



Wa and Ga

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PREFACE

During a furlough in 1884 I wrote a monograph on Wa and Ga, in theory the same as the present one. There were however certain sentences which I could not then satisfactorily adjust to the theory, and the manuscript was laid aside until the summer of 1900 when it was in part rewritten.

Some months ago I was invited by Mr. Frank Muller, the Foreign Director of The Japanese Language School, to "give an informal talk to the students on any subject"; and in response to that invitation I presented a brief outline of the monograph. Since then it has been again rewritten; and it is now published in the hope that it may be of service to new students of the language, especially to those among them who have come to Japan to make known the Gospel of Christ.

I take great pleasure in acknowledging my indebtedness to my old friend and colleague Dr. Ibuka, for his painstaking assistance; and in particular for his revision of the examples in accordance with the footnote on page four.

In conclusion it should be said that the monograph deals only with the language as it is spoken.

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Tōkyō, September 9th, 1914.

The correct use of Ga and Wa* is one of the puzzles in Japanese. For this there is a reason.

In English, to a degree of which we are unconscious, shades of thought are expressed by emphasis and tone. We say, The letter has come ; *the* letter has come ; the *letter* has come ; the letter *has* come ; the letter has *come* ; and each sentence has a shade of meaning of its own. So true is this that to a Japanese much of our speech seems a succession of ridges. Compared with English, Japanese is a level plain.

What in English is accomplished by emphasis and tone is in Japanese in great part accomplished by the use of the particles Ga and Wa. These are two very different methods ; and the difficulty is to relate them, a difficulty greatly increased by the fact that both methods are used instinctively.

The question of Ga and Wa is essentially one of subject and predicate. When what may be called the centre of gravity in the *thought* of the sentence is in the subject, Ga is used ; conversely Wa is used when the centre of gravity is in the predicate.

* This is the order of treatment in the monograph ; but the usual order in naming the particles in Japanese is Wa and Ga, and for that reason it has been followed in the title.

In English, predicate follows subject directly: i.e. no grammatical particle is inserted showing the relation between them: Cæsar conquered Gaul. In Japanese it is otherwise. Constantly in Japanese subject and predicate are connected by Ga or separated by Wa. If the difference between them may be expressed in terms of punctuation, Ga is a hyphen and Wa a colon or dash.

GA.

Ga, like No, is a genitive or possessive particle, and as such serves three analogous purposes.*

1. To connect two nouns when the second is qualified, specialized, particularized, by the first. For example: Senjō ga Hara, The Moor of the Battlefield. Not the Moor of the Mountain or the River or the Barrier, nor moor without any qualification whatever; but a particular moor: Battlefield Moor: more literally, Battlefield's Moor; Senjō *ga* Hara.†

2. To connect a noun with an adjective following when the adjective is qualified, specialized, particularized, by the noun. There are in Japanese many combinations corresponding to such combinations in English as, Slow of

* Ga is also used to connect a clause with what follows, the clause supplying a qualification necessary to a complete statement of the facts in the case. It is then commonly rendered into English by Although or but. This use of the particle however occasions no difficulty and requires only a passing reference.

† Compare Hill of Sion, Sion Hill, Sion's Hill.

speech, sure of foot, dull of hearing. For example: Sei ga takai, Tall of stature. Not tall without qualification, but a particular kind of tall: Stature tall; more literally, stature's tall; sei ga takai.

In passing it should be said, as confirmatory of the genitive character of the particle, that when these combinations are used attributively Ga generally gives place to No, the other genitive particle: Ano hito wa sei ga takai, That man is tall. Sei no takai hito, A tall man.

3. To connect subject and predicate when the purpose of the sentence is to direct attention to the subject as that by which the predicate is qualified, specialized, particularized. This is the key to the use of Ga as distinguished from Wa.

The connection of subject and predicate in a genitive construction is foreign to English;* but it is one of the marked characteristics of Japanese. We say, Who came? A Japanese says, Dare ga kimashita ka? Whose came? We say, I came. A Japanese at times says, Watakushi ga kimashita, My came. To this however it should be added that to most Japanese the possessive force of Ga when connecting subject and predicate is very faint, and to many inappreciable.

Most sentences in which subject and predicate are connected by Ga may be divided into four classes.

* Compare however the following use of the participle as a verbal noun: John's signing the Magna Charta. Washington's crossing the Delaware. His saying so.

CLASS I.

Subject and predicate are connected by Ga, when the subject is one of the interrogative pronouns. These are Dare, donata, dochira, dore (with its adjective form dono) and nani: Who? which? what? Doko, Where? (what part of?) when the subject, is also followed by Ga.

Obviously the centre of gravity in the thought of such sentences is in the subject.

Mr. Yamada—Tarō.* Dare ga sō itta ka? Who said so?

Mr. Yamada—Mr. Nakano. Dare ga iin ni narimashita ka? Who is on the committee?

* Few foreigners ever master the degrees of courtesy employed by Japanese in speaking to each other or of others; and properly to illustrate correct usage it would be necessary to construct a number of connected conversations with that purpose in mind. The examples given in the present monograph are independent sentences; but, with the exception of a few quotations, they are supposed to be taken from the ordinary conversation of an educated family in Tōkyō today. To which it may be added that this differs somewhat from that of old Japan.

Mr. and Mrs. Yamada are the father and mother; Tarō, the eldest son, a young man of twenty; Matsu, Kiku and Ito, daughters respectively, eighteen, fifteen and twelve; Jirō, the second son, a little boy of nine. Mr. and Mrs. Nakano and Mr. and Mrs. Okada are friends of the family. Gotō is the man servant and Fusa the maid; Kuma the dog and Tama the cat.

Mr. Yamada—Tarō. indicates that Mr. Yamada is speaking to Tarō. The quotations referred are taken from Kyūō Dōwa, Shingaku Michi no Hanashi and Kōeki Mondō. These are given without names preceding them.

The general principles underlying courtesy in conversation are clear; but hard and fast rules governing every sentence can not be laid down. The same persons speaking to each other do not always use the same forms. Circumstances and feelings alter cases.

The short forms are less courteous than the long ones; but they are also

Mr. Nakano—Mrs. Yamada. Donata ga o ide nasaremasu ka? Who can go?

Mr. Nakano—Mr. Yamada. Dochira ga ato de shuppan ni narimashita ka? Which was printed last?

Mrs. Yamada—Mr. Yamada. Dochira ga yoroshū gozaimasu ka? Which is the better? Which do you prefer?

Tarō—Jirō. Dochira no inu ga hoeta no* ka? Which dog barked?

Jirō—Tarō. Dore ga ichiban hayai no ka? Which is the fastest?

Tarō—Gotō. Dono hako ga ichiban yokei ni hairu darō? Which box holds the most?

Mr. Yamada—Matsu. Nani ga kita no ka? What has come?

Ito—Matsu. Nani ga Tōkyō no meibutsu desu ka? What is the meibutsu of Tōkyō?

Matsu—Kiku. Doko ga sakete iru no ka? Where (what part of it) is it torn?

Kiku—Jirō. Doko ga itai no ka? Where does it hurt?

less formal, and Mr. Yamada may use them in speaking to Mrs. Yamada without discourtesy.

Three words occur in the examples to which reference may be advisable. Yo calls attention and adds positiveness. Ne is sometimes equivalent to Is n't it so? or How about it? But often it merely softens the preceding statement or question, making it less assertive. Ne occurs much more frequently in the conversation of women and children than in that of men, who sometimes use na instead. E following ka at the end of a question makes the question less sharp.

A few examples are repeated with a different speaker in order to exhibit the form in which the second speaker would express himself. But of course it is not to be inferred that a different form would not be used by a different speaker, or by the same speaker speaking to a different person, simply because the example is not repeated.

* Hoeta no ka? is more familiar than hoeta no desu ka?

Ito—Mr. Yamada. O senaka no doko ga o itō gozaimasu ka? Where does your back pain you?

CLASS II.

Subject and predicate are connected by Ga, when the purpose of the sentence is to indicate, or (in questions) to determine, *which one* of a number is the subject by which in fact the predicate is qualified.

Mr. Yamada—Mrs. Yamada. Kore ga byōin da. *This* is the hospital. Indicating which one of a number of buildings.

Ito—Matsu. Are ga Asama Yama desu ka? Is *that* Asama Yama? Pointing to one of two or more peaks.

Mr. Nakano—Mr. Yamada et al. Watakushi ga mairimashō. *I* will go. Some one is to go and I will be the one.

Mr. Satō—Mr. Yamada. Watakushi ga Satō de gozaimasu. *I* am Mr. Satō. Indicating which one of a number of strangers who have sent in their cards bears that name.

Tarō—Mrs. Yamada. Watakushi ga mairimashō ka? Okkasan ga o ide nasaimasu ka? Shall *I* go? or will *you*? Which one of us?

Mrs. Nakano—Fusa. Matsu Ko San ga o uchi desu ka? Kiku Ko San ga o uchi desu ka? Is Miss *Matsu* at home? or Miss *Kiku*? Which one of them?

Fusa—Jirō. Watakushi ga o kutsu wo nugasete agemashō ka? Shall *I* take of your shoes for you? Or will you do it yourself? Which one of us?

Matsu—Ito. Kishū mikan ga Nihon ichi desu. The *Kishū* oranges are the best in Japan. Answering the question, Which are the best?

Ito—Jirō. Sore ga uchi no neko desu yo. *That* is our cat. That one.

Jirō—Ito. Kono inu no hō ga dekiru yo. *This* dog can do it. This one.

Matsu—Kiku. Akai no ga yoi koto* yo. The *red* ones are the best. The red ones.

Mr. Yamada—Kiku. Akai no ga yoi. The *red* ones are the best.

Mr. Yamada—Mr. Nakano. Saisho no kufū ga ichiban yosa sō desu. The *first* plan seems the most promising. The first one.

Mr. Nakano—Mr. Okada. Ano hito ga kyokwai deshita. *He* was the ringleader. That one of them.

Tarō—Mr. Yamada. Kōkyo ga kaji desu. The *palace* is on fire. Indicating which building in the city.

Matsu—Ito. Nikkō ga ichiban kirei na koto† yo. *Nikkō* is the most beautiful. The most beautiful of the places in Japan.

Mr. Yamada—Ito. Nikkō ga ichiban kirei da. *Nikkō* is the most beautiful.

Tarō—Jirō. Kōshi ga Shina de Shaka ga Tenjiku sa.‡ *Confucius* was the Chinese and *Shaka* the Indian, of course. Which was which.

Mr. Okada—Mr. Nakano. Hayashi San ga Nagoya no

* A man would usually say simply Yoi, or yoi yo. Other instances of this use of koto occur in the examples.

† See preceding footnote.

‡ Sa at the end of a sentence is emphatic and often expresses the idea that what is said is something obvious or what the person addressed ought himself to know. Sore wa sō sa, That is so of course. Other instances occur in the examples.

Following to, the particle of quotation, sa may rendered, Says, as the saying is, so it is said, so the story goes. Other instances occur in the examples.

Sa or sã, at the beginning of a sentence, invites action. Sã! o hairi nasai, Please come in. Sã! o agari nasai, Please eat. There are no instances of this use of the word in the monograph.

hito desu. Mr. *Hayashi* is the Nagoya man. He is the one who comes from there.

Mrs. Yamada—Jirō, Saru ga ichiban yoku ningen ni nite iru mono desu. *Monkeys* are most like men. Answering the question, Which animals are most like men?

Tarō—Mrs. Yamada. Ima natta no ga ku ji desu. *That* was nine. Answering the question, Was *that* nine? or, did nine strike an hour ago?

Ito—Mr. Okada. Kyō ga watakushi no tanjōbi de gozaimasu. *Today* is my birthday. Answering the question, *When* is your birthday? i.e. Which day in the year?

CLASS III.

Subject and predicate are connected by Ga, when the purpose of the sentence is to indicate, or (in questions) to determine, the subject with incisive precision.

In English this may be done in three ways: By sharp emphasis on the subject; by following the subject with its corresponding pronoun sharply emphasized; by inserting the definite article sharply emphasized in the predicate. For example: *Cæsar* was the man of the hour; *Cæsar*, *he* was the man of the hour; *Cæsar* was *the* man of the hour. There is no such variety of expression in Japanese.

As in English, many of the questions belonging to this Class are questions asked in surprise.

Mr. Yamada—Mr. Nakano. Sore ga hontō de gozaimasu. *That* is the truth. That and nothing else.

Mr. Okada—Mr. Yamada. Soko ga kanjin na tokoro desu. *That* is the important point. Precisely that.

Kore ga sunawachi kōeki no hajimari da sō de gozari-

masu. *This* is the beginning of trade. This and not some mistaken notion.

Mr. Yamada—Mr. Nakano. Kore ga hontō no Kōshi no kotoba de gozaimasu. *These* are the actual words of Confucius. Precisely these.

Matsu—Mrs. Yamada. Soko ga wakarimasenu. *That* is what I do not understand. Precisely that.

Haji wo shīru no ga hito no umare-tsuki da. To have a sense of shame, *that* is man's inborn nature. Precisely that.

Koto samisen mo yoroshii ga kaihō wo kokoro-gakeru no ga kotaru mono no michi da. Koto and samisen are all very well, but to know how to nurse a sick parent, *that* is the duty of a child.

Mr. Yamada—Mr. Nakano. Ima ga koshō wo iu beki toki desu. *Now* is the time to object. Now or never.

