

THE GRAMMAR

1. INTRODUCTION

§ I Works on Ainu Grammar

In the year A.D. 1851 Dr. A. Pfitzmaier of Vienna published a small work called *Untersuchungen über den Bau der Ainosprache*.¹ This appears to have been the first attempt ever made to submit the Ainu language to a grammatical analysis. This work was founded on a small vocabulary collected by the Japanese and called *Moshiogusa*.² I have studied the book through very carefully, testing its contents word by word throughout among the Ainu themselves, the result being that I fully agree with Prof. Chamberlain who writes of it as follows:³

“Considering that this grammar was finished on little else than one imperfectly printed Japanese vocabulary, the “*Moshiogusa*,” the results obtained by the Austrian *savant* are truly marvellous. One only regrets, when perusing it, that a fraction of the vast trouble taken in collating each passage, comparing each word, noting each apparent grammatical phenomenon, should not have

¹ Other works by Pfitzmaier are *Kritische Durchsicht der von Dawidow verfassten Wörtersammlung aus der Sprache der Aino*, 1852. *Erörterungen und Aufklärungen über Aino*, 1882. Also his *Beiträge zur Kenntniss der Aino-Poesie and Vocabularie der Aino Sprache*.

² By Uehara Kumajiro and Abe Chōzaburō; 1804.

³ *Memories of the Literature College, Imperial University of Japan*. Vol. I. Page 1.

been devoted to a journey to Ainu¹-land itself, where a few months' converse with the natives would have abridged the labour of years,—would indeed not only have abridged the labour, but have rendered the result so much more trustworthy. As it is, Dr. Pfitzmaier's "*Untersuchungen*" is rather a monument of learned industry, than a guide calculated to lead the student safely to his journey's end. The circumstances under which Dr. Pfitzmaier worked were such as to render success impossible."

In 1875 M. M. Dobrotworsky published his *Ainsko-Russkii Slovar*. This book is a revision of his brother's original work on the Ainu language and includes the "*Untersuchungen*" here referred to. Unfortunately the work has been spoiled in part by comprehending in it words from too many sources, some of which are not Ainu at all. A full list of the Authors referred to by Dobrotworsky will be found in the preface to his *Slovar*.

From the appearance of this work till the year 1883 there is a further gap; but in that year Prof. J. M. Dixon, then of the Tokyo Engineering College, published a small sketch of Ainu Grammar founded on earlier European notices and his own short studies carried on chiefly among the Ainu of Tsuishkari; who by the by, had a few years before come down from Saghalien. This sketch appeared in a Magazine then published in Yokohama and named *The Chrysanthemum*. After a careful perusal of those articles I once more fully agree with Prof. Chamberlain who says:—

"Unfortunately, the results obtained by this conscientious worker were impaired to some extent by the want of that intimate acquaintance with Japanese, which, in the absence of a thorough practical knowledge of Ainu itself, is the first condition to the successful investigation of any subject connected with the Island of Yezo."

¹ Prof. Chamberlain always wrote *Aino*, but I have taken the liberty of changing the spelling into Ainu (which means "man") wherever I have quoted him in this book so as to bring it into uniformity with the rest of this Grammar; for the people always speak of themselves as *Ainu* not *Aino*. *Aino* is an old Japanese way of calling this race. Dobrotworsky also notes that the word *Aino* is a corruption of *Ainu* which he defines as "man." With regard to this it is interesting to remark that the Eskimo call themselves *innuit*, "man"; the Moki Indians of Arizona call themselves *hopi*, "man," and that Delaware Indians apply to themselves the term *lennilenape*, i.e. "men of men." All Japanese official documents now have *Ainu* instead of *Aino*. The name *Ainu* is connected with *Yainu*, "to think."

