Japanese *nanori*-elements, including some of the one-character readings, which, as in the Dictionary, are distinguished by beginning with a capital.

B.—WOMEN'S NAMES.² Women's *ordinary names* (*na* 名 or *namaye* 名前) are usually written in *hiragana* (Chapter II.), a script which has always been closely associated with the sex in Japan. Among the aristocracy, however, and the better-educated generally, Chinese characters are preferred, and their presence certainly adds a definite significance to what are otherwise mere sounds with meanings which can only be a matter of guesswork.

The names are in general short, commonly consisting of a single element of two *kana* (apart, that is, from an extraneous prefix or suffix), very rarely of more than three. Many of them are transcripts of Sinico-Japanese sounds to which, even in the absence of characters, it is not difficult to attach meanings of complimentary import. Such are: *Ai*, *Bun*, *Chō*, *Den*, *Fuku*, *Gin*, *Itsu*, *Jun*, *Kaku*, *Kan*, *Kei*, *Kichi*, *Kin*, *Kiō*, *Kō*, *Kon*, *Mau*, *Nō*, *Rai*, *Raku*, *Riki*, *Rin*, *Riō*, *Riū*, *Roku*, *Rui*, *Saku*, *Sei*, *Sen*, *Setsu*, *Shin*, *Shun*, *Tei*, *Tetsu*, *Toku*, *Yen*, *Yetsu*, etc.

Others reproduce the simple forms, of analogous import,³ used in the pure-Japanese two-element *nanori* for men; e.g., *Aki*, *Asa*, *Atsu*, *Chika*, *Fumi*, *Fusa*, *Fuyu*, *Haru*, *Hatsu*, *Haya*, *Hide*, *Hiro*, *Hisa*, *Kane*, *Karu*, *Katsu*, *Kazu*, *Kimi*, *Kiyo*, *Koto*, *Kuni*, *Maru*, *Masa*, *Masu*, *Michi*, *Mine*, *Mitsu*, *Moto*, *Naka*,

¹ Occasionally the connection is perhaps merely phonetic, as in the use of 緒 ('thong') for -o (ideographically rendered by 雄, 男, etc., connoting 'manliness'); similarly 方 ('direction'), instead of 賢 ('firmness'), for *kata*.

² The remarks that follow were penned in substance before the publication of a valuable article by Mr. Sakaye Suzuki entitled *Japanese Female Names of To-day* (*Transactions of the Japan Society, London*, vol. XV., p. 2), written in criticism of Lafcadio Hearn's essay on the subject in *Shadowings* (Boston, 1900).

³ Compare Section C (p. 80).

Nao, Nobu, Nori, Oki, Oto, Sada, Sachi, Saki, Shidzu, Shige, Sumi, Sute, Suye, Tada, Take, Tama, Tame, Tami, Tane, Taye, Teru; Toki, Tome, Tomi, Tomo, Toshi, Toyo, Tsugi, Tsune, Yasu, Yori, Yoshi, Yuki, etc.

A few of the extended forms used for men's one-character *nanori* (pure-Japanese) are also found; e.g., *Hajime, Hisashi, Kaoru, Sakaye, Yutaka, Isao, Misao*, and others.

To a number of women's names, including some of the foregoing, may be applied meanings of a more concrete character than those already adumbrated. Thus, certain examples reproduce the names of birds, etc., such as *Tori* (bird), *Tsuru* (crane), *Taka* (hawk), *Chō* (butterfly);¹ of the mythical creatures, dragon (*Tatsu, Rīū, Rīō*) and tortoise (*Kame*); or of flowers and plants, such as *Hana* (flower), *Miki* (branch), *Asa* (hemp), *Fuji* (wistaria, if not the mountain of that name),² *Fuki* (butterbur), *Fuyō* (hibiscus), *Hagi* (bush-clover), *Ine* (growing rice), *Kiku* (chrysanthemum), *Kuwa* (mulberry), *Maki* (podocarpus), *Matsu* (pine), *Momo* (peach), *Ogi* (reed), *Ran* (orchid), *Ren* (lotus), *Sanaye* (rice-shoots), *Shino* (ground-bamboo), *Sugi* (cryptomeria), *Take* (bamboo), *Tsuta* (cissus), *Ume* (plum-blossom), *Yaye* ('double', of flowers), *Yone* (rice-grains), *Yuri* (lily).

Others have a general literary or artistic flavour, such as *Koto* (zither), *Ito* and *Kinu* (silk), *Uta* (song, poetry), *Fude* (writing-brush), *Nui* (embroidery), *Tama* (gem), *Tanaki* (bracelet), *Tsuya* (brilliance), *Fumi* (literature), *Chiyo* (1000 ages), *Kama* (tea-cauldron), *Sayo* (night), *Suzu* (grelot), *Yume* (dream), *Yumi* (bow), *Hina* (doll), *Kumi* (braid), *Some* (dyeing), *Nō* (drama), *Ruri* (emerald or lapis-lazuli).

Another class consists of names of topographical import, such as *Shima, Yama, Machi, Hama, Kishi, Mine, Seki, Saki, Nami, Ishi, Oka, Kuwa, Iye*, etc., which may be given in allusion to the name of the bearer's birthplace or to that of some neighbouring natural feature. Cognate with these are examples reproducing actual place-names (provinces, districts, towns, mountains, rivers, etc.) of a short and euphonious character.

Names like *Haru* (spring), *Natsu* (summer), *Aki* (autumn), *Fuyu* (winter), *Yayoi* (third month), *Yuki* (snow), *Ima* (now), *Hatsu* (early, first), *Tsugi* (second), and various numerical examples, may indicate the time or order

¹ To these may be added *Chidzu* ('1000 cranes'), *Kadzu* ('lucky crane'), and *Tadzu* ('field crane' or 'numerous cranes'), quoted by Mr. Suzuki, who adds that names taken from those of quadrupeds are generally considered vulgar.

² In the former case the *ji* is properly written in *kana* with the softened form of *chi*, in the latter with that of *shi* (Chapter II.)—another instance of the danger of jumping to conclusions in matters of this sort with only the roman transliteration to go upon.

of birth (compare some of the men's *zokumiō*, §1, p. 71), or—in the case of high numbers—express a pious wish for the bearer's longevity.¹

Various suffixes and one prefix may be added to certain names of the foregoing type. Thus, disyllabic names frequently have the (diminutive) suffix 子 *-ko*, which may be written with that character even when the body of the name is in *kana*. In early times this suffix is read *-shi* after the monosyllabic² (Sinico-Japanese) name of a lady of exalted position.

In signatures of craftswomen, the ordinary name may be followed by 女, to be read *-jo*, 'lady'. In the medieval period the suffixes *-gozen* or *-goze* 御前 and *-no-maye* 前 were sometimes added to the names of famous (or notorious) women, while *-no-kata* 方 or 方 appears in the names of ladies of the court of the Tokugawa Shōguns.³

The prefix *O-* (御 or, phonetically, 阿, 於, 杞), despite its original honorific significance, seems to have fallen into a certain disrepute in modern times. It is only used with disyllabic examples.

Special names for women are not subject to any of the constructional rules outlined above. Those of craftswomen follow the lines prevailing with the other sex, while the professional names of courtesans (*jojō*, *oiran*) and *geisha* are mostly of a poetical turn and reproduce or imitate the *Genjimon* (see Chapter VII., 103), the titles of *nō* plays, and the like.

Among the ladies of the Imperial Court in early days, especially those known to fame chiefly or solely by their poetry, names reproducing high official titles (often those held by some male relative) are very prevalent, with or without a prefix or suffix (for examples see §3, A, p. 82). Many of the poetesses and other women of that period, however, are recorded merely by the individual name or title of a male relative with an appropriate suffix like 母 *no haha* ('mother of'), 乳母 *no menoto* (nurse), 女 *no musume* (daughter), and so forth. The suffix 局 *-no-tsubone* ('Lady of the . . .') is usually preceded by a name of topographical import.

¹ Mr. Suzuki, following Hearn, quotes *Tome* ('Stop!') and *Suye* ('Last!') as curious examples—chiefly among the lower classes—of the wish being father to the name. He further notes cases like 二三 for *Fumi* and 五十 for *Iso* as indicating the date of birth (day, month-and-day, or *nengō*-year) or even the father's age. This does not, one may be pardoned for suggesting, prevent these examples from being, on occasion, mere phonetic versions of 女 (literary) and 磯 (beach). Similarly, in cases like 貴美 ('nobility and beauty') for *Kimi*, 千重 ('thousandfold') for *Chiye*, and many others cited by our author, one cannot help suspecting the characters to be, not so much ideographic signs with meanings of their own, as phonetic versions—and therefore as little informative as mere *kana*—of 君 *kimi* (lady), 智惠 *chiye* (wisdom), and so forth.