Mr. Nakano—Mr. Okada. Sono toki ga ii-dasu beki toki de arimashita. *Then* was the time to speak. Then if ever.

Mr. Okada—Mr. Yamada. Sono toki ga chōdo yoi tsuide deshita. *Then* was just the opportunity. Just then.

Matsu—Ito. Kaji ga Tōkyō no meibutsu desu to sa. *Fires* are *the* meibutsu of Tokyo, they say.

Mr. Nakano—Mr. Okada. Soko ga kaname na tokoro desu. *That* is *the* crucial point.

Matsu—Ito. Jirō Chan ga jibiki wo hondana ni oite? * Did *Jirō* put the dictionary in the bookcase? Did *he* put it there? Did he do it himself?

* This sentence is spoken with a distinct rising inflection, and oite is not followed by the ka of interrogation. Oite, as here used, is not grammatically correct; unless common usage may be regarded as sufficient sanction. It is however a colloquialism frequently occurring in the familiar conversation of even educated women and young persons. For the correct form see the next sentence; and for the same colloquialism compare atte? on page 25, and dekite? on page 45.

Mr. Yamada—Ito. *Jirō* ga jibiki wo hondana ni oita ka? Did *Jirō* put the dictionary in the bookcase? Did *he* put it there? Did he do it himself?

Tarō—Mr. Okada. *Sōri Daijin* ga setsumei itashimasu ka? Will the *Prime Minister* explain it? Will he explain it himself?

Matsu—Mr. Yamada. *Tennō Heika* ga Momoyama e o ide ni narimashita ka? Did the *Emperor* go to Momoyama? Did he go himself in person?

Mrs. Yamada—Mr. Yamada. *Kore* ga byōin desu ka? Is *this* the hospital? Expressing surprise. So also in the sentences following.

Tarō—Mrs. Yamada. *Rei no rōba* ga mada ikite imasu ka? Is that *old woman* still living? Is *she* still alive?

Mrs. Yamada—Mr. Okada. *Go shisoku* ga Beikoku ni o ide nasaimasu ka? Is *your son* in America? Is *he* there?

Gotō—Fusa. *Daiku* ga kama wo motte kimashita ka? Did the *carpenter* bring the sickle? Did *he* bring it? Usually it would be brought by the gardener.

Mr. Yamada—Mr. Nakano. *Sonna hito* ga doko ka ni orimasu ka? Where is there *such* a man? Such a man as *that*!

Fusa—Gotō. *Sonna koto* ga itsu arimashita ka? When was there *such* a thing? Such a thing as *that*!

Matsu—Tarō. *Ototsan* ga nani wo ossharu mono desu ka? *Father* would say what? *Father* is the very one who would say nothing of the kind.

CLASS IV.

Subject and predicate are connected by *Ga*, when attention is directed to the subject, though without the selective emphasis of Class II, or the incisive precision

of Class III. Generally however, though not always, in such sentences in English there is at least an appreciable emphasis on the subject.

The following sentences are typical of the Class: Mono-oki ni mikan ga arimasu, There are some *oranges* in the pantry. Niwa ni inu ga imasu, There is a *dog* in the garden. Tsuki no hikari ga akarukatta, The *moonlight* was bright. Gotō ga mon wo tataite imasu, *Gotō* is knocking at the gate. Tegami ga todokimashita, A *letter* has come. Sensei ga miemashita, Your *teacher* has come.

In all of these sentences attention is directed to the subject: *What* are in the pantry; *what* is in the garden; *what* was bright; *who* is knocking; *what* has come; *who* has come. For sentences of the converse type, compare Wa, Class IV. It should also be noted that in fact most conditional and other dependent clauses in Japanese belong to this Class.

There are no questions in the list of examples immediately following. Questions belonging to this Class require additional explanation which will be given with examples below.

Tarō—Mr. Yamada. Sakuban kaji ga arimashita. There was a *fire* last night.

Mrs. Yamada—Mr. Yamada. Dai no ue ni empitsu ga arimasu. There is a *pencil* on the table.

Gotō—Mrs. Yamada. Kono kinjo ni omocho wo koshiraeru hito ga arimasu. There is a man in this neighborhood who makes toys.

Mina sorezore ni michi ga aru. For each and all there is a *path* to follow.

Sono kerai ni Benkei to iu hito ga arimashita. Among his retainers there was a man called *Benkei*.

Mukashi Kyōto ni Imaoji to iu mei-i ga gozatte, nadakai o hito ja. Ever so long ago they had a famous doctor in Kyōto named *Imaoji*, a well known man.

Fusa—Mrs. Yamada. Shabon ga mō gozaimasenu. There is no more *soap*.

Koyubi no tonari no yubi ni na ga nai. There is no *name* for the finger next to the little finger.

Jirō—Ito. Yane no ue ni shakanya ga iru yo. There is a *plasterer* on the roof.

Kiku—Matsu. Niisan ga tsugi no heya ni irassharu koto yo. *Tarō* is in the next room.

Mr. Yamada—Matsu. Niisan ga tsugi no heya ni iru yo. *Tarō* is in the next room.

Jirō—Fusa. Okkasan ga uchi ni irassharanai. *Mamma* is not at home.

Jirō—Ito. Tenjō ni hai ga tomatte iru yo. There is a *fly* on the ceiling.

Mrs. Yamada—Matsu. Dokka de inu ga hoete iru yō da. A *dog* is barking somewhere, I think.

Ito—Jirō. En no shita ni inu ga hone wo kajitte iru yo. A *dog* is under the veranda gnawing a bone.

Tarō—Jirō. Niwa ni karasu ga su wo tsukutte iru yo. A *crow* is building its nest in the garden.

Fusa—Jirō. Bochan ga nete imasu. *Baby* is asleep.

Mrs. Yamada—Fusa. Kaya no naka ni ka ga haitte iru ka mo shirenai ne. There may be a *mosquito* in the net.

Fusa—Kiku. Ō haori ga sakete imasu. Your *haori* is torn.

Mrs. Yamada—Fusa. Hi ga kiete iru yō da. The *fire* seems to be out.

Mr. Yamada—Tarō. Doko no miyako ni mo akunin ga oi mono da. In every capital there are many *bad men*.

Tarō—Gotō. Take-gire ga yokarō. A piece of *bamboo* might do.

Fusa—Mr. Yamada. Asagozen ga yoroshū gozaimasu. *Breakfast* is ready.

Mr. Nakano—Matsu. Kusa ga taisō aoao to nari-mashita. The grass is very green.

Fusa—Tarō. Kutsuya ga o kutsu wo motte mairi-mashita. The shoemaker has brought your shoes.

Tarō—Matsu. Yūbinsen ga mada tsukanai. The *mail* has not come yet.

Kiku—Tarō. Kodomo ga kawa e ochimashita. A *child* has fallen into the river.

Jirō—Itō. Kuma ga kaette kimashita yo. *Kuma* has come back.

Jirō—Tarō. Tama ga mogura wo totta yo. *Tama* has caught a mole.

Mrs. Yamada—Mr. Yamada. Fusa ga tazune ni mairimashita. *Fusa* has gone to inquire.

Mr. Nakano—Matsu. Go sompusan ga shite kudasaimashita. Your *father* did it for me.

Mr. Nakano—Mr. Yamada. Yano San ga korerabyō de shinimashita. Mr. *Yano* has died of cholera.

Yama no itadaki ni ryōhō ga de-aimashita. On the top of the mountain the two met.

Ōsaka ni mo Hyōgo ni mo kōekiba ga o hiraki ni narimashita. In both Ōsaka and Hyōgo *trading places* have been opened.

Kiku—Mr. Yamada. Mō sakura ga saki-dashimashita. The *cherry* blossoms are out.

Tarō—Mr. Yamada. Ame ga yuki ni narimashita. The rain turned to snow.

Fusa.—Mr. Yamada. Nani ka ochite inu ga hoemashita. Something fell down and the dog barked.

Mr. Yamada—Ito. Tokugawa ga taorete Tenshisama ga seiji wo nasaru yō ni narimashita. Tokugawa fell and the Tenshisama assumed the government.

Gotō—Mrs. Yamada. Taga ga hazurete mizu ga

nokorazu koborete shimaimashita. The hoop broke and every drop of water ran out.

Mr. Okada—Mr. Nakano. Sekitan ga tsukite jōkisen ga tomarimashita. The coal gave out and the steamer stopped.

Fusa—Matsu. Inu ga hoete kodomo ga odorokimashita. The dog barked and the children were frightened.

Mrs. Yamada—Fusa. Kaya no me ga arakute ka ga haitta yo. The net was coarse and the mosquitoes got in.

Tarō—Mr. Yamada. Michi ga warukute shijū arukimashita. The road was bad and we walked all the way.

Matsu—Mr. Nakano. Tsuki no hikari ga akarukute rampu ga iranakatta. The moonlight was bright and a lamp was not needed.

Jirō—Gotō. Ano neko ga mata niwa ni kitara oidashite o kure. If that cat comes in the garden again, drive it out.

Mrs. Yamada—Mrs. Nakano. Mihon ga yokereba ni sam bon katte itadakimashō. If the samples are good, please buy two or three for me.

Mr. Okada—Mr. Nakano. Yadoya e tsuita toki ni mada o tegami ga todokimasenu deshita. When I reached the hotel your letter had not arrived.

Mr. Yamada—Mr. Okada. Kinō o tegami ga todoitara kyō ikimashitarō no ni. If your letter had arrived yesterday I might have gone today.

Mrs. Yamada—Mrs. Nakano. Hanshō ga naru to dō shite mo neraremasenu. When the firebells ring I never can sleep.

Jirō—Matsu. Ondori ga toki wo tsukuttara mēndori ga mina naki-dashimashita. When the cock crowed all the hens began to cackle.

Matsu—Tarō. Bimbōgame ga omote kara haitte kuru to Aisō ga mado kara tobi-dashimasu to sa.* When Poverty comes in the door Love flies out of the window, they say.

Ito—Mr. Yamada. Kiku Chan mo Nēsan no yō na kanzashi ga hoshii te.† Kiku says she wants a hairpin like Matsu's. She *too* (mo).

Mr. Yamada—Ito. Kiku Nēsan mo Nēsan no yō na kanzashi ga hoshii to sa.* Kiku says she wants a hairpin like Matsu's.

Iidako ga nanatsu yattsu Nankin domburi no naka ni kuruma-za ni zazen shite imasu. Seven or eight *cuttle fish* are sitting in a circle in a Chinese bowl lost in thought.

Kokoro ni ikari ga aru to, hitai ni aō-suji ga tachi; kokoro ni kanashimi ga aru to, me ni namida ga ukami; kokoro ni ureshimi ga aru to, hōbeta ni ekubo ga iri; kokoro ni okashimi ga aru to, warai-gao ni narimasuru. If there is *anger* in the heart, the blue veins stand out in the forehead; if there is *sadness* in the heart, tears gather in the eyes; if there is *joy* in the heart, the dimples come in the cheeks; if there is *merriment* in the heart, the face is all smiles.

QUESTIONS.

The following questions are typical of the Class. Mono-oki ni mikan ga arimasu ka? Are there any *oranges* in the pantry? Niwa ni inu ga imasu ka? Is there a *dog* in the garden? Jibiki ga arimasu ka? Is there (or, Have you) a *dictionary*? Tsuki no hikari ga akarukatta ka? Was the *moonlight* bright? Gotō ga mon wo tataite imasu ka? Is *Gotō* knocking at the gate? Tegami ga todokimashita ka? Has a *letter* come? Sensei ga miemashita ka? Has my *teacher* come? For

* See footnote on page 7.

† Te is a colloquialism for to iimasu or to sa. For other colloquialisms compare footnote on page 9.

questions of the converse type, compare Questions in Wa, Class IV.

In all of these questions, as in the corresponding typical affirmations, attention is directed to the subject. Besides this there are four points to be noted.

1. Excepting in the case of contrasts to be referred to under Wa, most questions which in English would begin with the words, Is there? are there? et cetera, belong to this Class.

2. Excepting in the case of contrasts to be referred to under Wa, most questions whose predicate is the verb aru, and which in English would begin with the words, Have you? have we? have they? do they have? et cetera, belong to this class. For the use of aru in the sense of have, compare Est mihi liber, There is a book to me : i.e. I have a book.

3. Excepting in the case of contrasts to be referred to under Wa, most questions whose predicate is the verb dekiru used in the sense of can, or such as adjective as hoshii, belong to this Class, when the subject is the thing that can be done or is desired, et cetera.

4. Many questions belonging to this Class are asked in order to learn the cause or explanation of something not expressed in the sentence itself, or to suggest the means of accomplishing some purpose. This will be referred to again.

Mrs. Yamada—Gotō. Dokka ni kaji ga aru ka? Is there a *fire* somewhere?

Mr. Okada—Mr. Yamada. Jimusho ni denwa ga arimasu ka? Is there a *telephone* in the office?

Tarō—Mr. Yamada. Karuizawa ni ginkō ga arimasu ka? Is there a *bank* in Karuizawa?

Mrs. Yamada—Fusa. Motto pan ga aru ka ne? Is there any more *bread*?

Matsu—Fusa. Motto yū ga aru ka ne? Is there any more *hot water*?

Matsu—Tarō. Tera no ushiro ni tsutsuji ga arimasu ka? Are there any *azaleas* behind the temple?

Jirō—Matsu. Kōmori no yō na dōbutsu ga hoka ni mo arimasu ka? Are there any other animals like bats?