The next work to appear on this subject was my own Grammar which is included in the Memoirs referred to above. It will be found introduced by Mr. Chamberlain's excellent *brochure* on the Language, Mythology and Geographical Nomenclature of Japan viewed in the light of Ainu studies. The present Grammar is a thorough revision of that and also of the one which appeared next in my Ainu-English Japanese Dictionary published by the Hokkaidō-cho in 1889.*

In 1912 there appeared Mr. Bronislaw Pilsudski's¹ little brochure "Materials for the study of the Ainu Language and Folklore," to which I have already referred. I met this gentleman in Sapporo a few years ago and the only language we could properly converse in was Ainu! He in Saghalien Ainu and I in Yezo.

In the year 1917 my friend Dr. K. Kindaichi, of the Tokyo Imperial University, published a very useful book on the Ainu of Saghalien. It is called an Ainu Monogatari (アイヌ物語). I found great pleasure in reading it; and in studying what the writer has said about the language of the Ainu of those regions, I have received full confirmation of the results of my own studies of the Saghalien Ainu and their language. I cannot but congratulate Kindaichi on his difficult work so painstakingly and patiently executed. The following Bibliography set forth by Pilsudski, may be found to be of interest to some.

2. BIBLIOGRAPHY

I

"Although there has been written a great deal about the Ainu,² not many works can be regarded as sources, and such as

¹ R. Bronisaw Pilsudski was a Pole who spent several years in exile among the Ainu of Saghalien. He went to London during the time of the Anglo-Japanese Exhibition in 1910. He here met the Abbe Rousselet, Professor of Phonetics in the College de France, and studied the Ainu language for a short time with four Ainu men who had been sent there. In 1912 Pilsudski wrote his MATERIAL FOR THE STUDY OF THE AINU LANGUAGE AND FOLKLORE. It is a very interesting brochure of 242 pages. I have embodied some of his traditions in this Grammar for purposes of comparison.

² Although *Ainu* is both singular and plural I have kept to Pilsudski's use of *Ainus* in this quotation.

*The author's very first efforts in the line of Ainu vocabulary were published in the Transactions of the Asiatic Society of Japan. Tokyo. Vol. X. March 8th. 1882.

supply the Ainu texts are few indeed. Yet these alone are of little use to one who would get acquainted with the language, distinguish its various dialects, discriminate one form of diction from another, determine the sense of many a dubious word, not easy of translation: or collect synonyms, or discriminate between ancient and modern forms of language:—and in general, to any would-be serious and profound investigator of this fast disappearing race of men, and of their peculiar and hitherto unclassified language. It is and has long been high time to do this; let us hope it may not soon be too late.

1) The first Ainu text to be met with in European literature (for we must needs set aside Japanese books, accessible only to the few who are acquainted with Chinese characters) are found in Dr. Pfitzmaier's *Sitzungsberichte der Philos. Hist. Classe der K. Akademie der Wissens. in Wien*, 1850. There are three complete pieces, together with the first sentences of a fourth, taken out of an Ainu-Japanese dictionary, 'Mo-siwo-gusa': whose author, if we may judge by the names of places that he gives (*Abashiri. Tokapchi*) compiled it in the North-East part of Yeso. The renderings of most of the words are also in general mere translations of the remarks in the Japanese dictionary. So far as it is allowed to judge from a transcription that is not over-accurate, the 'Katakana' alphabet does not succeed in representing the sounds of the Ainu language. The first three extracts are ordinary conversations concerning various occurrences of life, but expressed in that special rhythmical style called *sa-koro-ita* (see p. 10). The fourth, of which the beginning is scarce given, is a real *yukara* poem (see above, p. XVII) and deserves to be some day transcribed again, but in Latin characters, and translated as well as possible. At any rate, we must admire the extraordinary industry of this learned member of the Academy of Vienna, who, though having so small a store of words at hand,—and even these diversely transcribed, as in Davidoff, La Peyrouse, and Mo-sivo-gusa has nevertheless succeeded in correcting several times, and with much perspicacity, the explanations given by the author of the first Ainu dictionary. But the texts in question can be of no use but to persons already well acquainted with the language.