² I.e., monosyllabic to our ears, even if represented by more than one *kana*.

³ Mr. Suzuki, enlarging on a hint by Hearn, mentions other suffixes fashionable in modern times and in certain provinces, such as: *-no* (野), *-ye* (江, 枝, 重 or 悪), *-yo* (代), and *-o* (尾 or 緒).

C.—SOME PURE-JAPANESE NANORI-ELEMENTS AND THEIR CONNOTATIONS.

The following alphabetical list is an attempt to indicate the connotations which the Japanese attach to their commoner *nanori*-elements, whatever the characters with which they may be written. A few of the one-character pronunciations (beginning with a capital letter) are included, and the characters in most frequent use for each reading are inserted, largely with a view to supplementing the Beginners' List in Chapter X.

aki, *-akira*, *Akira*, 顯, 明, 秋, brightness, clarity; *Arata*, 新, freshness; *ari*, 有, 在, existence, permanence; *atsu*, *Atsushi*, 敦, 篤, ardour, liberality; *chika*, *Chikashi*, 親, 近, intimacy; *fumi*, 文, literary attainments; *jusa*, 房, abundance; *Hajime*, 一, priority; *haru*, 春, 治, expansion; *hide*, *Hidzuru*, 秀, 英, excellence; *hiko*, 彦, eminence; *hira*, 平, 衝, peacefulness; *hiro*, *Hiroshi*, *Hiromu*, 弘, 廣, 寬, breadth, liberality; *hisa*, *Hisashi*, 久, 尙, longevity; *hito*, 人, 仁, humanity; *Hitoshi*, 等, 齊, uniformity.

Isao, *Isaoshi*, 功, merit; *Isamu*, 勇, bravery; *Iwao*, 岩, firmness; *iyē*, 家, permanence, family; *ka*, 香, fragrance; *kado*, 門, openness (or as *iyē*); *kage*, 景, brightness; *kami*, 上, eminence; *Kanaye*, 鼎, strength; *kane*, (1) 金, precious or firmness, (2) 兼, 包, uniting; *Kaoru*, 薰, fragrance; *kata*, *Katashi*, 方, 賢, firmness; *katsu*, 勝, success, victory; *kaze*, 風, spirit, *empressement*; *kazu*, 一, 和, number, decision; *ki*, 樹, solidity; *kimi* (*kin-*), 公, eminence; *kiyo*, *Kiyoshi*, 清, purity; *kore*, 惟, 伊, 是, existence; *koto*, 言, eloquence; *kuni*, 國, 邦, country, lordship.

Makoto, 信, truth; *Mamoru*, 衛, protection; *masa*, *Masashi*, 正, 政, 昌, 雅, directness, honesty; *Masaru*, 勝, supereminence; *masu*, 益, 增, increase; *mi*, (1) 躬, personality, (2) 見, clear-sightedness; *michi*, 道, 通, principle; *mine*, 峯, eminence; *Minoru*, 實, seed, succession; *mitsu*, *Mitsuru*, 光, 滿, brilliance, fulness; *mochi*, 持, maintenance; *mori*, (1) 守, protection, (2) 盛, abundance; *moro*, 師, uniformity; *moto*, 基, 元, 本, priority; *mune*, 宗, main line of the family; *mura*, 村, village; *na*, 名, fame; *naga*, *Nagashi*, 長, 永, 壽, longevity; *naku*, 仲, 中, middle son, or the Golden Mean; *nao*, *Naoshi*, 直, 尙, correctness; *nari*, 成, 業, production; *Nobori*, *Noboru*, 昇, 登, rising (to eminence); *nobu*, 信, 宜, expansion, truth; *nori*, 則, 教, 範, 憲, 德, law-abiding.

o, 雄, 夫, 男, manliness; *oki*, 興, rising (to eminence); *omi*, 臣, lordliness; *Osamu*, 修, good government; *sada*, *Sadamu*, 貞, 定, determination; *sachi*, 幸, good luck; *Sakaye*, 榮, flourishing; *sane*, (1) 實, 眞, truth, (2) 實, seed, succession; *sato*, (1) 鄉, 里, village, (2) 達, quick-wittedness; *shidzu*, *Shidzuka*, 靜, peacefulness; *shige*, *Shigeru*, *Shigeshi*, 重, 茂, 鎮, abundance, luxuriance; *Shitagau*, 順, obedience; *suke*, 助, 祐, 資, assistance; *sumi*, (1) 澄, 純, clearness, (2) 住, permanence; *Susumu*, 進, advancement; *suye*, 季, 末, succession.

tada, *Tadashi*, *Tadasu*, 忠, 尹, correctness, directness; *taka*, *Takashi*, 高, 隆, 孝, eminence; *take*, *Takeshi*, 武, 建, 竹, bravery; *tame*, 爲, action; *Tamotsu*, 保, protection; *tane*, 胤, 種, seed, succession; *teru*, 照, 輝, brightness, *tō*, 任 (*tafu*), 遠 (*toho*), endurance; *toki*, 時, 辰, timeliness; *tomi*, 富, prosperity; *tomo*, 友, 知, 朝, 具, friendliness; *tora*, 虎, bravery; *toshi*, (一) 壽, 年, length of years, (二) 俊, 利, quick-wittedness; *Tōru*, 亨, 融, penetration, endurance; *toyo*, 豐, abundance; *tsuna*, 綱, control; *tsune*, 經, 常, 恒, permanence, uniformity; *tsura*, 貫, 連, orderliness; *Tsutomu*, 務, industry, zeal; *Tsuyoshi*, 猛, bravery, strength.

uji, 氏, family, succession; *Wataru*, 渡, progression; *yasu*, *Yasushi*, 安, 保, 泰, 康, peacefulness; *yoru*, 賴, 依, dependence; *yoshi*, 義, 吉, 美, 良, 喜, 善, 賀, 嘉, 芳, goodness, beauty, luck; *yuki*, 行, 幸, 之, progression; *Yutaka*, 豐, abundance.

§ 3.—OFFICIAL TITLES.

The frequency with which official titles of all kinds, and especially those of the Imperial Government, are quoted in connection with Japanese personal names, even, in many cases, forming or helping to form an actual name itself,¹ is ample warrant for a somewhat full treatment of this important subject. Nevertheless the following lists do not claim to be exhaustive and a number of titles are quoted in the Dictionary only.

A.—THE *DAJŌ-KWAN* 太政官 (early name, *ōmatsurigoto no tsukasa*), the Council of State, with the following officials²:—

a. *Dajōdaijin* 太政大臣 (*ōki-ōimōchi-gimi* or *ōmatsurigoto no ōmatsugimi* or *ōki-otodo*), frequently replaced by the *Sesshō* 攝政 or the *Kwampaku* 關白.

b. *Sadaijin* 左大臣 (*ōimōchigimi*) or *Safu* 左府.

c. *Udaijin* 右大臣 (*ōimōchigimi*) or *Ufu* 右府.

[These three are collectively known as the *Sankō* 三公 or *Santai* 三台, the "Three Lords".]

d. *Naidaijin* 內大臣 (*uchi no otodo*) or *Naifu* 內府 (*Naijin* 內臣 until 702).

[*Jundaijin* 准大臣 or *Gidōsanshi* 儀同三司, honorary.]

e. *Dainagon* 大納言 (*ōimono-mōsu-tsukasa*).

[*Gondainagon* 權大納言, supernumerary officials.]

f. *Chūnagon* 中納言 (*naka-no-mono-mōsu-tsukasa*) or *Kōmon* 黃門.

[*Sangi* 參議 (*ōmatsurigoto-bito*), honorary privy councillors.]

¹ Compare § 1, B. (p. 72 f.) and § 2, B. (p. 79).

² In many cases, especially among the subordinate ranks, the same title was held by more than one official. This applies also to the other offices described in the following pages.

g. *Shōnagon* 少納言 (*sunaimono-mōsu-tsukasa*).

h., i. *Geki* 外記 (*Dai* 大 and *Shō* 少 -*geki*).

j. to p. *Sadaiben* 左大辨, *Udaiben* 右大辨 (*ōi-ōtomoï*); and similarly, *Sa(U)chū* 中 -*ben* (*naka no ōtomoï*), *Sa(U)shō* 少 -*ben* (*sunai-ōtomoï*); also *Gon-no* 權 *dai(chū, shō)* -*ben* or merely *Gon-no-ben* or *Gomben*.