Kiku—Tarō. Nikkō ni ka ga imasu ka? Are there any *mosquitoes* in Nikkō?

Jirō—Tarō. Asoko ni nomi ga ō gozaimasu ka? Are there many *fleas* there?

Mrs. Yamada—Fusa. Kono pan ni shio ga haitte iru ka e? Is there any *salt* in this bread?

Tarō—Mrs. Yamada. Ano hako no naka ni kane ga tanto haitte imasu ka? Is there much *money* in that box?

Mr. Yamada—Tarō. Kono setsu minato ni gunkan ga teihaku shite oru ka na? Are there any *men-of-war* at anchor in the harbor at present?

Tarō—Gotō. Jidōsha ga saka wo nobotte ki oru ka? Is there an *automobile* coming up the hill?

Matsu—Kiku. Ano tegami ni yūbin-kitte ga hatte aru koto? Is there a *postage stamp* on that letter?

Mr. Yamada—Kiku. Ano tegami ni yūbin-kitte ga hatte aru ka? Is there a postage stamp on that letter?

Matsu—Tarō. Kumo no ue wo hikōki ga tōtte imasu ka? Is there a *flying machine* passing over the clouds?

Gotō—Fusa. Satō ga arimasu ka? Have you any *sugar*?

Mr. Yamada—Matsu. Motto yoi no ga aru ka ne? Have you any *better* ones?

Tarō—Matsu. Kore to chigatta no ga arimasu ka? Have you any *different* from this?

Mrs. Yamada—Mr. Yamada. Zōgi no ōgi no kakkō na no ga arimasu ka? Have they any *ivory fans* that are reasonable?

Mr. Yamada—Mrs. Yamada. Hosobiki ga nai ka? Have you no *thick cord*?

Mrs. Yamada—Fusa. Sukoshi mo o kane ga nai ka? Have you *no money*?

Kiku—Mrs. Yamada. San sen no yūbin-kitte ga gozaimasu ka? Have you any *three sen* postage stamps?

Mrs. Yamada—Kiku. Sono tegami ni haru hodo kitte ga arimasu ka? Have you enough *stamps* for that letter?

Fusa—Mr. Nakano. Nani ka go yō ga gozaimasu ka? Have you any *business*?

Jirō—Mr. Yamada. Nani ka omoshiroi hanashi ga gozaimasu ka? Have you some interesting *story*?

Mr. Nakano—Kiku. Mada yoi sensei ga arimasenu ka? Have you no good *teacher* yet?

Mrs. Yamada—Gotō. Raiharu made tsukau hodo sekitan ga aru ka ne? Have we enough *coal* to last until spring?

Jirō—Matsu. Chōsen ni tora ga orimasu ka? Are there any *tigers* in Chōsen?

Mr. Okada—Mr. Yamada. Karuizawa ni kaki-gakkō ga arimasu ka? Do they have any *summer-schools* at Karuizawa?

Mr. Yamada—Gotō. Karasu ga ano ki ni su wo tsukutte oru ka e? Is a *crow* building its nest on that tree? Is it a *crow*?

Mr. Yamada—Tarō. Shakanya ga yane no ue ni oru ka? Is the *plasterer* on the roof? It is *he*?

Fusa—Ito. Matsu Ko San ga yonde irasshaimasu ka? Is Miss *Matsu* calling? Is it *she*?

Mr. Yamada—Tarō. Nakano San ga shōkaijō wo

kurenai darō ka? Would n't Mr. *Nakano* give you a letter of introduction? Would n't *he* do it.

Tarō—Gotō. Michi ga warui ka? Is the *road* bad?

Fusa—Mrs. Yamada. O te ga itō gozaimasu ka? Is your *hand* painful?

Mr. Yamada—Fusa. Yūbin-butsu ga kita ka? Has the *mail* come?

As stated above, many questions belonging to this Class are asked in order to learn the cause or explanation of something not expressed in the sentence itself, or to suggest the means of accomplishing some purpose. These ideas are brought out more clearly by the addition of the word *no* (no de aru) to the predicate.

Mr. Yamada—Tarō. Niwa ni inu ga oru ka? Is there a *dog* in the garden? Is a dog the cause of the noise outside?

Jirō—Tarō. Fune ga tsukimashita ka? Has a *ship* come in? Is that why a gun was fired?

Fusa—Mr. Nakano. Nani ka go yō ga gozaimasu ka? Have you any *business*? Is that why you have called?

Fusa—Ito. Matsu Ko San ga yonde irasshaimasu ka? Is Miss *Matsu* calling? Is it *her* voice?

Mr. Nakano—Kiku. Jibiki ga arimasu ka? Have you a *dictionary*? You could find it in that.

Mrs. Yamada—Mr. Yamada. Hosobiki ga arimasenu ka? Have you no *thick cord*? That would serve your purpose.

Matsu—Mr. Yamada. Kami ga yō gozaimasenu ka? Is n't the *paper* good? Is the difficulty with the *paper*? Is that why the writing is poor?

Matsu—Fusa. Asoko ni hebi ga oru no ka? Is there a *snake* there? Is a snake the cause of the excitement?

Mr. Yamada—Mrs. Yamada. Kono uchi ni nezumi ga

oru no ka? Are there any *rats* in the house? Is that why there is a hole gnawed in the floor?

Mrs. Yamada—Matsu. Kaya no naka ni ka ga haitte iru no ka? Is there a *mosquito* in the net? Is that why the child is restless?

Mr. Yamada—Fusa. Asameshi ga dekita no ka? Is *breakfast* ready? Have you come to announce *breakfast*?

Tarō—Jirō. Ito ga kireta no ka? Did the *string* break? Is that how you lost your kite?

Mrs. Yamada—Tarō. Kumo no ue wo hikōki ga tōtte iru no ka? Is a *flying machine* passing over the clouds? Is that the sound we hear?

Mrs. Yamada—Fusa. Satō ga nakunatta no ka? Is the *sugar* out? Is that why you have brought so little of it?

Mr. Yamada—Tarō. Omae no tokei ga okurete otta no ka? Was your *watch* slow? Is that why you were late?

Matsu—Kiku. Tenjō ni hai ga tomatte iru no desu ka? Is there a *fly* on the ceiling? Is that what the baby is watching?

Kiku—Tarō. Niisan no kogatana ga kire-nakunatta no desu ka? Is your *penknife* dull? Is that why you keep a lot of blunt pencils?

Mrs. Yamada—Mr. Nakano. Tsutuji ga sakari na no desu ka? Are the *azaleas* in bloom? Is that what the crowds are going to see?

Mr. Nakano—Mr. Okada. O uchi ga yakemashita no desu ka? Is your *house* burned down? Is that why you look as if you had lost all your friends?

Mr. Okada—Mrs. Yamada. Kiku Ko San ga o uchi na no desu ka? Is Miss *Kiku* at home? Is it *she* who is playing the koto?

WA.

Wa is a separative particle directing attention to what follows. As such it is used in various connections.

1. To introduce a statement. For example: Kyōto no kaeru ga mōshimasuru wa, The frog from Kyōto says—

Frequently when used for this purpose, what precedes is an incomplete sentence. In such cases, Wa is commonly rendered into English by such expressions as, As to, with regard to, regarding. For example: Sate kono jin to mōsu wa, Now regarding this “jin”—Kono ryōgae-ya no aruji no oshie kata wa, With regard to the mode of instruction of the master of this exchange shop—Sore wa, As to that—

2. To emphasize a word or words following, For example: Kyō wa yoi tenki de gozaimasu, Today the weather is *fine*. Mottomo benizashi yubi to wa mōshimasuru, Of course it *is called* the benizashi finger. Shinkoku no na made kegasa yōna koto ga dekinai to wa iemasenu, One can not *say* that nothing will occur likely to bring dishonor to the name of the Land of the Gods.

3. To bring out a contrast expressed or implied. For example: Ashita wa go ji ni okimasu, To-morrow I shall rise at *five*. Usually I rise later. For this purpose Wa is frequently inserted after postpositions. For example: Me ni wa mi; mimi ni wa kiki; hana ni wa kagi; kuchi ni wa ajiwau, With the eye, we *see*; with the ear, *hear*; with the nose, *smell*; with the mouth, *taste*. Watakushi

ni wa ikkō gaten no ikanai koto ga gozarimasu, There is something that to *me* is perfectly incomprehensible. To others it may *not* be so. Wariai ni wa ōku narimasenu, It does not increase in *proportion*. It may *increase*, but *not* in proportion.

4. Following the stem of the verb and followed by the negative of the verb suru to do, to construct a strong form of negation. For example: Deki wa shimasenu, It can *not* be done. Mō mairi wa shimasenu, He will *not* come again. Nan to itte mo kamai wa shimasenu, Whatever he may say I shall *not* care.

5. Changed to ba, to construct the conditional form of the verb. For example: Ame ga fureba, If it rains. Following participles, the word toki (time) and certain other words, it gives to them also a conditional force. For example: Kokoro ga mayotte ite wa, If the heart be awry. Tōkyō ni nai toki wa, In case there be none in Tōkyō. Narubeku wa, If possible. Negawaku wa, If we may pray. This use of Wa is of importance in determining its character as a particle. A conditional clause points forward; a protasis implies an apodosis.

Thus from all of the uses of Wa now illustrated, it is evident that it is not sufficient to describe it as a separative particle. To this it must be added that it directs attention to what follows. This is the key to the use of Wa as distinguished from Ga.

Most sentences in which subject and predicate are separated by Wa may be divided into four classes.

CLASS I.

Subject and predicate are separated by *Wa*, when the Japanese construction requires the subject to be placed first and then followed by a question beginning with an interrogative pronoun or adverb.*

* This statement is made subject to two qualifications.

1. *Nani, doko, et cetera* are preceded by *Ga* in sentences belonging to *Ga*, Class III. See the last three examples in that Class.

2. In questions asking, *How much? How many? et cetera*, when the thing inquired about is in *contrast with something else*, it is followed by *Wa*.

Uchi ni satō wa nanihodo arimasu ka? How much *sugar* is there in the house? i.e. *Sugar* in contrast with, e.g., *flour*.

Kono mizu ni shio wa nanihodo majitte imasu ka? How much *salt* is there in this water? i.e. *Salt* in contrast with something else.

Tōkyō jū ni ie wa nan gen arimashō ka? How many *houses* are there in *Tōkyō*? i.e. *Houses* in contrast with, e.g., *godowns*.

Namari wa iku kin arimasu ka? How many pounds of *lead* are there? i.e. *Lead* in contrast with, e.g., *copper*.

Kutsu wa iku soku irimasu ka? How many pairs of *shoes* do you need? i.e. *Shoes* in contrast with, e.g., *stockings*.

Kono jibiki wa iku bu arimasu ka? How many copies of *this* dictionary have you? i.e. *This dictionary* in contrast with some other dictionary.

Nihon ni Shina no gakusei wa iku nin orimasu ka? How many *Chinese* students (or *Chinese students*) are there in Japan? i.e. *Chinese* students in contrast with, e.g., *Formosan* students; or, *Chinese students* in contrast with, e.g., *Chinese merchants*.

If however, *without any contrast implied*, the question asks simply, *How much? how many? how many pounds? et cetera*, the thing inquired about is followed by *Ga*. In this case the speaker asks, *How much of? how many of? et cetera*.

Kono mizu ni shio ga nanihodo majitte imasu ka? How much *salt* is there in this water?

This construction may be compared with such English sentences as these: Your fathers, where are they? The baptism of John, whence was it? In English such sentences are rare, but in Japanese they are common. We say, What is this? A Japanese says, Kore wa nan desu ka? This—what is?

The interrogative pronouns have already been given under Ga, Class I. The principal interrogative adverbs are as follows: Doko, itsu, dō (adjective form, dō iu), dō shite, ikaga, iku, ikutsu, ikura, nanihodo, dore dake, naze: Where? when? how? how many? how much? why?

Mr. Yamada—Tarō. Ano hito wa dare ka? Who is that man?

Mrs. Yamada—Fusa. Asoko ni aru kutsu wa dare no ka ne? Whose shoes are those there?

Tōkyō jū ni ie ga nan gen arimashō ka? How many houses are there in Tōkyō?

Kutsu ga iku soku irimasu ka? How many pairs of shoes do you need?

Nihon ni Shina no gakusei ga iku nin orimasu ka? How many Chinese students are there in Japan?

When there is a contrast between the place or thing in which the thing inquired about is, the place or thing is followed by ni wa. This is often the case also when the contrast is hardly appreciable.

Tōkyō ni wa ie ga nan gen arimashō ka? How many houses are there in Tōkyō? i.e. In Tōkyō in contrast with, e.g., Ōsaka.

Kono kura ni wa namari ga iku kin arimasu ka? How many pounds of lead are there in *this* godown? i.e. In this godown in contrast with some other one.

Tokei ni wa kuruma ga ikutsu arimasu ka? How many wheels are there in a watch?

Niisan no naifu ni wa ha ga nam bon arimasu ka? How many blades are there in your knife?

Matsu—Mr. Yamada. Ina o jigi wo nas'tta no wa donata desu ka? Who is that that you bowed to just now?

Kiku—Matsu. Empitsu wo irete o oki nasaru hikidashi wa dochira desu ka? Which drawer do you keep the pencils in?

Mr. Yamada—Mrs. Yamada. Kono shashin wa dochira ga saki ni totta no ka ne? Which of these photographs was taken first?