2) Dr. Brylkin, a member of Fr. Schmidt's Russian expedition to Saghalien, who undertook to make researches amongst the Ainus, published (in the notes of the Siberian Department, Russian Imperial Geographical Society, vol. 1864) an Ainu lullaby, consist-

ing of sounds without any meaning. Although Brylkin was once present at a performance, improvised and sung by an Ainu who related a journey of his to the audience, he nevertheless assumed that this people had no ancient songs handed down to them from their forefathers.

3) Dr. Dobrotworski, at the end of his Ainu-Russian Dictionary (ed. 1875) gives on p. 90 three short pieces in the Saghalien dialect, which together fill one page. They are: (a) an address of some length to a friend at his departure; (b and c), conversations between two men that, having quarrelled, desire a reconciliation. One of these has no translation appended, and the other two bear no accents. In dividing words, the author not unfrequently sets aside etymological reasons, and writes the words as he heard them (Cf. my own remarks on the subject, p. 9). Several words have not been properly rendered. Besides these, on p. 59 of the same work, Dr. Dobrotworski quotes some lines of a song, which are rather the interjections and cries of dancers, and are made up of sounds that now are, and possibly always were, quite meaningless.

4) Dr. Scheube in his paper, "Die Ainos" (*Mittheilungen der Deutschen Gesellschaft für Natur und Völkerkunde Ostasiens*, Band III, 1882) gives a text of one short song with a translation.

5) Rev. J. Summers in his paper "An Aino-English Vocabulary" (*Transactions of the Asiatic Society of Japan*, vol. XIV, 1886) gives 53 phrases in the Saru dialect.

6) "The Language, Mythology and Geographical Nomenclature of Japan, viewed in the light of Ainu Studies" by B. H. Chamberlain (*Publications of Tokyo University*, 1887): in the second part of this book "An Ainu Grammar" by J. Batchelor, there are three Ainu texts with English translations.

7) In 1888-1890, in the *Trans. of the Asiatic Soc. of Japan*, vol. XVI and XVII, Rev. J. Batchelor published nine specimens of the Ainu folk-lore in Yezo. Besides the translations of these, he also gives a great many philological and ethnographical remarks. It is the most valuable work hitherto achieved in this field; and we can but regret deeply that the writer has not yet published the whole of his rich collection of folk-lore.

8) In the same publication for 1895 (Vol. XXIV) the same writer gives, on pages 66 and 67, a couple of short prayers made before drinking saké in his essay on "Ainu words as illustrative of customs and matters pathological, psychological and religious."

From pp. 100 to 105 he gives a text (with translation but unaccompanied by any explanatory notes), a tale about a recent case of a spell thrown, of the efforts of the Shaman's to break the spell, and of a Japanese official's judgment in the matter.

9) The same author, in his book: "The Ainu and their folk-lore", London, 1901.—possibly because this was written for a wider circle of readers, has given but one text—containing a narrative about a shaman, the same that was mentioned in the work I have already quoted; of course accompanied with a translation. The other tales and legends are only given in a translation which we may surmise to be a somewhat free one.*

II

The following writers have published as materials for folk-lore certain Ainu translations without the text.

1) B. H. Chamberlain, *The Folk-lore Journal*, vol. VI, 1888: "Ainu-Folklore".

2) J. Batchelor in the same No: "Some Specimens of Ainu Folklore".

3) B. H. Chamberlain, *Ainu Folk-Tales* (edited by the Folk-Lore Society, London 1888).

4) Dr. B. Scheube in his essay, "Die Ainos", published (1882) in the "Mittheilungen der Deutschen Gesellschaft für Nature und Völkerkunde Ostasiens" Band III.

What others have written on the subject consists merely of extracts from the authors noticed above.

III

A list of the principal works written about the Ainu (in European languages).