[These seven grades are collectively known as *Shichiben* 七辨, the seven *Ben*.]

q. to t. *Sadaishi* 左大史, *Udaishi* 右大史; similarly *Sa(U)shō* 少 -*shi*.

Names, not actual titles, based on the above include the following (Court ladies and poetesses, unless otherwise described):—*Dainagon*; *D.-no-suke* 典侍, -*no-tsubone* 局, -*hōin* 法印 (priest). *Gondainagon-nōtenji* 典侍; *Chūnagon*; *Ch.-no-niō* 女王, -*no-suke* 典侍; *Chunagombō* 房 (lay-priest). *Gonchūnagon*. *Shōnagon*; *Sei* 清 -*sh.*; *Sh.-niūdō* 入道 (lay-priest), -*no-tsubone*. *Geki* (common with men). *Ben-no-tsubone*, -*no-naishi*. These will serve as types for the hosts of names similarly formed from titles quoted in succeeding paragraphs.

B.—THE *JINGI-KWAN* 神祇官 (*Kami-tsukasa* or *Kandzukasa*), the Board of Religious (*Shintō*) Affairs. For the four chief officials see the table below (p. 85); minor officials were the *Kamube* 神部, *Urabe* 卜部, and *Tsukaibe* 使部.

C.—THE *HANSHŌ* 八省, 'Eight *Shō*' or Ministries, each with a number of Bureaux dependent on it. These bureaux were of three grades: *shiki* 職, *riō* 寮 and *shi* (*tsukasa*) 司. The titles of the first four officials in a *shō* and in each of the three grades of bureau will be found on reference to the table (p. 85).

I. *NAKATSUKASA* 中務省 (*naka-no-matsurigoto no tsukasa*).

Officials: *Nakatsukasa-kiō* 中務卿 (etc., as table); also *Jijū* 侍從, *Udoneri* 內舍人 (*uchi* [-*no*] -*toneri*), *Naiki* 內記 (*uchi-no-shirusu-tsukasa*), including *Dai* 大 and *Shō* 少 -*naiki*, *Kemmotsu* 監物 (*oroshimono no ts.*), also including *Dai* and *Shō*.

Bureaux: *Chūgū-shiki* 中宮職 (*miyadzukasa, naka-no-miya no ts.*). *Ōtoneri-riō* 大舍人寮, *Dzusho-riō* 圖書寮 (*fumi no ts.*), *Kura-riō* 內藏寮 (*uchi-no-kura no ts.*), *Nui-riō* 縫殿寮 (*nuidono no ts.*), *Onyō-riō* 陰陽寮 (*ura no ts.*),¹ and *Takumi-riō* 內匠寮 (*uchi-no-takumi no ts.*).

¹ The *Reki-hakase* 曆博士, *Temmon* 天文 -*hakase* and *Rōkoku* 漏刻 -*hakase* were professors attached to this *riō*.

2. SHIKIBU-SHŌ 式部省 (*norī no tsukasa*).

Bureau: *Daigaku-riō* 大學寮 with its four faculties *Kiden* 紀傳 (History), *Miōgiō* 明經 (Chinese classics), *Miōhō* 明法 (Law), and *San* (Mathematics), each with its chief professor, *Kiden-hakase* (博士), *San-hakase*, etc.; further, *Om* 音 -*hakase*, *Monshō* 文章 -*hakase* and *Sho* 書 -*hakase*; also *Zōshi* 曹司.

3. JIBU-SHŌ 治部省 (*osamura-tsukasa*)

Bureaux: *Uta-riō* 雅樂寮 (*utamai no ts.*, *uta* [*no*] *ts.*), *Gemba-riō* 玄蕃寮 (*hōshimarabito no ts.*), and *Shoriō-riō* 諸陵寮 (*misasagi no ts.*)

4. MIMBU-SHŌ 民部省 (*tami no tsukasa*).

Bureaux: *Kadzuye-riō* 主計寮 and *Chikara-riō* 主稅寮 (*chikara no ts.*).

5. HIŌBU-SHŌ 兵部省 (*tsuwamono no tsukasa*).

Bureaux: *Hayato* (or *Haito*) -*dzukasa* 隼人司. *Taka-tsukasa* 鷹司.

6. GIŌBU-SHŌ 刑部省 (*utaye-tadasu-tsukasa*). Other officials: *Hanji* 判事 and *Tokibe* 解部 (in both cases *Dai-*, *Chū-*, and *Shō-*).

Bureau: *Shūgoku-shi* 囚獄司 (*hitoya no ts.*).

7. ŌKURA-SHŌ 大藏省 (*ōkura no tsukasa*).

Bureaux: *Moku-riō* 木工寮 (*hodakumi no ts.*). *Oribe-dzukasa* 織部司.

8. KUNAI-SHŌ 宮内省 (*miya-no-uchi no tsukasa*).

Bureaux: *Daizen-shiki* 大膳職 (*ōkashiwade no ts.*). *Kamon-riō* 掃部寮 (*kanimori* or *kammori no ts.*), *Tomono-riō* 主殿寮 (*tonomori no ts.*, *tonomo-dz.*), *Ōi-riō* 大炊寮, and *Tenyaku-riō* 典藥寮 (*kusuri no ts.*¹). *Naizen-shi* 内膳司 (*uchi-no-kashiwade no ts.*), whose two first grades of officials were also called *Hōzen* 奉膳 and *Tenzen* 典膳. *Mondo no tsukasa* 主水司 (*moitori* 水取 *no ts.*), *Miki no ts.* 造酒司 (*sake no ts.*), *Ōkindachi no ts.* 正親司 (*ōkimi-dz.*, *okimi*), and *Uneme no tsukasa* 采女司.

Independent bureaux included the *Shuri-shiki* 修理職 (*osame-tsukuru-ts.*), and the *Naishi-no-tsukasa* 内侍司. Of the latter the officials were all women and included further the *Niōju* 女孺, *Miōbu* 命孺, and *Uneme* 采女.

¹ Its officials included further the *I-hakase* 醫博士, *Nio-i* 女醫 -*hakase*, and *Shin* 針 -*hakase*, also the *Shii* 侍醫.

The *KURŌDO-DOKORO* 藏人所, of which the officials generally were called *Kurōdo* (sometimes *Kurando*) 藏人, had at its head the *Kurōdo-no-bettō* (別當), followed by *K.-no-kami* (頭) or simply *Tō* 頭, *Hi* (非) *-kurōdo*, *Tokoro-no-shū* 所衆 or simply *Shū* 衆, *Takeguchi* 瀧口 (guards), *Kotoneri* 小舎人, etc.

D.—THE *DANJŌ-TAI* 彈正臺 (*tadasu-tsukasa*) or High Court of Justice. (For officials see table, p. 85.)

E.—THE *ROKU-YE-FU* 六衛府 or Six Departments (*fu*) of Household Troops. (For officials see table.)

1, 2. *Konoye* (*Konoye*)-*fu* 近衛府, divided into a Left, *Sa* 左 *-konoye-fu*, and a Right, *U* 右 *-konoye-fu*. These are often contracted to *Sakon* 左近 and *Ukon* 右近 (see also table).

3, 4. *Hiōye-fu* 兵衛府 and

5, 6. *Yemon-fu* 衛門府, each divided similarly to the *Konoye-fu*.

Bureaux: [*Shu*]me-riō [主] 馬寮 (*uma no tsukasa*), the titles being taken from its two divisions *Sama-riō* 左馬寮 (left) and *Uma-riō* 右馬寮 (right); *Hiōgo-riō* 兵庫寮 (*tsuwamono-no-kura no ts.*).

F.—TERRITORIAL GOVERNMENTS. (For officials see table, p. 85.)

1. *Chinzei-fu* 鎮西府, *Kiūshū*; later becoming:—

2. *Dazai-fu* 太宰府 (*ōmikotomochi no tsukasa*).

3. *Chinju-fu* 鎮守府, *Ōshū*.

4. The Provinces generally. In naming the officials, the full name of the province is used, thus: 長門 (not 長州) 守 *Nagato* (not *Chōshū*) *-no-kami*. In the case of the provinces *Hitachi*, *Kadzusa* and *Kōdzuke*, the Governor was always an absentee Imperial Prince (*shinnō*) and the title-suffix then became *-no-taishu* 太守.