Tarō—Mr. Okada. O taku wa nam banchi desu ka? What is the number of your house?

Tarō—Gotō. Are wa nan to iu hito ka? What is that man's name?

Mrs. Yamada—Tarō. Ano inu wa nani wo hoete iru no deshō? What is that dog barking at?

Matsu—Tarō. Jitensha to jidō-jitensha no chigai wa nan desu ka? What is the difference between a bicycle and a motor cycle?

Gotō—Mr. Okada. O taku wa doko desu ka? Where is your house?

Kiku—Ito. Mō hitotsu no kanzashi wa doko ni atte? Where is the other hairpin?

Mrs. Yamada—Ito. Mō hitotsu no kanzashi wa doko ni arimasu?

Mrs. Nakano—Mrs. Yamada. Matsu Ko San wa doko ni o ide nasaimasu ka? Where is Miss Matsu?

Tarō—Mr. Yamada. Kome no ichiban yoi no wa doko kara kimasu ka? Where does the best rice come from?

Matsu—Kiku. Kono hana-ike wa doko ga hibi ga itte imasu ka? Where is this flower-vase cracked?

Jirō—Mr. Nakano. O uchi no neko wa itsu kaette kimashita ka? When did your cat come back?

Mr. Nakano—Mr. Yamada. Daikwai wa itsu heikwai shimasu ka? When does the Synod adjourn?

* See footnote, page 9.

Mr. Yamada—Mr. Nakano. Kishukusha no shūzen wa itsu deki-agarimasu ka? When will the repairs on the dormitory be done?

Tarō—Gotō. Koko kara Atami e iku michi wa dō ka ne? How is the road from here to Atami?

Mr. Yamada—Mr. Okada. Nakano San wa dō omoimasu ka? What does Mr. Nakano think?

Mr. Yamada—Mr. Nakano. Okada San no oboshimeshi wa ikaga desu ka? What is Mr. Okada's opinion?

Ito—Mr. Yamada. Shashin wa dō shite toru mono desu ka? How are photographs taken?

Mr. Yamada—Mr. Nakano. Kwatsudō-shashin wa dōshite koshiraeru mono desu ka, go zonji desu ka? Do you know how moving-pictures are made?

Jirō—Matsu. Hoshi wa dō shite dekita no desu ka? How do the stars come out?

Jirō—Matsu. Chiku-onki to iu mono wa dō iu mono desu ka? What sort of a thing is a phonograph?

Mr. Yamada—Mr. Okada. Nikkō e no tetsudō wa nanihodo kakarimashita ka? How much did the railroad to Nikkō cost?

Fusa—Matsu. Kinu wa nanihodo o iriyō de gozaimasu ka? How much silk do you need?

Gotō—Tarō. Sumida Gawa no haba wa nanihodo arimasu ka? How wide is the Sumida River?

Mr. Yamada—Mr. Nakano. Asama Yama no takasa wa nanihodo arimasu ka? How high is Asama Yama?

Mr. Yamada—Mr. Nakano. Biwa Ko no fukasa wa dore dake desu ka? How deep is Lake Biwa?

Gotō—Tarō. Haba wa dore dake desu ka? How wide is it?

Matsu—Kiku. Sono tegami no mekata wa nanihodo desu ka? How much does that letter weigh?

Kiku—Matsu. Kore wa ikura desu ka? How much is this?

Mr. Yamada—Mr. Nakano. Gokujō no sekiyu wa

hito hako ikura desu ka ? How much is the best kerosene a box ?

Jirō—Matsu. Toganin wa naze akai kimono wo kite imasu ka ? Why do criminals wear red clothes ?

Tarō—Mr. Yamada. Nihon no oyabune wa naze anna ni tomo no hō ga takai deshō ka ? Why do Japanese junks have such high sterns ?

CLASS II.

Subject and predicate are separated by Wa, when the predicate is in contrast with another predicate either expressed or implied, excepting in sentences belonging to Ga, Class II or III.

A contrast between predicates necessarily creates a contrast between subjects ; and therefore in English sentences corresponding to those of this Class emphasis is often put on the subject. This no doubt is the origin of the common rule, When the subject is emphasized use Wa. But this is very misleading. As already seen, there is in English a strong emphasis on the subject in sentences which in Japanese belong to Ga, Class II or III.

In sentences belonging to the present Class, the determining factor is the contrast between the predicates ; but in the English sentences corresponding to them, according to circumstances, the *emphasis* may be put on the subject, on the predicate, or on both.

I. BOTH SUBJECTS AND BOTH PREDICATES EXPRESSED.

Such sentences correspond to the following sentences in English : A good tree bringeth forth good fruit, but a

corrupt tree bringeth forth evil fruit. The king was in the parlor, counting out his money; the queen was in the kitchen, eating bread and honey; the maid was in the garden, hanging out the clothes. The Dame made a curtsy, the Dog made a bow.

Mr. Nakano—Mr. Okada. Fune wa shizunda ga sendō wa tasukarimashita. The ship sank but the sailors were saved.

Tarō—Mrs. Yamada. Fujingata wa kago ni norimashita ga watakushi wa arukimashita. The ladies rode in kagos but I walked.

Gotō—Tarō. Shiroi no wa shinimashita ga kuroi no wa naorimashita. The white one died but the black one got well.

Mr. Nakano—Mr. Okada. Ume wa saita ga sakura wa mada sakimasenu. The plums have blossomed but the cherries are not out yet.

Gotō—Mrs. Yamada. Dai wa dekimashita ga koshikake wa mada dekimasenu. The table is done but the chairs are not done yet.

Fusa—Gotō. Kore wa yoi are wa warui. This is good and that is bad.

Matsu—Jirō. Kōshi wa Shina de Shaka wa Tenjiku yo. Confucius was a Chinese and Shaka was an Indian.

Mr. Yamada—Jirō. Kōshi wa Shina de Shaka wa Tenjiku sa. Confucius was a Chinese and Shaka was an Indian, of course.

Gotō—Tarō. Ō-inu no hō wa otonashii ga ko-inu no hō wa kami-tsuite ikemasenu. The big dog is good natured but the little one is very snappish.

Hitori wa nōgyō wo shite ine mugi wo tsukuri; mata hitori wa ie wo tateru no wo kagyō to shi; ima hitori wa kimono wo koshiraeru no wo kagyō ni shimasu. One farms and raises rice and wheat; another makes house

building his trade; still another, the making of clothing.

Kamiya no Hanshirō wa kami to satō to tori-kaetai keredo, satōya no Amazō wa kami to tori-kaeru koto wo konomimasenu. Hanshirō who keeps paper wants to exchange paper for sugar, but Amazo who keeps sugar does not want to make an exchange for paper.

2. ONE OF THE SUBJECTS AND ONE OF THE PREDICATES IMPLIED.

Such sentences correspond to the following sentences in English: Macbeth shall sleep no more. Others will but he will not. Little Tom Tucker *sang* for his supper. That was Tommy's modus operandi. Other little boys employed other methods.

To this group belong many sentences in which a speaker addressing an audience says, Watakushi wa, I. Underlying the watakushi wa is the implication that other speakers, or the audience itself, may think differently. The same may be said of Shokun wa, You. At times however, especially in the case of Shokun wa, little more of contrast is implied than that arising from the natural distinction between the speaker and his audience, the pulpit and the pews.

Mr. Nakano—Mr. Yamada. Watakushi wa mairimashō. *I shall go.* Others may go or not as they please.

Matsu—Mrs. Yamada. Watakushi wa zonjimasenu kara Kiku Ko ni o kiki kudasai. *I dont know*; please ask Kiku. She perhaps does.

Matsu—Mrs. Nakano. Ame ga fureba haha wa mairimasumai. If it rains, *mother* will not go. The others may.

Kiku—Tarō. Otō Sama wa o kiki ni narimasumai. *Father* would not *listen* to it. Others might but he would not,

Jirō—Mr. Nakano. Uchi no inu wa dekimasu. *Our dog can*. Whether other dogs can or not.

Fusa—Jirō. Gotō wa mochi de torimashita. Gotō caught them with *bird-lime*. Others may use something else.

Mr. Yamada—Mr. Okada. Nakano San wa Tōkyō Fū ni negaimashita. Mr. Nakano applied to the *Tōkyō Fū*. Others may do differently.

Kiku—Matsu. Sore wa irimasumai. *That* is not needed I think. Something else may be.

Fusa—Mrs. Yamada. Yoi no wa gozaimasenu. There are no *good* ones. There may be some poor ones.

Matsu—Jirō. Ashi wa itakunai no? Does n't your *foot* hurt you? Jirō has said that his hand does not hurt him.

Kiku—Jirō. Mikan wa hoshikunai no? Dont you want an *orange*? Jirō has said that he does not want something else.

Tarō—Ito. Sono kerai ni Benkei to iu hito wa nakatta. There was no one named *Benkei* among his retainers. There *were* men with other names.

Mr. Yamada—Gotō. Michi wa yokatta. The road was *good*. Something else, e.g. the weather, was not good.

Fusa—Matsu. Sore hodo wa o iriyō de arimasumai. You will not need so much as *that*. Though you may need some.

Matsu—Mr. Yamada. Okkasan ga Ito wa itte wa ikenai to osshaimashita yo. Mother says that *Ito* must not *go*. The others may.

Gotō—Mr. Yamada. Shakanya wa mairimasenu. The plasterer has not *come*. The carpenter has.

Mr. Okada—Mr. Nakano. Are ga nusubito to iu

shōko wa arimasenu. There is no proof of his being a *thief*. There may be of something else.

Bimbō suru kizukai wa arimasenu. There is no fear of *poverty*. There may be of something else.

Mottomo jin to honshin to sukoshi no shabetsu wa gozaimasu. Of course there is a slight *distinction* between jin and honshin. But there is no real difference.

Sukoshi mo yudan wa narimasenu. There must be no *negligence*. Whatever else there may be.

Mr. Yamada—Mr. Nakano. Dekinai koto wa arimasu-mai. It may not be of *impossible*. But it probably will be difficult.

Mrs. Yamada—Mrs. Nakano. Kawari wa arimasenu. There is no *change*. No real change, though perhaps an apparent one.

Mr. Yamada—Mr. Nakano. Sukoshi mo kawatta dōri wa arimasenu. There is not the slightest difference in *principle*. Though there may be in appearance.

San zōbai ya shi sōbai ni naranai mono wa arimasenu. There is not a thing that has not trebled or quadrupled in price. Whatever else there may be.

Engoku dōshi no urikai to iu mono wa nakatta. There was no such thing as buying and selling between *distant* countries. Whatever there may have been between neighboring ones.

Ima wa sono yōna koto wa arimasenu. Nowadays there is no such thing as *that*. Though there may be other evils.

Chōchin-mochi wo saki ni tatete aruku to, doko e itte mo abunage wa nai. If one walks with a lantern-bearer before him there is no *danger*. Though there may be rough places and pitfalls.

CLASS III.

Subject and predicate are separated by *Wa*, when the subject is differentiated by the predicate : i. e. when the predicate describes, defines, characterizes, classifies, names the subject.

As differentiation necessarily implies contrast, sentences belonging to this Class might be grouped under Class II ; but, for practical reasons, it is better to treat them as a class by themselves.

In the case of most sentences, it is not difficult to determine whether or not they belong to this Class ; but two points should be borne in mind.

1. When the predicate is a quality, the purpose of the sentence must be to state that the quality is one inherent in the subject, rather than to state *what* possesses the quality.

The following sentences, for example, belong to this Class : *Tsuki no hikari wa akarui*, Moonlight is bright. *Yama wa takai*, Mountains are high. *Kono michi wa itsu de mo warui*, This road is always bad. *Dekimono wa itai mono desu*, Boils are painful things.

On the other hand, the following sentences belong to *Ga*, Class IV : *Tsuki no hikari ga akarukute rampu ga iranakatta*, The moonlight was bright and a lamp was not needed : i. e. *what* was bright : not that moonlight is always bright enough to dispense with a lamp. *Abiru no ni wa nami ga taka-sugita*, The waves were too high to bathe : i. e. *what* were too high : not that waves are always

high enough to prevent bathing. *Michi ga warukatta*, The road was bad : i. e. *what* was bad : not that the road is always in that condition. *Te ga itai*, My hand is painful : i. e. *what* is painful. I have a pain in my hand : not that my hand is inherently a painful thing. A boil is, but my hand is not.

2. The sentence, Caesar conquered Gaul, may have two quite different meanings. *Cæsar* conquered Gaul answers the question, Who conquered Gaul? *Cæsar conquered Gaul* answers the question, What gives Cæsar his place in history as a soldier? i. e. it *describes* Cæsar. The first meaning would place the sentence in Ga, Class IV ; the second, in this Class.

Matsu—Jirō. *Hoshi wa kagayaku ; hana wa saku ; hibari wa saezuru*. Stars shine ; flowers bloom ; the lark sings.

Tarō—Kiku. *Bara wa kurenai ; sumire wa murasaki ; satō wa amai*. The rose is red ; the violet blue ; sugar is sweet.

Tarō—Gotō. *Fuji San e noboru michi wa kensō de haba ga semai*. The path up Fuji San is steep and narrow.

Gotō—Fusa. *Ano hito wa sei ga takai*. That man is tall.

Matsu—Mr. Nakano. *Hachiishi to Chūzenji no aida wa taihen kirei desu*. The stretch from Hachiishi to Chūzenji is very beautiful.

Mr. Nakano—Tarō. *Ano fune wa dore mo amari hayaku arimasen*. None of those ships is very fast.