1) D. Anutschin, *Материалы для антропологии Восточной Азии I. Племя Айновъ*. Moskva. 1875.

2) J. Batchelor. *An Ainu-English Dictionary* (including a grammar of the Ainu language). Second edition Tokyo. 1905.

3) —The Ainu and Their Folk-lore. London 1901.

4) M. Dobrotvorskiij. *Айнско-Русскій Словарь и Приложения*. Kazan 1875.

* Following the excellent method adopted by Pilsudski in 1912, Dr. Kimdaichi in 1930-31 printed a large number of Ainu Yukara (legendary songs) with translations in Japanese. These are very interesting and worthy of careful study.

5) R. Hitchcock. *The Ainos of Yezo, Japan*. Report of the National Museum. Washington. 1890.

6) Dr. Y. Koganei. *Beiträge zur physischen Anthropologie der Aino*. Tokyo 1893-1894.

7) Dr. B. Scheube. *Die Ainos*. Mittheil. d. Deutschen Gesellsch. für Nat.- und Völkerk. Ostasiens III. (1882).

8) L. Schrenk. *Reisen und Forschungen im Amurlande*. St. Petersburg. 1855-1856.

9) H. Siebold. *Ethnologische Studien über die Aino auf der Insel Yesso*. Berlin 1881.

10) Ph. Fr. Siebold. *Nippon, Archiv zur Beschreibung von Japan und dessen Neber- und Schutzländern*. 1835.

A list of the present writer's papers on the Ainus.

Очеркъ экономического быта Айновъ на о. Сахалинъ и статистика ихъ. Edition of the Society for the Exploration of the Amurland. Vladivostok. 1907.

Отчетъ по поѣздкѣ къ Айнамъ и Орокамъ на о. Сахалинъ 1903-1905 г. Published by Russian Committee of the International Association for the Investigation of Central and Eastern Asia. St. Petersburg. 1907.

Der Schamanismus bei den Ainu Stämmen von Sachalin. *Globus* vol. XCV N. 5 Braunschweig. 1909.

Das Bärenfest der Ainen auf Sachalin. *Globus* vol. XCVI N. 3 and 4. Braunschweig. 1909.

Die Urbewohner von Sachalin. *Globus*. vol. XCVI N. 21. Braunschweig. 1909.

Schwangerschaft, Entbindung und Fehlgeburt bei den Bewohnern der Insel Sachalin. *Anthropos* Bd. V. H. 4. Vienna 1910.

Szamanizm u tubylców Sachalinu. *Lud. Kwartalnik etnograficzny*, tom XV, z. IV i t. XVI z. II. Lwów 1909 i 1910.

L'accouchement, la grossesse et l'avortement chez les indigènes de l'île Sakhaline. *Bulletins et Mémoires de la Société d'Anthropologie de Paris*. 1909.

An article in the *Encyclopaedia of Brockhaus and Efrom*. Second Edition. St. Petersburg. 1910.

Specimens of Ainu folk-lore. *American Folklore Journal*. 1912 (I have seen this paper in proof, but am not aware yet in what number of the Journal it has appeared).

Les signes de propriété chez les Ainos. *Revue d'Ethnographie et de Sociologie*. Paris. 1912. (Same remark as above).

§ II Word-Building

The grammatical method of word-building in the Ainu tongue is of great interest, and a few examples are now given. Any student of the Japanese language will quickly notice the great difference in this respect there is between these two tongues.

(1) *Aeiukoikireyara*. This word means "he sent him to set them at variance with each other over something." The following is an analysis of the word:—

ki, just meaning "do."

i, an intensifying particle meaning "severely"; "intently."

iki, "to do intently" or "severely."

ko, meaning "to" when used before some verbs.

koiki, "to scold"; "to beat"; "do severely to."

u, a particle meaning "together" or "union" or "mutually."

ukoiki, "to quarrel with each other."

re, used as a suffix to verb expresses "cause."

a, expressive of the past tense.

ukoikire, "to make quarrel."

i, expressive of 3rd personal pronoun "he." (sometimes "us").

aiyukoikire, "make them quarrel with each other."