5. *Sakiō-shiki* 左京職 for the eastern, and *Ukiō-shiki* 右京職 for the western part of the Imperial capital, *Kiōto*. Old names: *hidari*(*nigī*)-*no-misato no ts.*

* * * * *

The four chief grades of officials in each office were known generically as the *chōkwan* 長官, *jikwan* 次官, *hōkwan* 判官, and *shuten* 主典 respectively. The actual titles of the officers in these grades were formed by prefixing the name of the office—docked of its termination (*-kwan*, *-shō*, *-shiki*, *-riō*, *-shī*, *-no-tsukasa*, *-fu*, *-tai*)—to the title-suffix as given in the table below. Additional titles were provided in many cases by inserting 權 *gon-no* ('supernumerary'), as *-no-gon-no-kami*, etc.

TABLE OF OFFICIALS.
(See previous paragraph.)

Office.	Chōkwan (Chief).	Jikwan (Second in command).	Hōgwan (Third).	Shuten (Fourth).
<i>Jingi-kwan</i> ...	伯 <i>-haku</i> or <i>-no-kami</i>	副 <i>-no-suke</i>	祐 <i>-no-jō</i>	史 <i>-shi</i> or <i>-no-sakwan</i>
<i>Shō</i> ...	卿 <i>-kiō</i>	大輔 <i>-tayū</i> , 少輔 <i>-shō</i> [<i>yū</i>]	丞 <i>-no-jō</i> ⁵	録 <i>-no-sakwan</i> ⁵
<i>Shiki</i> ...	大夫 <i>-daibu</i> (occ. <i>-no-tayū</i>)	亮 <i>-no-suke</i>	進 <i>-no-shin</i>	屬 <i>-no-sakwan</i>
<i>Riō</i> ...	頭 <i>-no-kami</i>	助 <i>-no-suke</i>	允 <i>-no-jō</i>	ditto
<i>Naishi-no-tsukasa</i> ¹	尙侍 <i>-no-kami</i>	典侍 <i>-no-suke</i>	掌侍 <i>-no-jō</i>	(none)
Other <i>tsukasa</i> (or <i>shi</i>)	正 <i>-no-kami</i> (occ. <i>-no-shō</i>)	(none)	佑 <i>-no-jō</i>	令史 <i>-no-sakwan</i>
<i>Danjō-tai</i> ...	尹 <i>-no-in</i>	弼 <i>-no-hitsu</i> ⁵	忠 <i>-no-jō</i>	疏 <i>-no-sakwan</i>
<i>Sakonye-fu</i> , } <i>Ukonye-fu</i> ² }	大將 <i>-no-taishō</i>	中將 <i>-no-chūjō</i> , 少將 <i>-no-shōshō</i>	將監 <i>-no-shōgen</i>	將曹 <i>-no-shōsō</i>
<i>Sa(U)hiōye-fu</i> , } <i>Sa(U)yemon-fu</i> }	督 <i>-no-kami</i>	佐 <i>-no-suke</i>	尉 <i>-no-jō</i>	志 <i>-no-sakwan</i>
<i>Chinzei-fu</i> ...	將軍 <i>-shōgun</i>	(none)	判官 <i>-hōgwan</i>	主典 <i>-shuten</i>
<i>Chinju-fu</i> ³ ...	ditto ⁴	(none)	軍監 <i>-gunkan</i>	軍曹 <i>-gunsō</i>
<i>Dazai-fu</i> ...	帥 <i>-no-sotsu</i> (occ. <i>-no-sochi</i>)	大貳 <i>-no-daini</i> , 少貳 <i>-no-shōni</i>	大監 <i>-no-daigen</i> , 少監 <i>-no-shōgen</i>	大典 <i>-no-daiten</i> , 少典 <i>-no-shōten</i>
Provinces ...	守 <i>-no-kami</i>	介 <i>-no-suke</i>	掾 <i>-no-jō</i> ⁵	目 <i>-no-moku</i>

¹ The characters as given here are themselves the full titles, reading *Naishi-no-kami* (or *Shūji*), *N.-no-suke* (or *Tenji*), *N.-no-jō* (or merely *Naishi*). The senior *N.-no-jō* was also designated *Ichi-no-naishi* 一ノ内侍, *Kōtō-no-n. 勾當内侍* or *Nagahashi-no-tsubone* 長橋局.

² The *-ye* may be dropped (both character and sound) in naming the officials; further common contractions are *Sa (U)-daishō*, *-chūjō* and *-shōshō* (左大將, etc.).

³ The *-fu* is retained in naming the chief official.

⁴ Also *-fuku* 副 *-shōgun* (supernumerary).

⁵ Sometimes divided into *dai* 大 and *shō* 少 (*-no-daijō*, *-no-shō-sakwan*, etc.).

G.—ADZUMA-HIAKKWAN. (Compare page 74.)

The following is a complete list of the ninety-eight *Adzuma-hiakkwan* as quoted by Kaibara Yekken in *Wakan Meisū*, a work on 'numerical categories'.

1. 左門	Samon.	33. 多門	Tamon.	66. 牧太	Makita.
2. 右門	Umon.	34. 大所化	Ōshoke.	67. 典禮	Tenrei.
3. 左中	Sachū.	35. 小所化	Koshoke.	68. 典女	Tenjo.
4. 右中	Uchū.	36. 半外	Hange.	69. 遠炊	Yeni.
5. 中記	Chūki.	37. 平學	Heigaku.	70. 主彌	Shuya.
6. 左內	Sanai.	38. 宮門	Kumon.	71. 采殿	Udono.
7. 右內	Unai.	39. 鶴殿	Utono.	72. 求官	Gukwan.
8. 數馬	Kadzuma	40. 宇彌	Une.	73. 正遺	Shōi.
	(助, -no-suke).	41. 男依	Ori.	74. 信像	Shinzō.
9. 衛守	Yemori.	42. 丹宮	Tamiya.	75. 肥富	Hifu.
10. 波江	Namiye.	43. 藏主	Kurōsu.	76. 軍記	Gunki.
11. 江漏	Yemori.	44. 音門	Ommon.	77. 司書	Shisho.
12. 兔毛	Tomō.	45. 一學	Ichigaku.	78. 諸領	Shorei.
13. 波門	Hamon.	46. 丹彌	Tanya.	79. 首令	Shurei.
14. 平馬	Heima.	47. 門彌	Monya.	80. 復馬	Fukuba.
15. 兵馬	Hiōma.	48. 矢柄	Yakara.	81. 申藝	Shingei.
16. 加治馬	Kajima.	49. 多仲	Tachū.	82. 一間多	Ittōta.
17. 伊織	Iori.	50. 行馬	Giōma.	83. 喜間多	Kimata.
18. 丹下	Tange.	51. 物集	Modzume.	84. 志津摩	Shidzuma.
19. 求馬	Motome.	52. 大貳	Daini.	85. 文內	Bunnai.
20. 久米	Kume.	53. 少貳	Shōni.	86. 織居	Orii.
21. 賴母	Tanomom.	54. 典膳	Tenzen.	87. 文庫	Bunko.
22. 左膳	Sazen.	55. 梅干	Hoya.	88. 小源太	Kogenda.
23. 右膳	Uzen.	56. 古仙	Kosen.	89. 左源太	Sagenda.
24. 小膳	Kozen.	57. 藤馬	Tōma.	90. 此面	Konomo.
25. 岩尾	Iwao.	58. 喜內	Kinai.	91. 仲	Naka.
26. 左平	Sahei.	59. 茂手	Moteki.	92. 齋	Itsuki.
27. 右平	Uhei.	60. 彌刑部	Yagiōbu.	93. 互	Watari.
28. 織衛	Oriye.	61. 清記	Seiki.	94. 轉	Utata.
29. 要人	Kaname.	62. 將殿	Shōden.	95. 恰	Ataka.
30. 司馬	Shiba.	63. 彈馬	Tamba.	96. 能登路	Notoro.
31. 男也	Onari.	64. 武極	Bukioku.	97. 織之助	Orinosuke.
32. 自然	Shinen.	65. 主尾	Shubi.	98. 隼之助	Hayanosuke.

H.—BUDDHIST TITLES. The *sōkwan* 僧官 or chief officials of the Buddhist hierarchy in Japan comprise the three *Sōjō* 僧正, the four *Sōdzu* 僧都 and the three *Risshi* 律師, whose full titles are as follows:—

- 1 to 3. *Dai* (大), *Shō* (正) and *Gon* (權) —*sōjō*, corresponding in rank to *Dainagon*, *Chūnagon* and *Sangi* respectively (see p. 81, A, e, f).
 4 to 7. *Dai* 大 (or *Shōdai* 正大), *Gondai* 權大, *Shō* 少 (or *Shōshō* 正少) and *Gonshō* 權少 —*sōdzu*. These correspond in rank to court nobles of the fourth rank of honour (*shii*, see §4, p. 88).
 8 to 10. *Shō* 正, *Chū* 中 and *Gon* 權 —*risshi*. These correspond to the fifth rank (*goi*).