Ningen no inochi wa tsuyu no yō ni kie-yasui. Man's life is evanescent as the dew.

Mr. Okada—Mr. Nakano. *Kono kufū wa yosa sō desu*. This plan seems promising.

Mr. Nakano—Mrs. Yamada. Kishū mikan wa Nihon ichi desu. The Kishū oranges are the best in Japan. Simply describing the Kishū oranges: not, as in Ga, Class II, answering the question, Which are the best oranges in Japan?

Kiku—Tarō. Saru wa yoku ningen ni nite iru mono desu. Monkeys are very much like men. Simply describing monkeys; not, as in Ga, Class II, answering the question, Which animals are most like men?

Matsu—Kiku. Motto yoi no wa yohodo kōka desu. Better ones are very expensive.

Matsu—Jirō. Inu wa shujin ni chūgi na mono desu. The dog is faithful to his master.

Ito—Tarō. O Kiku Nēsan no kanzashi wa taisō iki desu ne. Kiku's hairpin is very stylish.

Mr. Yamada—Mrs. Yamada. Ano sekitan wa amari yoku mocnai. That coal does not burn very well. Describing the coal.

Nedan wa hibi no yō ni agarimasu. Prices rise almost from day to day. Describing the prices.

Chū-ya shūtan no koe wa yamimasenu. Day and night the cry of complaint ceases not. Characterizing the cry.

Mr. Nakano—Mr. Okada. Ano hito wa sukoshi komuzukashii hito desu. He is a little particular.

Tarō—Gotō. Kono ike wo fuka sō da. This pond seems deep.

Matsu—Tarō. Sore wa hontō desu. That is true. Compare Ga, Class III.

Gotō—Tarō. Kore wa byōin de gozaimasu. This is a hospital. Compare Ga, Class II.

Tarō—Ito. Are wa Asama Yama da. That is Asama Yama.

Mr. Yamada—Mr. Nakano. Ano hito wa kyokwai desu. He is a ringleader.

Mr. Nakano—Mr. Okada. Sore wa kanjin na tokoro desu. That is an important point.

Mrs. Yamada—Matsu. Kyō wa mikka ka yokka me deshō. Today must be the third or the fourth.

Matsu—Fusa. Kore wa empitsu de kaita mono da yo. This was written with a pencil.

Jirō—Kiku. Okkasan to o Matsu Nēsan to wa taitei onaji sei yo. Mamma and Matsu are about the same height.

Mr. Yamada—Kiku. Okkasan to Matsu Ko to wa taitei onaji sei da. Mamma and Matsu are about the same height.

Matsu—Jirō. Mitsu wa hachi ga tsukuru mono desu. Honey is made by bees.

Mr. Yamada—Mr. Nakano. Hayashi San wa Nagoya no hito desu. Mr. Hayashi comes from Nagoya.

Watakushi wa Nakayama de gozaimasu. I am Mr. Nakayama. Said by one introducing himself. Compare Ga, Class II.

Jirō—Mr. Okada. Kyō wa watakushi no tanjōbi desu. Today is my birthday. Answering the question, What is today? Compare Ga, Class II.

Tarō—Mr. Yamada. Kore wa byōin desu ka? Is this a hospital?

Fusa—Gotō. Ano hito wa daiku desu ka? Is that man a carpenter?

Matsu—Tarō. Sore wa uchi no neko desu ka? Is that our cat?

Tarō—Mrs. Yamada. Ima natta no wa ku ji desu ka? Was that nine? Compare Ga, Class II.

Tarō—Mr. Yamada. Hikōki wa yohodo takai mono desu ka? Are flying machines very expensive?

Mr. Yamada—Mr. Nakano. Sono ressha wa Kyōto e ikimasu ka? Does that train go to Kyōto? Is it a Kyōto train?

Tarō—Mr. Nakano. Eikokujin wa moto kara fune ga jōzu desu ka? Have the English always been good sailors?

Matsu—Ito. Koko wa Jirō Chan ga kogawa e ochita tokoro desu ka? Is this where Jirō fell into the brook?

Tarō—Mr. Yamada. Jiji Shimpō wa nikkanshimbun desu ka? Is the Jiji Shimpō a daily?

Matsu—Mr. Yamada. Ka wa malaria wo densen sasemasu ka? Do mosquitoes carry malaria?

Jirō—Matsu. Ryū to iu mono wa arimasu ka? *Are there such things as dragons? Are dragons to be classified as things that exist?*

Mr. Yamada—Mrs. Yamada. Kono sempūki wa guai ga warui yō da. This electric fan seems to be out of order.

Matsu—Mrs. Yamada. Miyanoshita wa Chūzenji yori atsui tokoro desu. Miyanoshita is warmer than Chūzenji.

Mr. Yamada—Tarō. Nagoya wa ōkikute hanka na machi da. Nagoya is a large and busy town.

Mumei no yubi to wa koyubi no tonari no yubi de gozaimasu. The "finger without a name" is the finger next to the little finger.

Kore wa Mōshi Kokushi no jō ni miemasuru hommon de gozaimasu. This is a text found in the first part of the Kokushi of Mencius.

Kore wa zemban benjimashita "Jin wa hito no kokoro nari" no tsugi no sho de gozaimasu. This is the section next to "Benevolence is the heart of man" which I explained last night.

Shoshiki no takaku natta no wa kesshite kōeki no tame bakari de wa arimasenu. The rise in the price of articles is certainly not due to trade alone.

Shizen to mata shoshiki ga sagatte kuru no wa me ni mieta dōri de gozaimasu. That articles will naturally come down again is an evident principle.

Kōeki de shoshiki ga agaru no wa yoi koto ni sōi mo nakarō. It can hardly be doubted that a rise in price due to trade is a good thing.

Matsu—Jirō. Tsutsuji wa haru sakimasu. The azalea blooms in spring.

Matsu—Jirō. Chikyū wa taiyō no mawari wo kaiten suru. The earth revolves around the sun.

Gotō—Tarō. Kono inu wa kami-tsukimasu. This dog bites. That is its nature.

Jirō—Matsu. Ano inu wa itsu de mo tsuki wo mite hoeru koto yo. That dog is always barking at the moon.

Tarō—Matsu. Daresore San wa shi wo tsukuru koto ga dekimasu. Mr. So-and-so can write poetry.

Jirō—Ito. Boya wa miru mono wo nan de mo hoshigaru. The baby wants everything it sees.

Tarō—Matsu. Kono kogawa wa mura no soba wo nagarete iru. This brook flows by the village.

Mr. Yamada—Mr. Okada. Kyōkwai wa tenden ni bokushi wo erabimasu. Each church chooses its own pastor.

Mr. Yamada—Mr. Nakano. Anna sekkyō wa kaette tame ni narimasenu. Such preaching does more harm than good.

Mr. Nakano—Mr. Okada. Musen-denshin wa fushigi na mono desu. Wireless telegraphy is a wonderful thing.

Mr. Yamada—Mr. Okada. Dai ni jis seiki wa denki no seiki deshō. The twentieth century will be the century of electricity.

Mr. Okada—Mr. Nakano. Taishō Hakurankwai wa mimono desu. The Taishō Exhibition is worth seeing.

Matsu—Jirō. Hideyoshi wa Chōsen wo seibatsu shimashita. Hideyoshi conquered Chōsen. Compare Cæsar conquered Gaul, in the statement introductory to the Class. So also as to the next sentence.

Matsu—Jirō. Kōbō Daishi wa Iroha wo tsukurimashita. Kōbō Daishi composed the Iroha.

Kiku—Tarō. Onna no chokkaku wa X-kōsen no yō na mono desu. A woman's instinct is like an X-ray.

Kiku—Matsu. Sawa no Okusan wa itsu de mo tōseifū

ni kami wo o ii desu ne. Mrs. Sawa always wears her hair in the latest fashion. Characterizing Mrs. Sawa.

O tagai ni mune no uchi no mushakusha wa hikkyō ukiyo no kageboshi de gozaimasu. The turmoil in these breasts of ours is after all the shadow of the fleeting world.

Kondo Kōgi to mosu mono ga nakunatte Tenka no go seiji wa Tenshisama de nasaru yō ni natta kara, kore made Kōgi de o kawaigari nasatta ketōjindomo wa jiki ni o uchi-harai ni naru darō to omoimashita. As the Shogunate is now gone and the government of the whole Empire is administered by the *Tenshisama*, I thought that the foreigners who have hitherto been petted by the Shogunate would be immediately *driven out*. Not, as in an example in Ga, Class IV, simply stating that one government was succeeded by another; but characterizing the new regime as a government by the *Tenshisama*. And not indicating *who* were to be driven out; but stating what it was expected would be *done* to the petted foreigners. For this use of Wa compare Wa, Class IV.

Jirō—Matsu. Hotaru wa jibun de chōchin wo motte iru no ne. The firefly carries his own lantern.

Matsu—Jirō. Wa to Ga wa taihen ni chigaimasu. Wa and Ga are very different.

CLASS IV.

Subject and predicate are separated by Wa, when attention is directed to the predicate, though without the contrasting or differentiating force of Classes II and III.

The following sentences are typical of the Class. Mikan wa mono-oki ni arimasu, The oranges are in the *pantry*. Inu wa niwa ni imasu, The dog is in the *garden*. Gotō wa mon wo tataite imasu, Gotō is *knocking at the gate*. Tegami wa todokimashita, The letter has *come*.

Kuruma wa mairimashita, The kuruma has *come*. Sensei wa miemashita, Your teacher has *come*.

In all of these sentences attention is directed to the predicate: Not *what* are in the pantry, but where the oranges *are*; not *what* is in the garden, but where the dog *is*; not *who* is knocking, but what Gotō is *doing*; not *what* or *who* has come, but the *arrival* of the letter (expected), the *coming* of the kuruma (ordered), the *appearance* of the teacher (looked for). For sentences of the converse type, compare Ga, Class IV.

Three points should be noted.

1. In English sentences corresponding to those of this type, generally though not always, there is at least an appreciable emphasis on some word or words in the predicate.

2. Frequently in sentences like the last three examples, the word *mō* (now, already) is inserted: Tegami wa *mō* todokimashita. Kuruma wa *mō* mairimashita. Sensei wa *mō* miemashita. In the corresponding English sentences, emphasis on the verb usually renders such a word unnecessary.

3. Many of the sentences belonging to this Class are replies in which the subject is repeated from a preceding statement. This will be referred to again.

Mr. Nakano—Mr. Okada. Ginkō wa Komuro ni arimasu. The bank is in *Komuro*.

Fusa—Mr. Okada. Denwa wa jimusho ni arimasu. The telephone is in the *office*.

Fusa—Mr. Yamada. O boshi wa dai no ue ni gozaimasu. Your hat is on the *table*.

Mrs. Yamada—Mr. Yamada. Kinō o kai nas'tta hon wa koko ni gozaimasu. The book you bought yesterday is *here*.

Gotō—Fusa. Daiku wa yane no ue ni imasu. The carpenter is on the *roof*.

Fusa—Mr. Nakano. Danna Sama wa tsugi no heya ni irasshaimasu. Mr. Yamada is in the *next room*.

Jirō—Ito. Hai wa tenjō ni tomatte imasu. The fly is on the *ceiling*.

Matsu—Kiku. Nakano San wa matte o ide da koto yo. Mr. Nakano is *waiting*.

Mr. Yamada—Kiku. Nakano San wa matte o ide nasaru yo. Mr. Nakano is *waiting*.

Mrs. Yamada—Fusa. Ichiban jōtō no wa mina kura ni haitte iru yo. The best ones are all in the *godown*.

Ito—Jirō. Hikōki wa kumo no ue wo tōtte iru koto yo. The flying machine is *passing over the clouds*.

Fusa—Mrs. Yamada. Botchan wa mō okite irasshaimasu. The baby is *awake*.

Mrs. Yamada—Fusa. Shosai no rampu wa mada tsuite inai yo. The study lamp is not *lighted* yet.

Kiku—Tarō. O Nēsan wa waratte irassharu koto yo. Matsu is *smiling*.

Mr. Yamada—Tarō. Nēsan wa waratte iru yo. Matsu is *smiling*.

Ito—Matsu. Choito! Jirō Chan wa Tama no shippō wo hippatte iru koto yo! Just look! Jirō is *pulling Tama's tail!*

Fusa—Mrs. Yamada. Kuruma wa mō mairimashita. The kuruma has *come*.

Ito—Jirō. Kuma wa mō kaette kimashita yo. Kuma has come *back*.

Fusa—Mrs. Yamada. Asagozen wa mō dekimashita. Breakfast is *ready*.

Mr. Yamada—Mr. Nakano. Daikwai wa mō heikwai shimashita. Synod has *adjourned*.

Mr. Yamada—Mr. Okada. Daikwai wa kesa heikwai shimashita. Synod adjourned this *morning*.

Mr. Nakano—Mr. Yamada. O uchi no shūfuku wa mō taitei dekimashitarō. The repairs on your house must be about *done*.

Fusa—Matsu. O heya wa mada sōji ga dekimasenu. Your room has not been put to *rights* yet.

Jirō—Matsu. Tama wa mada hebi wo totta koto ga nai ne. Tama has never caught any *snakes* yet.

Tarō—Matsu. Kuruma wa mada kimasenu. The kuruma has not *come*.

Fusa—Gotō. Danna Sama wa kyō o kaeri ni narimashō. Mr. Yamada will be home *today*.