The *y* is added after the *i* for the sake of euphony only.

e, expressive of the objective case.

aeiyukoikire, "he made them quarrel with each other over something."

yara, "to do through another"; "to send to do."

aeiyukoikireyara, "he sent and set them at variance with each other over something."

(2) Take now the word *i(y)eyaikeomakbare* "to forsake," "to backslide." It may be analyzed thus:—

i, 3rd, per. pro. nom. "they." (sometimes "he"; sometimes "us").

e, (euphonicallly *ye*), 2nd, per. pro. obj. "him."

yai, reflex. pro. "self" (from *a*, "to exist").

ko, meaning "to"; "with regard to."

e, objective of the verb, "it."

mak, *maka* "open."

ba, a plural personal root to verbs (as *cha* a plural ending to some nouns).

re, a causative ending to verbs. Hence, *eyaikeomakbare*, "to forsake" (lit. "they made him cast himself away (from) with reference to it"). E. g. *Koro shinrit ekashi ki buri gusu*

eyaikeomakbare nisa ruwe ne, "they made him forsake the customs of the ancients." It would perhaps be superfluous to remark that the chief root of this long word is simply *mak*, "open," the transitive form of which is *emaka*, "to open."

Thus do many factors cluster round the little verbs *ki*, "to do"; and *mak*, "open." Every word always retains one or other of its meanings though of course modified in each as the subject and object require. This kind of analysis shows, I think, that the Ainu language has grown from a monosyllabic to an agglutinative or combinatory one; and shows that it has not only been highly developed in years long past, but that it was also capable of greater development had the race survived, come into the arena of civilization, and cultivated it.

In the above examples verbs only have been given; let us now take an adjective and an adverb as further illustrations of this matter.

Thus:—

(a) **Pirika**, "good."

Pirikap, "a good thing." (The final *p* here is in full *ap*, and means "thing", "object", "creature").

Pirika-hi, "goodness."

Pirikare, "to better."

Epirika, "to gain."

Epirikap, "something gained."

Epirikare, "to make another gain."

Yaiepirika, "to gain by one's self."

Yaiepirikare, "to make one's self gain."

Eyaiepirikare, "to make one gain something for himself."

Eyaiepirikarep, "that which one causes himself to gain for himself."

(b) **loyapa**, "the year after next."

l, an intensifying particle both as regards place, time, and state.

Oya, "other"; "next"; "different."

Pa, "year"; "season."

Hence, *ioyapa*, "the year after next."

The word *ioyashimge* belongs to the same class.

Thus:—

loya, as given above.

Oyashim, "the day after to-morrow."

Oyashimshimge, "the morrow following the day after

to-morrow."

loyashimge, "the third day after to-morrow."

The word *oyaketa*, "elsewhere," is also of peculiar interest when dissected. Thus:—**O**, a separating particle whose root meaning is "off"; "from"; (**y**) **a**, "to be," the verb of existence, the *y* being merely euphonious; **ke**, a particle meaning "place"; and **ta**, "at"; "in." Hence, *o-ya-ke-ta*, "at another place"—i.e. "elsewhere."

But even nouns of apparently two syllables only may in some instances be shown to be derived, through the process of agglutination, from three roots. Nay, a one syllable word is sometimes seen to be derived from two several roots. Thus:—

- (a) **Amip**, "clothing." This is compounded from *a*, passive particle "is"; *mi*, "to wear"; and *pe*, "an article." Hence, *amip*, "articles worn"; "clothing." Another way of saying the same word is *mi-am-be*, "clothing."
- (b) **Pet**, "a river." One would naturally suppose this to be a simple word, yet careful consideration shows it to be a compound. Thus:—*Pe*, "water"; *t*, a contraction of *chi* a plural suffix in common use. Hence, *pet*, "waters," i.e. a "stream" or "river." *Pe-chi* is often heard when reciting traditions or singing songs. *Betsu* is now often heard for *pechi* or *pet*.