Of the *sōi* 僧位 or honorary titles conferred on or applied to Buddhist priests generally, the following may be noted:—

Hōin 法印 ('seal of the law'), corresponding to the *sōjō* group above; also called *Dai-oshō* 大和向.

Hōgen 法眼 ('eye of the law'), corresponding to the *sōdzu* group; also called *Os'ō*¹ 和向.

Hokkiō (often wrongly spelt *Hōkiō*) 法橋 ('bridge of the law'), corresponding to the *risshi* group; also called *Shōnin* 上人.

These three were conferred by Imperial decree, and in recent times were extended also to craftsmen, especially metalworkers, of high standing (e.g., Gotō Hokkiō Ichijō, Shummei Hōgen, etc.). Other priests, of less exalted position, received such titles as: *Ajari* (or *Azari*) 阿闍梨, *Daitoku* (or *Daitoko*) 大德, *Sonja* 尊者, *Chishiki* 智識, *Zenji* 禪師 (originally conferred imperially only), *Gobō* (vulg. *Ombō*) 御坊, *Shaku no* 釋 (corresponding to our 'Reverend' and written *before* the name, being not so much a title as an indication of honorary relationship with the S'akya 釋迦 clan).

Priests who had the honour of instructing the Emperor in the Sacred Law received the *posthumous* title of *Daishi* 大師 (notably Kōbō-daishi of the Shingon sect) or *Kokushi* 國師 (if of the Zen sect). A posthumous title of less exalted rank is *Hōshi* 法師.

¹ So in the Zen sect; the Tendai sect pronounces *Kwashō*, the Ritsu *W'ajō*, the Shingon *W'ashō* (also *W'ajō*, written 和上).

§ 4.—RANKS OF HONOUR.

From the second year of the era Taihō (702 A.D.) down to the Restoration of last century the following system of Ranks of Honour was in force:—

A.—FOR SHINNŌ (*i.e.*, sons and brothers of the Emperor) there were four ranks (品 *hon*): *ippon* ('first rank'), *nihon*, *sambon* and *shihon*. Thus: *Nihon Shinnō Mochitoyo* 二品親王以豊. The term *muhon* or *mubon* 無品 was applied to a *shinnō* on whom no such rank had been conferred.

B.—FOR NOBLES AND COURT OFFICIALS, whether of the *kuge* or *daimiō* class, and including Princes with the title *-ō* 王, there were ten ranks (位 *i*), each with two or four grades. The ten Ranks were numbered:

ichi-i, *ni-i*, *sammi*, *shi-i*, *go-i*, *roku-i*, *shichi-i*, *hachi-i*, *dai-sho-i*
大初位 and *shō* 少 *-sho-i*.

Ranks 1 to 3 were each divided into two Grades by prefixing 正 *shō* ('first grade', e.g., *shō-ichii*) and 從 *ju* ('following grade', e.g., *ju-sammi*).

Ranks 4 to 8 were similarly graded, but each grade was further subdivided as *jō* (上 'upper') and *ge* (下 'lower'); thus: *Shō-goi-jō*, *Ju-rokui-ge*, etc.

A *jō* and a *ge* were similarly used to difference the grades (two each) of Ranks 9 and 10.

The Taihō Code further regulated the *kwanisōtō* or 'normal correspondence between office (*kwan*) and rank (*i*)'. Thus: Rank 1, grade *a*, would correspond to the office of *Dajōdaijin* (see §3, A, p. 81); rank and grade *2a* to *Sadaijin*, *2b* to *Udaijin*, and so forth.

If, then, the rank borne was greater than the office filled, the word *-giō* 行 was suffixed, followed by the official title and then the name; in the contrary case the suffix was *-shu* 守. Thus: *Ju-sammi-shu Dainagon Fujiwara no Kanenori*; *Shō-nii-jō-giō Udaijin Minamoto no Noritomo*.

CHAPTER VI.

TYPICAL SIGNATURES.

In reading a signature and the information often accompanying it on Japanese works of art, two successive tasks have to be performed: first, its *dissection* into the separate names and words composing it, and, second, the *determination of the nature* of the elements thus dissected, and, consequently, of the manner in which they should be read.

Despite the absence of any definite punctuation in all such inscriptions, the first task is to some extent facilitated by a convenient tendency on the artist's part to break up a long example into two or more columns or sections, each corresponding as a rule to the natural syntactical division of the matter and in any case ending with a complete name or word. Further assistance is afforded by the frequent occurrence of certain *key-characters*, many of them referred to below, which provide clues to the nature and reading of the combinations immediately preceding or following them.

For aid in the second task, already in part lightened by these same 'guide-post' characters, the student is referred to the general explanations which follow, as well as to the special references under individual characters in the Dictionary.

Apart from an unaccompanied *kakihan*,¹ which in any case may be eliminated as a mere unreadable sign, the simplest form of signature consists of one of the artist's individual names, such as his ordinary *nanori*² (Examples I. and II. on next page), his pseudonym (III. to V.), art-name³ (VI., VII.), or even *zokumiō*⁴ (VIII.). His surname alone may also occasionally be found.

Dealing for the moment with Example I., reference to the Dictionary will reveal other possible ways of pronouncing the characters in question, such as, for instance, *Sei-chō*. (The student will have already gathered that the hybrid readings *Sei-naga* and *Kiyo-chō* are virtually impossible.) Probability, however, points to *Kiyonaga*, seeing that 清 as *kiyo* and 長 as *naga*

¹ See p. 4.

² Chapter V., § 2, p. 75.

³ *Ibid.*, p. 69.

⁴ *Ibid.*, § 1, p. 70.

are among the commonest *nanori*-elements.¹ And probability becomes a certainty when this signature appears on a colour-print displaying the characteristics of the Torii School, and, in particular, of one of its shining lights, whose name the reference-books give definitely as *Kiyonaga*.

Mutatis mutandis, the same remarks apply to II. (*Nobu-iyē*), found on a sword-guard revealing the style of the famous Miōchin smith Nobuiye.

In III., IV. and V., *min* (*bin*), *kei* and *rin* are the only readings quoted in the Dictionary for the three final characters. Consequently the other three must equally be read in Sinico-Japanese as *sō*, *gioku* and *kō*, not as *mune*, *tama* and *mitsu*. (In III., *Shū-min* (*-bin*) is certainly a possible alternative, but the reference-books give no such name.)

Names of this type read in Sinico-Japanese are usually to be described as nicknames or art-names, or in some cases as semi-religious (lay-priestly)

EXAMPLES OF SIGNATURES.							
I.	II.	III.	IV.	V.	VI.	VII.	VIII.
清	信	宗	玉	光	湖	常	甚
長	家	珉	珪	琳	龍 齋	加 齋	吾

I. *Kiyo-naga*² (on a print). II. *Nobu-iyē* (sword-guard). III. *Sō-min* (ditto). IV. *Giok(u)-kei* (netsuke). V. *Kō-rin* (painting). VI. *Kō-riū-sai* (print). VII. *Jō-ka-sai* (lacquer). VIII. *Jin-go* (sword-guard).

names, and may be accompanied by a Buddhist title such as 入道 *Niūdō*, 法印 *Hōin*, 法眼 *Hōgen*, 法橋 *Hokkiō*, or by a suffix referring to honourable old age and retirement from worldly affairs, such as 翁 *-ō*, 叟 *-sō*, 老人 *-rōjin*, 居士 *-koji*, 隱士 *-inshi*, 道人 *-dōjin*, and so forth (see Chapter V., Art-names, p. 70).

Examples VI. and VII. follow the rule laid down for this class of art-name (*dōgō*) in the same part of Chapter V., where another useful group of key-characters will be found.

¹ Chapter V., § 2, C, p. 80.

² 'Long hyphens' have been inserted in these and subsequent examples merely in order to indicate the reading of each separate character. They should ordinarily be omitted.

When forming part of a longer signature, the *dōgō* is commonly placed by itself in a separate column preceding the other name (or names).