Matsu—Jirō. Sakura wa raigetsu sakimasu. The cherry trees will bloom *next month*.

Mr. Nakano—Mrs. Yamada. Yūbinsen wa ashita made demasenu. The mail will not leave until *tomorrow*.

Mr. Nakano—Mr. Yamada. Kaji wa sakuban deshita. The fire was *last night*.

Ito—Matsu. Jirō Chan wa sore wo dai no ue ni okimashita. Jirō left it on the *table*.

Mr. Nakano—Mr. Yamada. Keikaku wa mina shippai shimashita. The plans have all *failed*.

Mr. Nakano—Mr. Okada. Sen-kyaku wa mina sen-in ni tasukeraremashita. The passengers were all saved by the sailors.

Matsu—Mr. Nakano. Sakura wa mō mina chitte shimaimashitarō. The cherry blossoms must all be *gone* now.

Fusa—Mrs. Yamada. Tensui wa mō taitei nakunari-mashita. The rain water is about *out*.

Jirō—Matsu. Ito Chan wa hidari no te de kakimashita. Ito wrote it with her *left hand*.

Mr. Nakano—Mr. Okada. Tanaka San wa korerabyō de shinimashita. Mr. Tanaka died of *cholera*.

Kiku—Matsu. Kono tegami wa kitte nashi ni todokimashita. This letter came without a *stamp*.

Mr. Yamada—Mrs. Yamada. Kono tegami wa taihen hayaku todoita ne. This letter has come very *quickly*.

Fusa—Matsu. Gotō wa tazune ni mairimashita. Gotō has gone to *inquire*.

Mr. Nakano—Mr. Yamada. Takahashi San wa senrei wo ukemashita. Mr. Takahashi has been baptized.

Matsu—Jirō. Sono koro ni wa o Daimyō wa mina Yedo ni o yashiki ga arimashita. At that time all the Daimyōs had residences in Yedo.

Mr. Nakano—Tarō. Titanic gō wa hyōzan to shōtotsu shite shizumimashita. The Titanic was sunk in collision with an iceberg.

QUESTIONS.

The following questions are typical of the Class: Mikan wa mono-oki ni arimasu ka? Are the oranges in the *pantry*? Inu wa niwa ni imasu ka? Is the dog in the *garden*? Gotō wa mon wo tataite imasu ka? Is Gotō *knocking at the gate*? Tegami wa mō todokimashita ka? Has the letter *come*? Kuruma wa mō mairimashita ka? Has the kuruma *come*? Sensei wa mō miemashita ka? Has my teacher *come*?

In all of these questions also attention is directed to the predicate. Not, Are there any *oranges* in the pantry? but, Are the oranges *there*? Not, Is there a *dog* in the garden? but, Is the dog *there*? Not, Is *Gotō* knocking? but, Is Gotō *knocking*? Is that what he is *doing*? Not, Has a *letter* come? but, Has the letter (expected) *come*? Not, Has a *kuruma* come? but, Has the kuruma (ordered) *come*? Not, Has my *teacher* come? but, Has my teacher (for whom I have been waiting) *come*? For

questions of the converse type, compare Questions in Ga, Class IV.

Mr. Okada—Mr. Nakano. Ginkō wa Karuizawa ni arimasu ka? Is the bank in *Karuizawa*?

Mr. Okada—Mr. Yamada. Denwa wa jimusho ni arimasu ka? Is the telephone in the *office*?

Mrs. Yamada—Mr. Yamada. Kinō o kai nas'tta hon wa koko ni gozaimasu ka? Is the book you bought yesterday *here*?

Ito—Matsu. Shōgun no haka wa mina Nikkō ni arimasu ka? Are the tombs of the Shōguns all at *Nikkō*?

Jirō—Tarō. Hebi wa asoko ni imasu ka? Is the snake *there*?

Fusa—Jirō. Inu wa en no shita ni orimasu ka? Is the dog under the *veranda*?

Fusa—Gotō. Daiku wa yane no ue ni imasu ka? Is the carpenter on the *roof*?

Kiku—Matsu. Fusa wa nikai ni orimasu ka? Is Fusa *upstairs*?

Jirō—Ito. Hai wa tenjō ni tomatte imasu ka? Is the fly on the *ceiling*?

Jirō—Tarō. Jidōsha wa saka wo nobotte ki orimasu ka? Is the automobile *coming up the hill*?

Jirō—Matsu. Hikōki wa kumo no ue wo tōtte imasu ka? Is the flying machine *passing over the clouds*?

Mr. Nakano—Mr. Okada. Gunkan wa konosetsu minato ni teihaku shite imasu ka? Are the men-of-war at present at *anchor in the harbor*?

Mrs. Yamada—Gotō. Omocha wo koshiraeru hito wa kono kinjo ni sunde iru ka ne? Is the man who makes toys *living in this neighborhood*?

Ito—Jirō. Inu wa hoete imasu ka? Is the dog *barking*?

Kiku—Ito. Otō Sama wa yonde irasshaimasu ka? Is father *calling*?

Fusa—Matsu. Botchan wa nete irasshaimasu ka? Is the baby *asleep*?

Mr. Yamada—Mr. Nakano. Go yō wa kyū na koto desu ka? Is your business *urgent*?

Mr. Nakano—Mr. Okada. Yakusho wa kyō yasumi deshita ka? Was the office *closed* today?

Mr. Nakano—Fusa. Danna Sama wa o uchi desu ka? Is Mr. Yamada at home? Here and below o uchi ni irasshaimasu ka might have been used instead of o uchi desu ka.

Mrs. Nakano—Fusa. Oku Sama wa o uchi desu ka? Is Mrs. Yamada at home?

Mr. Nakano—Matsu. O Ani Sama wa o uchi desu ka? Is Tarō at home?

Mr. Nakano—Fusa. Waka Danna Sama wa o uchi desu ka? Is Mr. Tarō at home?

Mrs. Nakano—Fusa. O Jō San wa o uchi desu ka? Is Miss Yamada at home?

Mrs. Nakano—Fusa. Matsu Ko San ka Kiku Ko San wa o uchi desu ka? Is Miss Matsu or Miss Kiku at home? Is either of them at home? Compare Ga, Class II.

Mrs. Nakano—Matsu. O jo chū wa uchi desu ka? Is Fusa (your maid) in?

Mr. Nakano—Fusa. Gotō wa orimasu ka? Is Gotō about?

Mr. Yamada—Gotō. Daiku wa mō kita ka? Has the carpenter *come*?

Matsu—Fusa. Yūbin-butsu wa mō todoita ka ne? Has the mail *come*?

Ito—Kiku. Satō wa mō tokemashita ka. Has the sugar *melted*?

Mrs. Yamada—Fusa. Pan wa mō nakunatta ka ne? Is the bread *out*?

Matsu—Tarō. Tsutsuji wa mō sakimashita ka? Are the azaleas in *bloom*?

Mr. Nakano—Mr. Yamada. Daikwai wa mō heikwai shimashita ka? Has Synod *adjourned*?

Jirō—Tarō. Hikigaeru wa konya mō dete kimashita ka? Have the toads come *out to-night*?

Gotō—Fusa. O kyaku Sama wa mō o kaeri ni nari-mashita ka? Have the guests *gone*?

Matsu—Fusa. Fusa ya! Asagohan wa mō dekite? * Fusa! Is breakfast *ready*?

Mr. Yamada—Fusa. Fusa ya! Asagohan wa mō dekita ka? Fusa! Is breakfast *ready*?

Mr. Yamada—Fusa. Daiku wa mada konai ka ne? Has n't the carpenter *come*?

Tarō—Mr. Yamada. Fune wa mada hairimasenu ka? Is n't the ship *in* yet?

Matsu—Tarō. Tsutsuji wa mada sakimasenu ka? Are n't the azaleas in *bloom* yet?

Tarō—Mr. Yamada. Sakura wa mada chirimasenu ka? Are n't the cherry blossoms *gone* yet?

Mrs. Yamada—Fusa. O furo wa mada wakanai ka ne? Is n't the bath *warm* yet?

Mr. Yamada—Gotō. Daiku wa dōgu-bako wo motte kita ka? Did the carpenter bring his *tool-box*?

Mr. Yamada—Mr. Nakano. Okada San wa Chōsen e o ide nasaimashita ka? Did Mr. Okada go to *Chōsen*?

Mr. Nakano—Mr. Yamada. Kono ressha wa Kyōto e ikimasu ka? Does this train go to *Kyōto*?

Mr. Yamada—Mrs. Yamada. Momban wa tegami wo motte konakatta ka? Did n't the gate-keeper *bring a letter* for me?

Matsu—Tarō. Ito Chan wa jibiki wo hondada ni oki-mashita ka? Did Ito put the dictionary in the *bookcase*?

Mr. Yamada—Mr. Nakano. Daiku wa hondana no dai wo moraimashita ka? Did the carpenter get his pay for the *bookcase*?

* See footnote, page 9.

Mrs. Yamada—Mr. Nakano. Uekiya wa kama de kusa wo karimashita ka? Did the gardener cut the grass with a *sickle*?

Matsu—Mrs. Yamada. Gotō wa tokei wo tori ni ikimashita ka? Has Gotō gone for the *watch*?

Kiku—Matsu. Fusa wa tsukai ni ikimashita ka? Has Fusa gone on an *errand*?

Tarō—Mrs. Yamada. Nakano San wa kiki ni mairimasenu deshita ka? Did n't Mr. Nakano come to *inquire*?

Kiku—Mrs. Yamada. Hako wa kinō kimasenu deshita ka? Did n't the box come *yesterday*?

Matsu—Mr. Yamada. Yūbin-butsu wa myōchō todokimashō ka? Will the mail come *tomorrow morning*?

Mr. Yamada—Mr. Nakano. O Ani San wa tegami wo o dashi nasaru ka? Will your (elder) brother *write*?

Mrs. Yamada—Mr. Yamada. Okada San wa shōkaijō wo kudasaranai deshō ka? Would n't Mr. Okada give you a *letter of introduction*? Compare Ga, Class IV.

Mr. Yamada—Mr. Okada. Nakano San wa sō mōshimasu ka? Does Mr. Nakano *say so*?

Mrs. Yamada—Mr. Yamada. O tokei wa okurete imasenu ka? Is n't your watch *slow*? Compare Ga, Class IV.

Matsu—Tarō. Niisan no kogatana wa kire-nakunatta de wa arimasenu ka? Is n't your penknife *dull*? Compare Ga, Class IV.

Kiku—Mr. Yamada. Tennō Heika wa Momoyama e o ide ni narimashita ka? Did the Emperor go to *Momoyama*? Compare Ga, Class IV. *III*.

It has already been said that many of the sentences belonging to this Class are replies. This requires further remark.

One asked in English, Has a box come? may reply simply, Yes or No. Both subject and predicate have been indicated by the first speaker; it is not necessary to repeat either of them in the answer, and both are dropped. A Japanese, asked the same question (Hako ga kimashita ka?), commonly replies, Kimashita, Has *come*; or, Kimasenu, Has *not* come: i. e. the subject is dropped, but the predicate is repeated affirmatively or negatively.

But in many replies in both English and Japanese, while the subject is taken from a preceding remark, the reply is not merely an affirmation or negation of what has been said; and it is necessary that both subject and predicate be expressed. As however the centre of gravity in the thought of the reply is in the predicate, and as the subject is expressed simply for the sake of clearness or to make a complete sentence, the sentence belongs to this Class and the subject is followed by Wa.

Mr. Okada—Mr. Yamada. O taku ni denwa ga arimasu ka? Have you a *telephone* in your house?

Mr. Yamada—Mr. Okada. Denwa wa jimusho ni arimasu. The telephone is in the *office*.

Mr. Nakano—Mr. Okada. Chikagoro Watanabe San ni o ai nasaimashita ka? Have you met Mr. Watanabe lately?

Mr. Okada—Mr. Nakano. Watanabe San wa kono aida Beikoku e mairimashita. Mr. Watanabe went to *America* the other day.

Matsu—Kiku. Fusa wa doko ni inasu ka? Where is Fusa?

Kiku—Matsu. Fusa wa tsukai ni ikimashita. Fusa has gone on an *errand*.

Matsu—Tarō. Take-gire wo motte kite chōdai. Please bring me a piece of bamboo.

Tarō—Matsu. Take-gire wa ikemasumai. A piece of bamboo would *hardly do*.

Tarō—Mr. Yamada. Michi wa dō desu ka? How about the *road*?

Mr. Yamada—Tarō. Michi wa yoi. The road is *good*.

Mr. Nakano—Mr. Okada. Yamada San wa nan to iimashita ka? What did Mr. Yamada *say*?

Mr. Okada—Mr. Nakano. Yamada San wa tegami wo yokosō to iimashita. Mr. Yamada said that he would *write*.

Matsu—Tarō. Ichinichi ni ame ga furimashita ka? Did it *rain* all day?

Tarō—Matsu. Ame wa yanda ga kaze ga fukidashimashita. The *rain stopped*, but the wind began to blow.

The fact that the reply is not made immediately does not change the character of the sentence. Tarō can not find his hat, and expresses a wish that Fusa would confine her activities more strictly to the sphere of her responsibilities. Kiku being a dutiful sister joins in the search; and presently a silvery voice is heard calling upstairs, O bōshi wa moto o oki nas'tta tokoro ni arimashita yo! Your hat is just where you left it!