But perhaps one of the most interesting methods of building up words and one which may not for a moment be ignored by the student of this language is exemplified in the following examples. But first let it be understood that *He* has the sense of "facing"; "fore"; "looking inwards"; "tending towards one"; "in front." *Ho* has the opposite meaning of "off"; "away from"; "behind"; "back." *Shi* has a reflexive and intransitive force and perhaps represents the infinitive mood. With these words as keys we will take the three following compounds as illustrations.

- (1) **Maka**, *v.t. & v.i.* "To open"; "to clear away."
Shimaka, *v.i.* "To have cleared away of itself."
Hemaka, *v.i. & adj.* "To turn from but with the face looking upwards and forward."
Homaka, *v.i. & adj.* "To clear off"; "to go away entirely and leave an open space."
- (2) **Noye**, *v.i. & v.t.* "To wind"; "to twist."
Shinoye, *v.i.* "To twist by its own power."

Henoye, *v.i. & adj.* "To be twisted"; "wound up."

Honoye, *v.i. & adj.* "Twisted back out of place."

- (3) **Pirasa**, *v.i. & v.t.* "To spread out."

Shipirasa, *v.i.* "To spread out of itself."

Hepirasa, *v.i. & adj.* "To open up as a flower from the bud."

Hopirasa, *v.i. & adj.* To fall apart as one's coat or dress as when blown by the wind."

Such words as these show great development of speech and the niceties shown in them will be duly appreciated by any lover of philological research.

§ III Root Affinities Between Ancient Japanese and Ainu

Although the Ainu Language differs much in grammatical structure from present Japanese, yet a study of ancient Japanese and Ainu show many root affinities. Thus:—

JAPANESE.

A, "I."

A, "a net."

A, "a foot."

Abai, "a shield."

Abame, "to despise."

Ae-mono, "food eaten with rice."

Aka, "the holy water of the Buddhists."

Aru, "to be"; "is."

AINU.

A, "I." Also the verb of existence; "is"; "am"; "be," also *an*.

Ya, "a net."

A, "a tine"; "prong of a fork."

Apa-kikkara, "to defend."

Apange, "to despise." The Ainu root of this word is *pan*, "insipid."

Ae-p, "food." The roots are, *e* "to eat," *a*, a passive particle, *p*, "thing." Hence *a-e-p*, food. *P*. is the equivalent of Japanese *mono*.

Aka and **Wakka**, ordinary "drinking water."

An, "to be"; "is." Also *an rue* and *ru*.

Speaking of water reminds the author that Chief Penri of Piratori once desired to claim relationship because Eng., "water" and Ainu *wakka* were so much alike. But when informed that

ship was *chip*, "bone," *pone*, "two," *tu*, and "three," *re*, he was quite certain we were brothers. With regard to the use of *aka* for "water," however, it should be remarked that in Saghalien the Ainu usually employ the word *pe*, and *aka* is nearly obsolete. Still, that the word is of very ancient use among the Ainu on the Siberian continent is proved by Dobrotvorsky who gives the word *akasannai* as the name of a "rivulet" there. He does not, however, venture to show the derivation of the name. Yet in plain, matter of fact, present day Ainu, *aka-san-nai* is simply "the valley with water running down it." It corresponds to *Wakasa* of the South of Japan and *Wakasa-o-nai* of Yezo.