The *zokumiō* type of name (VIII.) is dealt with in Chapter V., §1 (p. 70 f), an examination of which will reveal another group of key-characters, particularly as finals. One of these finals, by the way, 門 *mon*, may be found used in a different manner in a long signature, after the name of the artist's master, being then read . . . *no mon*, 'pupil of . . .'; see below, p. 95.

* * * * *

Perhaps the most usual enlargement of the single-name signature is (again apart from the *kakihan*) some word or phrase *immediately* following it and corresponding to our 'fecit', 'pinxit', etc. Such are: 作 *saku* or *tsukuru*, 製 *sei* or *tsukuru*, 造 *zō* or *tsukuru*, all meaning 'made'; 畫 *gwa* or *yegaku*, 筆 *no hitsu*, 圖 *no dzu*, 'painted' or 'drew'¹; 刀 *no tō*, 'carved'; 彫 *chō* or *horu*, 刻 *koku*, *horu* or *kizamu*, 鑄 *sen*, *kizamu* or *chiribamu*, 'chased' or 'engraved'; 鑄 *iru*, 'cast'; 寫 *utsusu*, 'copied', or often 'drawn from nature'; 識 *shiki*, 'wrote' (as author); 書 *sho*, 'wrote' (as penman); 編輯 *no henshū*, 'compiled'. Others are quoted in the Dictionary.

Combinations of some of these are found, such as 製作 *seisaku*, 彫刻 *chōkoku*, 鑄造 *chūzō*. The added prefix² 之 *kore* [*wo*], 'this' (acc.), is common; e.g., 作之 *kore wo tsukuru*, 彫刻之 *kore wo chōkoku*, 'made or engraved this'.

Other prefixes to be looked out for are the qualifying words seen in 正筆 *no shō-hitsu*, 'genuine drawing by . . .'; 謹造 *kin-zō*, 'respectfully made'; 戲畫 *ki-gwa*, 'drawn in fun' (or sometimes 'as an amateur'), or some longer adverbial phrase, such as: '(made) of sentoku', 'of foreign iron', 'at such-and-such a place', and so forth (see later, p. 96).

The above class of phrase (with or without the prefixes) immediately follows the artist's name (last name, of course, if more than one).³ In fact—once more apart from the *kakihan* and a readable seal-mark, if present—it indicates the end of the whole signature and its accompaniments.

* * * * *

¹ One or other of the three characters in this little group, following the name of the designer not being the actual craftsman, will be read in the same way but translated 'after the design of . . .'. The third, following the name of a place, building or piece of scenery, is similarly to be read *no dzu*, but translated 'a picture of . . .'.

² Note that this character is *written after* the verb, though *read before* it (compare note on p. 95).

³ The possibility of there being two (or even more) artists' signatures on the same work should not be overlooked.

Working *backwards*, on the other hand, from the artist's final name, we may expect to find one or more of the following:—

- (a) The surname; (b) the clan-name; (c) an individual name of another type (see *antea*); (d) an honorary official title and (or) a Court rank of honour; as well as statements of—
- (e) The artist's abode or birthplace, or the place where the work was made; (f) the date; (g) the artist's relationship (son, brother, pupil, etc.) to some other artist; (h) his age; (i) the name of his patron or customer; (j) that of the artist whose design he has followed; (k) his profession; (l) his change of name; and (m) miscellaneous information, such as a reference to the material used for the object, the particular technique employed in making it, and so forth.

IX.	X.	XI.	XII.	XIII.	XIV.	XV.	XVI.
鳥	明	桂	奈	梶	埋	明	武
居	珍				重忠	珍	藤藏
清	信	永	良	川	義氏	紀	原守
長	家	壽	作	作	作	宗	永
						介	道

IX. *Tori-i* (family-name) *Kiyo-naga* (nanori). X. *Miō-chin* (f.) *Nobu-iye* (n.). XI. *Katsura* (f.) *Yei-ju* (n.). XII. *Na-ra* (f. or school-name) *saku* ('make'). XIII. *Kaji-kawa saku* (see last). XIV. *Ume-tada* (f.) *uji* ('family') *Shige-yoshi* (n.) *saku*. XV. *Miō-chin* (f.) *Ki* (clan-name) [*no*]¹ *Mune-suke* (n.). XVI. *Mu-sashi[-no]-kami* (title) *Fuji-wara* [*no*] *Naga-michi* (clan and n.).

Taking these in order:—

- (a) The surname (family-name), as pointed out on p. 68, usually consists of two characters (Examples IX., X., XII. to XV.), although the student must be on the look-out for those of one only (XI.), of three, or even more. The following is a list of the commonest

¹ The words in square brackets must be inserted in reading, although not represented by characters.

final characters employed in family-names, together with their most usual readings in this connection. They are arranged roughly in order of frequency:—

田 -ta, -da, 山 -yama, 川 -kawa, -gawa, 井 -i, 本 -moto, 村 -mura, 坂 -saka, -zaka, 崎 -saki, -zaki, 原 -hara, -bara, -wara, 澤 -sawa, -zawa, 橋 -hashi, -bashi, 野 -no, 部 -be, 島 -shima, -jima, 谷 -ya, -tani, -dani, 尾 -o, 屋 -ya, 津 -tsu, -dzu, 岡 -oka, 木 -ki, -gi, 瀬 -se, 藤 -tō, -dō, 塚 -tsuka, -dzuka, 子 -ko, -go, 口 -kuchi, -guchi, 浦 -ura, 戶 -to, -do, 寺 -ji, -tera, -dera, 江 -ye, 邊 -be, -nabe, 越 -koshi, -goshi, -goye, 林 -bayashi, 森 -mori, 沼 -numa, 波 -nami, -ba, -wa, 松 -matsu, 石 -ishi, 平 -daira, -hira, 生 -ū, 上 -uye, -nouye, -kami, -gami, 下 -shita, -noshita, 内 -uchi, -nouchi, 方 -kata, -gata, 永 -naga, 宮 -miya, -nomiya, 倉 -kura, -gura, 海 -umi, -mi, 見 -mi, 里 -ri, 代 -shiro, 城 -shiro, -ki, -gi, 根 -ne, 間 -ma, 賀 -ga, -ka, 地 -ji, -chi, 佐 -sa, 良 -ra, 中 -naka, 居 -i, 淵 -buchi, 目 -me, 羽 -wa, -ba, 垣 -gaki, 場 -ba, 月 -tsuki, -dzuki, 町 -machi, 葉 -ba, 來 -ki, -ku, 家 -ke, -ge, -ya, 出 -de, -dzu, 手 -te, -de.

The word '氏 *uji*, 'family', is sometimes affixed to the surname (Example XIV).

- (b) The clan-name (XV., XVI.) is usually placed immediately before the last individual name (generally a *nanori* read in pure-Japanese), being itself preceded by (if it does not replace) the surname. A list of the most usual clan-names is given on p. 67, and affords another set of key-characters. Several of them (e.g., *Ki* 紀 in Example XV.) are written with one character only. The word 朝臣 *ason* ('courtier') is sometimes inserted between the clan-name and the *nanori* (藤原朝臣利貞 *Fujiwara no ason Toshisada*), especially in the signatures of swordsmiths.
- (d) Example XVI. includes an (honorary) official title. See pages 81 f. and especially 84 (F. 4).
- (e) The simplest statement of the artist's place of abode consists of a single name, e.g., of a province, district or town. The names of the provinces are recapitulated in Chapter VII., 104, and should be committed to memory. They may be quoted in several forms, such as: 長門 *Nagato* ('[of the province of] N. '); 長門國 *Nagato no kuni* ('[of] the province of N. '); 長州 *Chōshū*, 長陽 *Chōyō* (same); 長藩 *Chōhan* ('[of] the daimiate of Chō[shū]');

東武 *Tōbu* ('[of] Eastern Bu[shū]'); 南紀 *Nanki* ('[of] Southern Ki[shū]'). (Some more key-characters are revealed here.)

The province-name may precede one or more of the following names, in order as given:—

- (1) The *kōri* or administrative division of a province, quoted as . . . 郡 . . . *gōri*, 'so-and-so *kōri*'. This is but rarely found on art-objects, and then chiefly on sword-blades.
- (2) The town (commonly). The most frequent finals in town-names virtually coincide with those given above for surnames (p. 93).
- (3) A location within the town (ward, street, building, 'bank of the river,' etc.).