Nor need the reply be made by the one directly addressed. Kiku says that she has told Gotō to go on an errand for her, and intimates that he is not so prompt in his attention to errands as he might be. Tarō, who is in the next room, overhears the delineation of Goto's character; and ventures the reply, Gotō wa omae no tsukai ni itta yo! Gotō has gone on your errand!

Often the subject in the reply is not a repetition of the exact words of the first speaker. Sōri Daijin wo hōmon nasaimashita ka? Have you called on the Prime Minister? Okuma Haku wa Kyōto e mairimashita, Count Okuma has gone to Kyōto. Frequently the second speaker sums up what has been said by the first speaker in the word Sore (that or it); and begins his reply with, Sore wa.

It has already been made clear that in many sentences either Ga or Wa may be used, though always with a different shade of meaning. Jirō has been reading about mermaids. He has also observed the costume usually worn by them, and fancies that they would probably find the waters of the polar seas rather chilly. So he asks Matsu, Hoku Hyō Yō ni ningyo ga orimasu ka? Are there any *mermaids* in the Arctic Ocean? But Jirō is also somewhat sceptical regarding mermaids and wishes to know whether they are to be classified as things that exist. Accordingly he asks, Ningyo to iu mono wa arimasu ka? *Are* there such things as mermaids? A change from Ga to Wa finds frequent illustration in replies. Fusa, knowing that soap is needed, says to Mrs. Yamada, Shabon ga mō gozaimasenu, There is no more *soap*. At another time, Mrs. Yamada says to Fusa, Shabon wo motte kite o kure, Bring me some soap. To this Fusa may reply, Shabon wa mō gozaimasenu, There *is* no more soap.

It may be well to repeat that sentences do not belong to this Class simply because they are replies. They belong to it because they are replies in which the subject is

already determined by a preceding remark, and in which all that needs to be determined is the predicate. On the same principle, many of the sentences belonging to this Class are sentences whose subjects are already evidently in the *minds* of those addressed though they may not have been actually expressed.

Jirō is looking for Ito ; and Kiku says to him, Ito Chan wa nikai ni imasu, Ito is upstairs. Mr. Takahashi is very ill and friends are speaking of his illness. During the conversation, Mr. Yamada receives a note announcing his death and says, Takahashi San wa mō shinimashita, Mr. Takahashi is dead. Mr. Yamada sends Gotō to request Mr. Nakano to call ; and on his return Gotō reports, Nakano San wa tadaima o ide nasaimasu, Mr. Nakano will come directly. Mr. Nakano asks Mr. Okada, Will you stop at Sendai ? That is what is said. But Mr. Okada knows that the meaning of the question is, Will you stop at Sendai and see your brother who lives there ? Accordingly he replies, Ani wa Kōbe e mairimashita, My brother has gone to Kōbe. A group of friends are sitting together talking. One of them rises and excuses himself ; and, as the door closes behind him, another of the company says, Daresore San wa Wa to Ga no idō ni tsuite rombun wo kakimashita, Mr. So-and-so has written a monograph on Wa and Ga.

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つたよ、○總理大臣を訪問なさいましたか、○大
隈伯は京都へ参りました、○北氷洋に人魚が居り
ますか、○人魚ご云ふものはありますか、○石
鮫がもう御座いませぬ、○石鮫を持つてきておくれ、
○石鮫はもう御座いませぬ、○いごちゃんは二階
にゐます、○高橋さんはもう死にました、○中野
さんは唯今御出なさいます、○兄は神戸へ参りま
した、○誰れそれさんは「は」ご「が」の異同に付いて論
文を書きました、

ありませぬか、○天皇陛下は桃山に御出になりま
 したか、○御宅に電話がありますか、電話は事務
 所にあります、○近頃渡邊さんに御逢ひなさいま
 したか、○渡邊さんは此の間米國へ参りました、
 ○房は何處にゐますか、○房は使に行きました、
 ○竹片を持つてきて頂戴、○竹片はいけますまい、
 ○路はごうですか、○路は良い、○山田さんは何
 ご云ひましたか、○山田さんは手紙をよこそうご
 云ひました、○一日雨が降りましたか、○雨は止
 だが風が吹き出しました、○御帽子は元お置きな
 さつた所にありましたよ、○後藤は御前の使に行

○此列車は京都へ行きますか、○門番は手紙を持
つて來なかつたか、○いさちやんは字引を本柵に
置きましたか、○大工は本柵の代をもらひました
か、○植木屋は鎌で草を刈りましたか、○後藤は
時計を取りに行きましたか、○房は使に行きました
か、○中野さんは聞きにまゐりませんでしたか、
○箱は昨日來ませんでしたか、○郵便物は明朝届
きましたやうか、○御兄さんは手紙を御出なさるか、
○岡田さんは紹介状を下さないでしやうか、○
中野さんはそう申しますか、○御時計は後れてゐ
ませぬか、○兄さんの小刀は切れなくなつたでは

は居りますか、○大工はもう来たか、○郵便物は
 もう届いたかね、○砂糖はもう溶けましたか、○
 バンはもうなくなつたかね、○躑躅はもう咲きま
 したか、○大會はもう閉會しましたか、○蟾蜍は
 今夜もう出て来ましたか、○御客様はもう御歸り
 になりましたか、○房や、朝御飯はもう出来て、○
 房や、朝御飯はもう出来たか、○大工はまだ来ない
 かね、○船はまだ這入りませぬか、○躑躅はまだ
 咲きませぬか、○櫻はまだ散りませぬか、○御風
 呂はまだわかないかね、○大工は道具箱を持つて
 来たか、○岡田さんは朝鮮へ御出なさいましたか、

つてゐますか、○自動車は坂を上つて來居ますか、
○飛行機は雲の上を通つてゐますか、○軍艦は此
節港に碇泊してゐますか、○玩具を製へる人は此
近所に住んでゐるかね、○犬は吠えていますか、
○御父様は呼んでゐらつしやいますか、○坊ちや
んは眠ていらつしやいますか、○御用は急なこご
ですか、○役所は今日休みでしたか、○旦那様は
御宅ですか、○奥様は御在宅ですか、○御兄さん
は御在宅ですか、○若旦那様は御在宅ですか、○
御嬢さんは御在宅ですか、○松子さんか菊子さん
は御在宅ですか、○御女中は在宅ですか、○後藤

問之部

蜜柑は物置に在ますか、○犬は庭にゐますか、○
後藤は門を叩いてゐますか、○手紙はもう届きま
したか、○車はもう参りましたか、○先生はもう
見えませんでしたか、○銀行は輕井澤にありませんか、○
電話は事務所にありますか、○昨日御買なさつた
本は此處に御座いますか、○將軍の墳墓は皆日光
にありますか、○蛇はあそこにありますか、○犬は
椽の下におりますか、○大工は屋根の上にあります
か、○房は二階に居りますか、○蠅は天井にさま

○計畫は悉皆失敗しました。○船客は皆船員に助けられました。○櫻はもう皆散つてしまいました。○計はもう大抵なくなりなりました。○糸らう、○天水はもう大抵なくなりなりました。○糸ちやんは左の手で書きました。○田中さんは虎列拉病で死にました。○この手紙は切手なしに届きました。○この手紙は大變速く届いたね。○後藤は尋ねにまゐりました。○高橋さんは洗禮を受けました。○其頃には御大名は悉皆江戸に御屋敷がありました。○タイタニツク號は冰山と衝突して沈みました。

つしやるとよ、○姉さんは笑つてゐるよ、○ちよ
いご、次郎ちゃんは玉の尾を引張っているこごよ、
○車はもう参りました、○熊はもう歸つて來まし
たよ、○朝御膳はもう出來ました、○大會はもう
閉會しました、○大會は今朝閉會しました、○御
家の修覆はもう大抵出來ましたらう、○御部屋は
まだ掃除が出來ませぬ、○玉はまだ蛇を捕つたこ
ごがないね、○車はまだ來ませぬ、○旦那様は今
日御歸りになりましたやう、○櫻は來月咲きます、
○郵便船は明日まで出ませぬ、○火事は昨晚でし
た、○次郎ちゃんはそれを臺の上に置きました、

車くるまはまるりしました、○先生せんせいは見みえました、○銀行ぎんこう
は小諸こもろにあります、○電話でんわは事務所じむしょにあります、
○御帽おぼうし子は臺たいの上に御座ございます、○昨日きのう御買おひかひな
さつた本ほんは此處こゝに御座ございます、○大工だいこうは屋根やねの上うへ
にゐます、○旦那だんな様さまは次つぎの部屋へやにいらつしやい
ます、○蠅はげは天井てんじやうにごまつてゐます、○中野なかのさん
は待つて御出おいでだこごよ、○中野なかのさんは待つて御出おいで
なさるよ、○一番上いちばんじやう等ごうのは皆庫みなくらにはいつてゐるよ、
○飛行機ひこうきは雲くもの上うへを通とおほつてゐるこごよ、○坊ぼくちや
んはもう起おきていらつしやいます、○書齋しよさいのランプ
はまだついてゐないよ、○御姉おねえさんは笑わっつていら

奥様は何時でも當世風に髪を御結です。○御互
 に胸の内のむしやくしやは必竟浮世の影法師で御
 座います。○今度公儀と申すものが無くなつて天
 下の御政治は天子様でなさるやうに成つたから是
 迄公儀でお可愛がり成さつた毛唐人共は直に御打
 拂になるだらうと思ひました。○螢は自分で提灯
 を持つてゐるのね。○「は」と「が」は大變に違います。

「は」之部 第四類

密柑は物置にあります。○犬は庭にゐます。○後
 藤は門を叩いてゐます。○手紙は届きました。○

なからう、○躑躅は春咲きます、○地球は太陽の
周囲を回轉する、○この犬は噛付ます、○あの犬
は何時でも月を見て吠える事よ、○何某さんは詩
を作るここが出来ます、○坊やは見るものを何で
も欲しがる、○この小川は村の側を流てる、○
教會はてんぐに牧師を選びます、○あんな説教
は却つてためになりませぬ、○無線電信は不思議
なものです、○第廿世紀は電氣の世紀でしやう、
○大正博覽會は見物です、○秀吉は朝鮮を征伐し
ました、○弘法大師はいろはをつくりました、○
女の直覺はエツキス光線の様なものです、○澤の

時事新報は日刊新聞ですか、○蚊はマラリアを傳
 染させますか、○龍と云ふものはありますか、○
 この扇風機は工合が悪いやうだ、○宮の下は中禪
 寺より熱い處です、○名古屋は大きくて繁華な町
 だ、○無名の指とは小指の隣の指で御座います、
 これは孟子の告子の章に見えまする本文で御座い
 ます、○これは前晚辯じました、仁は人の心なり
 の次ぎの章で御座います、○諸色の高くなつたの
 は決して交易の爲め計りではありませぬ、○自然
 ご又諸色が下つてくるのは目に見えた道理で御座
 います、○交易で諸色が上るのはよい事に相違も

の人は巨魁きよくわいです、○それは肝心かんじんな所ところです、○今日けふ
は三日みつかか四日よっか目めでしやう、○それは鉛筆えんぴつで書かいた
者ものだよ、○御母おつかさんごお松まつ姉ねいさんごは大抵たいてい同じ脊せい
よ、○御母おつかさんご松子まつこごは大抵たいてい同じ脊せいだ、○蜜みつは
蜂はちが作る者ものです、○林はやしさんは名古屋なごやの人ひとです、○
私わたくしは中山なかやまで御座ございます、○今日けふは私の誕生たんじやう日びです、
○これは病院びやういんですか、○あの人は大工だいくですか、○
それは宅うちの猫ねこですか、○今いま鳴なつたのは九時くじですか、
○飛行機ひかうきは餘程よほど高價たかい者ものですか、○その列車れつしやは京都きやうと
へ行いきますか、○英國えいこく人は元もとから船ふねが上じやう手てですか、
○こゝは次郎じらうちゃんが小川こがわへ落おちた處ところですか、○

寺てらの間まはたいへん奇麗きれいです、○あの船ふねはどれもあ
 まり速はやくありません、○人間にんげんの生命いのちは露つゆの様に消き
 え易やすい、○この工夫くふうはよさそうです、○紀州密柑きしゅうみかん
 は日本にほん一いちです、○猿さるは能よく人間にんげんに似にてゐるもので
 す、○もつと良いのは餘程よほど高價かです、○犬いぬは主人しゅじん
 に忠義ちゅうぎなものです、○お菊姉きくあねさんの簪かんざしは大層たいそういき
 ですね、○あの石炭せきたんはあまり良よく燃もえない、○直ね
 段だんは日々ひびのやうに上あります、○晝夜ちゅうや愁歎しゅうたんの聲こゑは止や
 みませぬ、○あの人ひとは少すこしこ六ツ敷むつかしい人ひとです、○
 此この池いけは深ふかかそうだ、○それはほんごです、○こ
 れは病院びやういんで御座ございます、○あれは淺間山あさまやまだ、○あ

はありませぬ、○提灯持を先きに立て、歩行くご
何處へ行つても危な氣はない、

「は」之部 第三類

月の光はあかるい、○山は高い、○この路はいつ
でも悪い、○腫物は痛いものです、○月の光があ
かるくてランプがいらなかつた、○浴びるのには
波が高すぎた、○路が悪るかつた、○手が痛い、
○星は輝やく、花は咲く、雲雀は囀づる、○薔薔は紅
董菜は紫砂糖は甘い、○富士山へ上る路は險阻で
幅が狭い、○あの人は丈が高い、○鉢石と中禪