JAPANESE.	AINU.
Azuki , "a kind of small red bean."	Antuki , a kind of small red bean." The root seems to be <i>tuk</i> , "to sprout." Hence it would mean "the sprouter."
Beko , "ox"; "cow."	Beko or Peko . <i>Bek</i> is the Ainu onomatopoea for the "lowing" of oxen. <i>O</i> means to "hold"; "to carry." The Ainu verb "to low" is <i>Bek-se</i> , <i>se</i> by itself meaning "to make a noise."
Bachi , "punishment sent by heaven."	Pa, Pachi, Pachiko , "punishment inflicted by gods or demons."
Nau , "to twist"; "twine."	Na , "to make wood shaving fetiches" "To shave <i>inau</i> ."

The Ainu word *pa*, "punishment" is particularly interesting when taken in connection with Latin *poena* and *punis* and this again with the Sanscrit *pu* and *pa*. The analogy becomes more striking and complete when it is remembered that the Ainu word *pa* means "sin" as well as "punishment." It also occurs in the word *katpak*, "sins," but *lit.*: "heart punishment."

JAPANESE.	AINU.
Neko , "cat."	Meko , "cat." <i>Mek</i> is the onomatopoea for the "mew" of a cat, as <i>bek</i> is for the "low" of oxen. As <i>bekse</i> is "to low," so <i>mekse</i> is "to mew."
Ikashi , "prosperous"; "to	Ikashima , "over"; "plus"; "too

JAPANESE.

AINU.

be in plenty"	much"; superabundant." From <i>i</i> , an intensifying particle, and <i>kashi</i> whose first meaning is <i>ka</i> , "over"; "top." The same root will be found in the word <i>kamui</i> , "god."
Inori , "prayer."	Inonno , "prayer." <i>Inonno-itak</i> , "to pray."
Inoti , "life."	Inotu , "life." Compare <i>isu</i> , or <i>ishu</i> , "to live," "living."
Ipi , "food."	Ep , "food"; <i>ibe</i> , "to eat." The roots are <i>e</i> , "eat"; and <i>pe</i> , "article," "thing."
Iro , "colour."	Iroho , "colour." <i>Irori</i> ."
Iso , "the sea-shore."	Iso , "a rock off the sea-coast." Note also <i>so</i> , a "bare rock," a "boulder," a "waterfall."
Kamu , "god."	Kamui , "god." The first sense of this word is <i>ka</i> , "over"; "above," "top." It is like <i>super</i> and <i>ὑπέρ</i> . <i>Ka</i> occurs in <i>kando</i> , "heaven"; "the skies"; and in many words where the sense of <i>super</i> is conveyed. <i>Kamu</i> means "to cover," in Ainu and to "overshadow." The final <i>i</i> is a substantivizing particle implying "person" or "thing," "he," "she," or "it." Here, according to the genius of the language and the psychological conception of Ainu theological thought <i>kamui</i> means "he who covers," or "he who overshadows"; thus reminding us of Jupiter and <i>Οὐρανοζ</i> .
Kapa , "skin"; "fur"; "bark."	Kap , "skin"; "fur"; "bark"; "covering."
Iwa , "a rock."	Iwa , land as opposed to rivers and lakes."

JAPANESE.

Iwai, "a festive celebration."
Kasa, "a hat."

Keire, "shoes." In 1920 I found this word still used in the Nambu District by a few Japanese.

Kura,
Kuro, } "black"; "dark."
Kuru,

Makiri, "a knife." This word is much used in the Nambu Province. But the Ainu have no other word for "knife" of the kind intended. It is the common word for knife in Saghalien Island.

JAPANESE.

Nobori, "a hill."

Nomi, "to worship."

Nu, "to be."

Nuru, "to paint."

Nusa, anciently, "pieces of silk or paper or bamboo used as an offering to the gods."

Ogi, "a fan."

AINU.

Iwai, "a festive celebration of any kind."

Kasa, "a hat." *Kasa-tupep*, "hat strings."

Keire, "shoes and sandals whether made of skin or bark." This word is said by the Ainu to be Ainu, and by the Japanese, Japanese.

Kunne,
Kurokok, } "black"; "dark." *Kuru*,
Ekureok, } "a cloud."

AINU.