XVII.	XVIII.	XIX.	XX.	XXI.
越	長	長	於	筑
前	州	陽	武	八州
住	住	萩	州	幡箱
	人	住	忠江	於崎
			辰戶	境
			作	内

XVII. *Echi-zen* [*no*]¹ *jū* ('residing in E.'). XVIII. *Chō-shū* [*no*] *jū-nin* ('a resident of C.'). XIX. *Chō-yō* (= *Chōshū*) *Hagi* (town) [*no*] *jū*. XX. *Oite Bu-shū Ye-do* (read *B. Y. ni oite*, 'at Y. in B.') *Tada-toki* (artist's name) *saku* ('fecit'). XXI. *Chiku-shū* (province) *Hako-zaki* (town) *Hachi-man* (temple) *oite kei-dai* (read *keidai ni oite*, 'in the precincts [of the temple]').

The address thus made up of one or more names may, if standing alone, be understood to denote the artist's residence, but this is more definitely indicated by the suffix 住 or 住人, read . . . *no jū*, . . . *no jūnin*, ('residing in', 'inhabitant of'; see Examples XVII. to XIX.). A cognate suffix is 産 *no san*,

¹ See note on p. 92.

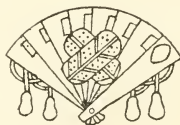
'native of'. On the other hand, 於 . . . *ni oite*, although read *after* the address, is written *before* it¹ (sometimes merely before the last item in it); it may be translated 'at' or 'in', and denotes the place where the object was made (see Examples XX., XXI.).

- (f) The methods of quoting dates are fully set out in Chapter IV. Obvious key-characters are those for 'year' (年, or less commonly 歲), for 'month' (月), and for 'day' (日); also for the numerals, the seasons, the cycle-indications and the *nengō*.
- (g) The artist's relationship to another artist is indicated by a word such as: 子 *no ko*, 男 *no nan*, 恠 *no segare* ('son of'); 門 *no mon*, 門弟 (人, 生, 流, 業) *no mon-tei* (-*jin*, -*sei*, -*riū*, -*yō*), 弟子 *no deshi* ('pupil of'); 弟 *no tei* ('younger brother of'); and so forth—immediately following the name of the father, master, etc. *Ni-sei* 二世 or *ni-dai*[-*me*] 二代[目] is equivalent to our 'II.', 'second of the name', etc.
- (h) Statements of age are dealt with on p. 42, where a compact group of key-characters may be distinguished.
- (i) The patron's name preceded by the word 依 (*ni yotte*, 'in accordance with') and followed by 好 (*no konomi*, 'the desire or taste of') would be read *nanigashi no konomi ni yotte*, 'by desire of So-and-so.' See further under 依 in the Dictionary (eight strokes).
The honorific 君 *-kun*, or 殿 *-dono*, equivalent to our 'Mr.', may be inserted immediately after the patron's name.
A common phrase, especially on colour-prints, is 應需 *motome ni ōjite* (*ōzu*, if anonymous), 'by special request'.
- (j) The source of the design may be acknowledged by quoting the designer's name with a suffix like 圖 *no dzu*, 筆 *no hitsu*, meaning '[after] the drawing by . . .,' and with or without the prefix 以 (*wo motte*); thus: [以] 利壽圖 *Toshinaga no dzu* [*wo motte*], 'after a design by T.' 做安親作 *narau Yasu-chika saku*, read *Yasuchika no saku ni narau*, 'copying the work or style of Y.', is another possibility. The word 寫 *utsusu*, 'copying', is also to be looked out for.
- (k) Phrases indicating the artist's profession are naturally in great variety. Some of the more common are:—on prints and drawings, 繪師 *yeshi*, 'draughtsman', 大和畫工 (or 師) *Yamato gwakō*

¹ *More sinico*—these inscriptions making a pretence of being written in Chinese, although naturally readable only in Japanese.

(or *yeshi*), 'Japanese painter'; on metalwork, 堀物師 (or 司) *horimonoshi*, 'chaser', 鑄物師 *imonoshi*, 'founder'; on swords, 日本鍛冶宗匠 *Nihon kaji-sōshō*, 'master-smith of Japan'; and so forth. The boastful phrases 中興開山 *chūkō kaisan*, 'rehabilitator of the family's fortunes', and 天下第一 *tenka-ichi*, 'unique in the world (or in Japan)', may be alluded to here. The latter is especially common on metal mirrors.

- (l) Of phrases indicating a change of name, 前北齋爲一 *zen Hokusai Iitsu*, 'I, formerly [known as] H.', is a well-known instance. Besides 前, the words 先 *saki no*, 'formerly', and 改 *aratame*, 'changed', are also used in this connection (see their entries in the Dictionary).
- (m) The use of 以 *motte*, lit. 'using', has already been referred to in paragraph (j). Preceding the name of a material it is to be read as follows: 以南蠻鐵 *namban-tetsu wo motte*, '(made) of foreign iron', 以釘 *kugi wo motte*, '(made) out of a nail'. Phrases describing methods of manufacture are found in too great variety to be summarised here. A number of them will be found in the Dictionary.



CHAPTER X.

BEGINNER'S LIST OF COMMON CHARACTERS.

The following is a carefully compiled list of some 250 of the characters most commonly used in Japanese local and family names and in the phrases accompanying signatures. They are arranged in the same order as in the Dictionary and each is followed by its *most usual* readings in this connection and a short clue to its meaning. To supplement it, the list of the Numerals (p. 37) and that of the commoner *nanori*-elements (p. 80) should also be studied, the characters and readings in these having for the most part been omitted here.

In order that the beginner may at the earliest moment familiarise himself with the characters in a size such as he will most frequently encounter not only in printed books but also in the signatures and inscriptions on small objects, they have been given here in the standard fount selected for the work, rather than in the larger main-entry size used in the Dictionary to facilitate rapid reference. It will be found that even in the more complex examples there is no loss of clarity.

Before taking the work into general use the beginner is strongly recommended to train himself to this familiarity with the ideographs and their use in Japanese names by studying and, if possible, getting by heart the contents of the present list, supplemented as shown above. An occasional dipping into the Dictionary, to see 'how the thing works out,' would also not be amiss.

As a succeeding stage in his apprenticeship, the student may proceed to acquire the characters used in Cycle-combinations and *Nengō* (pp. 60, 63), in the names of the Provinces (p. 120f.), and in several other groups of names in Chapter VII. He may also study with profit at this point the article on Typical Signatures (p. 89f.).

	ONE STROKE.	今 ima, 'modern, now'.	SIX STROKES.
一	ICHI, hito, kazu, 'one'.	方 kata, 'direction'.	伊 i, 'this'.
ノ	no (<i>kana</i> -sign), 'of'.	木 ki, -gi, 'tree, wood'.	仲 naka, 'central'.
乙	oto, 'youngest'.	太 TA, 'great'.	次 ji, tsugu, 'to follow, succeed'.
	TWO STROKES.	犬 inu, 'dog'.	竹 take, 'bamboo'.
入	NIŪ, iri, iru, 'enter'.	中 CHŪ, naka, 'middle, amid'.	江 kō, ye, 'estuary'.
人	JIN, NIN, hito, 'man, person'.	井 i, 'a well'.	池 ike, 'pond'.
[Also several numerals.]		月 GETSU, tsuki, -dzuki, 'the moon, a month'.	地 ji, 'earth, place'.
	THREE STROKES.	日 NICHĪ, hi, 'the sun, a day'.	羽 u, ha, -ba, 'feathers'.
小	SHŌ, Ko-, O-, 'small'.		西 SEI, SAI, nishi, 'west'.
川	kawa, -gawa, 'river'.		舟 Funā-, 'boat'.
下	shimo, shita, 'lower'.		多 TA, 'many'.
口	kuchi, -guchi, 'mouth'.		名 na, 'name, fame'.
子	shi, ko, ne, 'child, sign of the Rat'.		安 AN, A-, yasu, 'easy'.
々	(repeat-sign).		守 mori, 'defend'.
ヶ	-ga- (<i>kana</i> -sign), 'of'.		寺 ji, tera, -dera, 'Bud. temple'.
久	KIŪ, ku, hisa, 'ancient'.		吉 KICHI, yoshi, 'lucky'.
土	TO, DO, tsuchi, 'earth'.		有 ari, 'be'.
上	jō, kami, -gami, uye, -nouye, 'upper'.		光 kō, mitsu, 'brilliant'.
大	DAI, TAI, ō, 'great'.		米 yone, 'rice'.
女	JO, me, onna, 'woman'.		辻 tsuji, 'crossroads'.
丸	maru, 'round'.		成 SEI, nari, 'become'.
山	SAN, -ZAN, yama, 'mountain'.		
[And several numerals.]			SEVEN STROKES.
	FOUR STROKES.		作 SAKU, 'make, <i>fecit</i> '.
水	SUI, midzu, mi, 'water'.		住 jū, sumi, -zumi, 'dwell'.
元	GEN, moto, 'origin'.		佐 SA, 'assist'.
戸	to, -do, 'door'.		坂 saka, 'ascent'.
天	TEN, ama, ame, 'heaven'.		阪 saka, 'ascent'.
内	NAI, uchi, -nouchi, 'inner, within'.		杉 sugi, 'cryptomeria'.
手	te, Ta-, 'hand'.		村 mura, 'village'.
			利 RI, toshi, 'gain'.
			町 CHŌ, machi, 'town, ward, street'.
			足 ashi, 'leg, foot'.
			貝 kai, -gai, 'shell'.
			見 mi, 'see'.