欲ほしくないの、○その家け來らいに辨べん慶けいと云いふ人ひとはなか

つた、○道みちはよかつた、○それ程ほどは御お入いり用ようではあ

りますまい、○御おつ母かさんが糸いとは行いつてはいけな

いとおつしやいましたよ、○左しやく官くわん屋やは參まりませぬ、

○あれが盜ぬす人びとと云いふ證しょう據ごはありませぬ、○貧びん乏ぼうす

る氣き遣づかひはありませぬ、○尤あつとも仁じんと本ほん心しんと少すこしの差しゃ

別べつは御ご座ざいます、○少すこしも油あぶら斷たんはなりませぬ、○

出で來きない事ことはありますまい、○變かりはありませぬ、

○少すこしも變かつた道だう理りはありませぬ、○三さん層ざう倍はいや四し

層そう倍ばいにならないものはありませぬ、○遠えん國こく同どう志しの

賣う買かひと云いふものはなかつた、○今いまはその様やうなこ

着物を拵らへるのを家業にします、○紙屋の半四郎は紙と砂糖ごり替へたいけれど砂糖屋の甘藏は紙と取替ることを好みませぬ、

「ば」之部 第二類 の二

私は参りましましやう、○私は存じませぬから菊子に御聞下さい、○雨が降れば母は参りますまい、○御父様は御聴になりますまい、○宅の犬は出来ませぬ、○後藤は臍でござりました、○中野さんは東京府に願ひました、○それは入用ますまい、○良いのは御座いませぬ、○足は痛くないの、○密柑は

「ば」之部 第二類 の一

船は沈んだが船頭は助かりました。 ○ 婦人方は駕

籠に乗りました。私 は歩行しました。 ○ 白いの は死

にました。が黒いのはなほりました。 ○ 梅は咲いた

が櫻はまた咲きませぬ。 ○ 臺は出來ました。が腰掛

はまだ出來ませぬ。 ○ これは良い、あれは悪い。 ○

孔子は支那で釋迦は天竺よ。 ○ 孔子は支那で釋迦

は天竺さ。 ○ 大犬の方はおごないが小犬の方は

かみついていけませぬ。 ○ 一人は農業をして稲麥

をつくり又一人は家を建てるのを家業とし今一人は

寫眞はごうして拵へるものですか御存知ですか、
○星はごうして出來たのですか、○蓄音機ご云ふ
ものはごういふものですか、○日光への鐵道は何
程かゝりましたか、○絹は何程お入用で御座いま
すか、○隅田川の巾は何程ありますか、○淺間山
の高さは何程ありますか、○琵琶湖の深さは何程
ですか、○巾は何程ですか、○その手紙の目方は
何程ですか、○これはいくらですか、○極上の石
油は一匁いくらですか、○犯人はなぜ赤い着物を
きてゐますか、○日本の親船はなぜあんなに艫の
方が高いでしやうか、

何を吠えてゐるのでしやう、○自転車と自動自転車の違ひは何んですか、○御宅は何處ですか、○もう一つの簪はここにあつて、○もう一つの簪はここにありません、○松子さんは何處に御出なさいますか、○米の一番良いのは何處から來ますか、○この花瓶はここが鱗がいつてゐますか、○御宅の猫は何時歸つてきましたか、○大會は何時閉會しますか、○寄宿舎の修繕は何時出來上りますか、○ここから熱海へ行く路はごうかね、○中野さんはごう思ひますか、○岡田さんの御思召は如何ですか、○寫眞はごうしてござるものですか、○活動

まつてゐるのですか、○兄さんの小刀が切れなくなつたのですか、○躑躅が盛りなのですか、○御家が焼けましたのですか、○菊子さんが御在宅なのですか、

「は」之部 第一類

あの人は誰れか、○あそこにある靴は誰のかね、○今御辭儀をなさつたのはごなたですか、○鉛筆を入れてお置きなさる引出はごちらですか、○此寫眞はごちらが先きにこつたのかね、○御宅は何番地ですか、○あれは何と云ふ人か、○あの犬は

さんが紹介状をくれないだらうか、○道がわるい
か、○御手が痛う御座いますか、○郵便物が来た
か、○庭に犬が居るか、○船が着ましたか、○何
か御用が御座いますか、○松子さんが呼んでいら
つしやいますか、○字引がありますか、○細引が
ありませぬか、○紙がよう御座いませぬか、○あ
そこに蛇が居るか、○この家に鼠がをるか、
○蚊帳の中に蚊がはいつてゐるか、○朝飯が出
来たのか、○絲が切れたのか、○雲の上を飛行機
が通つてゐるのか、○砂糖がなくなつたのか、○
御前の時計が後れてをつたのか、○天井に蠅がこ

ますか、○もつと良いのがあるかね、○これと異
つたのがありますか、○象牙の扇子の恰好なのが
ありますか、○細引がないか、○少しも御金がな
いか、○三錢の郵便切手が御座いますか、○其の
手紙に貼る程切手がありますか、○何か御用が御
座いますか、○何か面白い話が御座いますか、○
まだ良い先生がありますか、○來春まで使ふ程
石炭があるかね、○朝鮮に虎が居りますか、○輕
井澤に夏期學校がありますか、○鳥がああの木に巢
を作つてをるかえ、○左官屋が屋根の上に居るか、
○松子さんが呼んでいらつしやいますか、○中野

あるか、○事務所に電話がありますか、○軽井澤に銀行がありますか、○もつとパンがあるかね、○もつと湯があるかね、○寺の後に躑躅がありますか、○蝙蝠の様な動物が外にも有りますか、○日光に蚊がゐますか、○あすこに蛋が多ふ御座いますか、○此パンに鹽がはいつて入かえ、○あの箱の中に金子がたんごはいつてゐますか、○此節港に軍艦が碇泊してゐるかな、○自動車が坂を昇つて來をるか、○あの手紙に郵便切手がはつてあるかどうか、○あの手紙に郵便切手がはつてあるか、○雲の上を飛行機が通つてゐますか、○砂糖があり

さんも姉さんの様な簪がほしいごさ、○飯蛸が七つ八つ南京井の中に車座に座禪してゐます、○心に怒りがあるご額に青筋が立ち心に悲しみがあるご目に涙が浮み、心に嬉しみがあると頬に靨がいり、心に愉快があるご笑顔になります、

問之部

物置に密柑がありますか、○庭に犬がゐますか、○字引がありますか、○月の光があかるかつたか、○後藤が門を叩いてゐますか、○手紙が届きましたか、○先生が見えましたか、○ごつかに火事が

驚おどろきました、○蚊か帳やの目めがあらくて蚊かがはいつた
 よ、○路みちが悪わるくて始し終じゆう歩ある行きました、○月つきの光ひかりがあ
 かるくてランブがいらなかつた、○あの猫ねこが又また庭に
 に來きたら逐おひ出だしておくれ、○見み本ほんが良よければ二に
 三さん本ほん買かつていたゞきましやう、○宿やど屋やへ着ついた時とき
 にまだ御お手て紙がみが届ときませんでした、○昨きの日ふ御お手て紙がみ
 が届といたら今け日ふ行いきましたらうのに、○半はん鐘しゆんが鳴な
 るごごうしても眠ねられませぬ、○雄おん鷄さりが時ときを作つくつ
 たら雌めん鷄さりが皆みな鳴なき出だしました、○貧びん乏ぼう神がみが表おもてから
 這は入いてくるご愛あい想そうが窓まどから飛とび出だしますごさ、○
 菊きくちゃんも姉ねいさんの様やうな簪かんざしがほしいつて、○菊きく姉ねい

ました、○郵便船がまだつかない、○子供が川へ
落ました、○熊が歸つて來ましたよ、○玉が土龍
を捕たよ、○房が尋ねにまゐりました、○御尊父
様がして下さいました、○矢野さんが虎列拉病で
死にました、○山の頂に兩方が出逢ひました、○
大阪にも兵庫にも交易場がお開きになりました、
○もう櫻が咲き出しました、○雨が雪になりました
た、○何か落ちて犬が吠えました、○徳川が倒れて
天子様が政治をなさるやうになりました、○籬が
外れて水が残らずこぼれてしまいました、○石炭
が盡て蒸氣船が停りました、○犬が吠えて子供が

屋やがあるよ、○兄にいさんが次つぎの部へ屋やにらつしや
 るここよ、○兄にいさんが次つぎの部へ屋やにらるよ、○御おつ母か
 様まが家うちにらつしやらない、○天てん井じょうに蠅はいがこまつ
 てらるよ、○ごこかで犬いぬが吠ほえてらるやうだ、○
 椽せんのしたに犬いぬが骨ほねをかじつてらるよ、○庭に鳥かが巢
 を造つてらるよ、○赤せう坊ちやんが眠ねてらます、○蚊か帳やの
 内なかに蚊かがはいつてらるかも知しれないね、○御お羽は織つり
 が裂さけています、○火ひが消きえているやうだ、○何なに
 處この都みやこ市しにも悪あく人にんが多いものだ、○竹たけ片ぎれがよから
 う、○朝あさ御ご飯ぜんがよろしう御ご座ざいます、○草くさが大層そう
 青あお々くこなりました、○靴くつ屋つやが御お靴くつを持つてまるり

「が」之部 第四類

物置に密柑があります。

○庭に犬が居ます。

○月

の光があかるかつた。

○後藤が門を叩いて居ます。

○手紙が届きました。

○先生が見えました。

○昨

晩火事がありました。

○臺の上に鉛筆があります。

○この近所に玩具を造る人があります。

○皆それ

く、に道がある。

○その家來に辨慶と云ふ人があ

りました。○昔時京都に今王寺と云ふ名醫が御座

つて名高い御人じや。

○石鹼がもう御座ませぬ。

○小指の隣の指には名がない。

○屋根の上に左官

其時そのときが言いひ出だすべき時ときでありました。○あの時ときが

丁度ちやうど良い序ついででした。○火事くわじが東京とうきやうの名物めいぶつですごさ、

○そこが要かなめな所ところです。○次郎じちやうちやんが字引じびきを本棚ほんだな

に置おいて、○次郎じちやうが字引じびきを本棚ほんだなに置おいたか、○總理大そうりだい

臣じんが説明せつめいいたしますか、○天皇陛下てんわうへいかが桃山ももやまへおい

でになりましたか、○これが病院びやういんですか、○例れいの

老婆らうはがまだ生いきてゐますか、○御子息ごしそくが米國べいこくに御お

出いなさいますか、○大工だいこくが鎌かまを持もつてきましたか、

○そんな人ひとが何處どこかに居をりますか、○そんな事ことが

何時いっありましたか、○御父様おとうさんがなにをおつ言しゃるも

のですか、

人ひとです、 ○猿さるが一番いちばんよく人間にんげんに似にてゐるものです、
○今いま鳴なつたのが九時くじです、 ○今日けふが私わたくしの誕生たんじゆう日で
御座ございます、

「が」之部 第三類

それが眞實ほんたうで御座ございます、 ○そこが肝心かんじんな所ところです、
○これが即ちすなはち交易かうぎの始はじまりだそうで御座ございます、
○これが眞實ほんたうの孔子こうしの言葉ことばで御座ございます、 ○そこ
が解わかりませぬ、 ○耻はぢを知るのが人ひとの生うまれつきだ、
○琴こと三味線さんみせんもよろしいが、介抱かいほうを心掛こころがけるのが子こた
るものゝ道みちだ、 ○今いまが故障しやうを言いふべき時ときです、 ○

これが病院だ、○あれが淺間山ですか、○私が参
 りましやう、○私が佐藤で御座ます、○私が参り
 ましやうか、御母様が御出なさいますか、○松子さ
 んが御在宅ですか、菊子さんがおうちですか、○私
 が御靴を脱がせてあげましやうか、○紀州密柑が
 日本一です、○それが我家の猫ですよ、○この犬
 の方が出来るよ、○赤いのが良いですよ、○赤い
 のがよい、○最初の工夫が一番よさそうです、○
 あの人が巨魁でした、○皇居が火事です、○日光
 が一番奇麗なところよ、○日光が一番奇麗だ、○孔
 子が支那で、釋迦が天竺さ、○林さんが名古屋の

「か」之部 第一類

誰だれがそう云いつたか、○誰だれが委員かみんになりましたか、
○ごなたが御出おいでなされますか、○ごちらが後あとで出しゅつ
版ばんになりましたか、○ごちらがよろしう御座ございま
すか、○ごちらの犬いぬが吠ほえたのか、○ごれが一番いちばん速はや
いの、○ごの箱はこが一いち番餘計よけいにはいるだらう、○何なに
が來きたのか、○何なにが東京とうきょうの名物めいぶつですか、○何なに處ところが
裂さけてゐるのか、○ごこが痛いたいのか、○御脊中おせなかのご
こが御痛おいたう御座ございますか、

「か」之部 第二類



APPENDIX

In the monograph, the Japanese sentences are printed in Rōmaji. But until the Japanese themselves change their present method of writing, students of the language must be familiar with the Kana and their progress will be greatly facilitated by a knowledge of a number of Chinese characters. Besides this it may be said that the Roman letters represent to the eye definite sounds, and that to some degree the eye is apt to mislead the ear with a tendency to incorrect pronunciation. Accordingly it is a principle of The Japanese Language School that its students, as far as possible, do their work through the Kana. For these reasons this Appendix is added.

The order of sentences in the Appendix is that of the Classes in the monograph. The sentences in the footnotes are omitted.