里 RI, sato, 'hamlet'.	花 hana, -bana, 'flower'.	海 KAI, umi, Un-, -mi, 'sea'.
兵 HEI, 'military'.	府 FU, -FU, 'capital, gov-	浦 URA, 'shore'.
谷 ya, tani, -dani, 'valley'.	ernment department'.	孫 SON, mago, 'grand-
角 KAKU, sumi, tsuno, 'horn, angle'.	虎 tora, 'tiger'.	child'.
赤 SEKI, aka, 'red'.	武 BU, MU, take, 'brave'.	峯 HŌ, mine, 'hilltop'.
志 SHI, 'record'.	岡 oka, 'mound'.	姬 hime, 'princess'.
尾 o, 'tail'.		根 ne, 'root'.

NINE STROKES.

	保 HO, yasui, 'to keep'.	神 SHIN, JIN, kami, 'a deity' (Shintō).
EIGHT STROKES.	後 GO, 'after'.	郎 -RŌ, -RŌ- (element in names of men).
沼 numa, 'marsh'.	津 tsu, 'harbour'.	軒 KEN, 'house-front'.
治 JI, 'government'.	洋 nada, 'ocean'.	郡 GUN, kōri, -gōri, 'district'.
波 HA, -BA, nami, 'a wave'.	垣 kaki, -gaki, 'fence'.	栗 kuri, -guri, 'chestnut'.
河 kawa, -gawa, 'river'.	城 jō, shiro, ki, -gi, 'castle'.	馬 BA, uma, -ma, 'a horse'.
阿 A-, 'a spot'.	峠 tōge, 'mountain-pass'.	翁 ō, 'old man'.
松 matsu, 'pine-tree'.	柳 yanagi, Yana-, yagi, 'willow'.	桑 kuwa, 'mulberry'.
林 hayashi, -bayashi, 'grove'.	秋 aki, 'autumn'.	鬼 KI, oni, 'spirit, demon'.
板 ita, 'board'.	星 hoshi, -boshi, 'star'.	島 TŌ, shima, -jima, 'island'.
明 MEI, MIŌ, ake, 'clear'.	重 jū, shige, 'weighty'.	眞 Ma-, 'real'.
所 tokoro, 'place'.	泉 sen, idzumi, 'a spring'.	倉 kura, -gura, 'a store-house'.
門 MON, kado, 'gate'.	亭 TEI, 'pavilion'.	高 kō, taka, -daka, 'high'.
社 yashiro, 'Shintō shrine'.	室 muro, 'cellar'.	宮 miya, -nomiya, 'palace, shrine'.
取 tori, 'take'.	春 SHUN, haru, 'thespring'.	脅 waki, 'side'.
長 CHŌ, naga, 'long'.	南 NAN, minami, Mina-, -nami, 'south'.	原 hara, -bara, -wara, 'moorland'.
金 KIN, KON, kane, Kana-, 'metal, gold'.	前 ZEN, maye, 'fore'.	
宗 SŌ, SHŪ, mune, 'principal'.	甚 JIN, 'very'.	
定 TEI, sada, 'establish'.	若 waka, 'young'.	
來 RAI, -ki, -ku, 'arrive'.	茂 mo, shige, 'luxuriant'.	
妻 tsuma, -dzuma, 'wife'.	柴 shiba, 'brushwood'.	
東 TŌ, higashi, 'east'.	染 some, 'dye'.	
奈 NA, 'how, why?'	屋 ya, 'house'.	
幸 KŌ, 'good luck'.	風 FŪ, kaze, Kaza-, 'wind'.	
青 AO, 'bluish-green'.		
岩 iwa, 'rock, reef'.		
岸 kishi, -gishi, 'precipice'.		

TEN STROKES.

條 jō, 'item, district'.	御 GO, Mi-, O- (honorific prefix).	深 fuka, 'deep'.
浪 nami, 'wave'.	深 fuka, 'deep'.	清 sei, kiyo, 'pure'.
酒 Saka-, 'sake, rice-wine'.	淺 asa, 'shallow'.	堀 hori, -bori, 'moat'.
	崎 saki, -zaki, 'headland'.	梅 BAI, ume, 'plum-tree'.

ELEVEN STROKES.

野 no, 'moorland'.	越 ECHI, koshi, -goshi,	縣 KEN, 'prefecture'.
部 -be, 'a gild'.	-goye, 'cross over,	龜 kame, -game, 'tortoise'.
勘 KAN, 'consider'.	pass'.	
鳥 chō, tori, To-, 'bird'.	間 ma, 'room, interval'.	SEVENTEEN STROKES.
堂 dō, 'hall'.		濱 hama, 'beach'.
鹿 shika, ka, -ga, 'deer'.	THIRTEEN STROKES.	磯 iso, 'beach'.
庵 an, 'hut'.	傳 DEN, 'transmit'.	總 sō, 'generally'.
造 zō, tsukuru, 'make, fecit'.	源 GEN, Minamoto, 'source'.	鍛 TAN, kitau, 'forge [iron]'.
區 ku, 'town-ward'.	塚 tsuka, -dzuka, 'mound'.	齋 sai, 'studio'.
國 koku, kuni, 'country, province'.	猿 saru, Sa-, 'monkey'.	EIGHTEEN STROKES.
	鈴 suzu, 'small bell, grelot'.	織 ori, 'weave'.
	新 SHIN, nii, ara, 'new'.	豐 hō, bu, toyo, 'abun- dance'.
TWELVE STROKES.	葉 ha, -ba, 'leaf'.	藏 zō, kura, 'treasury'.
湯 yu, 'hot water'.	道 dō, michi, 'way, cir- cuit'.	NINETEEN STROKES.
渡 watari, Wata-, 'ferry'.		瀨 se, 'rapids'.
須 su, various meanings.	FOURTEEN STROKES.	瀧 taki, -daki, 'waterfall'.
猪 I-, Ino-, 'wild-boar'.	場 -ba, 'place, site'.	繪 ye, 'picture'.
陽 yō, 'the male principle in nature'.	福 FUKU, 'luck'.	羅 RA, 'gauze'.
勝 shō, katsu, kachi, 'con- quer'.	與 yo, 'and'.	藤 tō, -dō, fuji, 'wistaria'.
朝 chō, asa, 'dawn, dynasty'.	熊 kuma, -guma, 'a bear'.	關 KWAN, seki, -zeki, 'bar- rier'.
都 to, 'capital city'.	圖 DZU, 'picture'.	邊 -BE, -nobe, -nabe, 'vicinity'.
雲 un, kumo, 'cloud'.	FIFTEEN STROKES.	
曾 so, 'ever'.	德 toku, 'virtue'.	TWENTY STROKES.
黑 kuro, -guro, 'black'.	稻 Ina-, 'growing rice'.	寶 hō, takara, 'treasure'.
富 fu, tomi, To-, 'wealth'.	墨 BOKU, sumi, 'ink'.	
森 mori, 'forest'.	寫 utsusu, 'copied, drew, pinxit'.	TWENTY-ONE STROKES.
喜 ki, 'rejoice'.	樂 RAKU, -RA, 'pleasure'.	櫻 sakura, -zakura, 'cherry-tree'.
畫 gwa, 'draw, paint, pinxit'.	SIXTEEN STROKES.	鶴 tsuru, -dzuru, 'the crane'.
菊 kiku, 'chrysanthe- mum'.	衛 ye, 'defend'.	
筆 fude, 'brush, pinxit'.	澤 sawa, -zawa, 'marsh'.	TWENTY-FOUR STROKES.
賀 ka, ga, 'congratulate'.	橋 hashi, -bashi, 'bridge'.	鹽 shio, -jio, 'salt'.
	橫 yoko, 'athwart'.	
	錦 nishiki, 'brocade'.	
	龍 riō, riū, tatsu, 'dragon'.	