Nupuri, "a mountain." There is no other word in Ainu by which a great mountain can be designated. The roots of this word are *nup*, "plain," *u*, a plural particle, and *ri*, "high." *Nup-u-ri* may therefore mean either, "cast up from the plains"; or "cast up plains."

Nomi, "to offer libations."

Ne, "is."

Nore, "to paint."

Nusa, "offerings of whittled sticks and shavings made to gods and demons." *Nusa* is a plural word the singular of which is *inau*. *Inau* is from the root *ina*, "a message," "a prayer"; and *u*, "to bear." Hence *inau* is simply a "message" or "request-bearer," *nusa* being its plural form.

Anki; *Anunki*; *Aungi*, "a fan." Translated literally *an-un-ki*,

JAPANESE.

Omushi, "the place where one sits."

Pa, "thing"; "an article."

Pakaru, "to weigh."

Parara, "to scatter."

Pasi, "chop-sticks."

Pasu, "to run."

Sa,
Sane, } "true."

Saru, "a monkey."

Sippo, "salt."

So-shi, "a sheet of paper."

Tama, "the soul."

U, "a cormorant."

Uku, "to receive."

AINU.

means "to do unto," probably referring to the process of drawing the fan to one's self. Both forms of the word are used in both Yezo and Saghalien.

Om-ushi,¹ "a seat." The factors are *om*, the "thighs,"¹ and *ushi*, "a putting place," or Japanese, *koshikake*.

Pe or **Be**, "thing": "an article."

Pakari, "to weigh."

Parara, "to make another scatter; *Parase*, *v.i.* to scatter." The root is *para*, "broad"; "spread out."

Pasui or **Pashui**, "tongs." There are grounds for believing that the *u* is of a dual or plural signification.

Pash, *v.i.* "to run."

So,
Son, } "true."
Sone,

Saro, "a monkey." From *sara*, "a tail"; and *o*, "to bear"; hence *Saro* means "having a tail" in Ainu. Compare also *beko* and *meko*.

Shippo, "salt."

So-shi, "a layer of bark," strata of rock or earth.

Rama, **ramat**, and **ramachi**, the soul. This word finds its root in *ram*, *ramu*, "the heart"; "the understanding" of a being.

U-riri, "a cormorant."

Uk, (*sing*), *uina* (*pl*), "to take"; "to receive."

¹ Compare also *momo Jap.* "thighs."

JAPANESE.

AINU.

Wappa, "a boy"; (used in scolding). **Wappo**, "a young child," "boy" or "girl."
Warabe, "a child," either "boy" or "girl." **Warapo**, "a child," either "boy" or "girl."

An analysis of words, such as those above given, (and others might be produced were it necessary), go to prove a very close connection between some parts of ancient and now obsolete, Japanese and present Ainu speech. No doubt the two races are quite distinct in so far as physical aspect is concerned, allowing of course for that admixture which has been going on from time immemorial through marriage, adoption, and concubinage. The Ainu have never regarded the Japanese as of the same stock as themselves. Indeed, they know them as *Sam-orun-guru*, i.e. "neighbours." It is also interesting to remark in this connection that the Ainu distinguish themselves from the Mongolian and Malay type of the human race by calling the latter *Oyashikpuikotcha utara*,¹ "persons having a different class of eye-socket." In speaking of men of their own race and cast of feature they say *Shineshikpuikotcha utara*, "people of the same eye-socket." And just as the ancient Hebrew would say, "thou art *bone* of my *bone*," and the Arab "thou art *eye* of my *eye*" when they wanted to say "you are the *same* as I am," so an Ainu says to-day "you are of the same *eye-socket* as I," when he desires to say, "you and I are of the *same family*" or "descent."

§ IV Yezo and Saghalien Ainu

No one with the least knowledge of the subject would for a moment doubt that the Yezo and Saghalien Ainu are one and the same race. It is perfectly true that the Yezo Ainu sometimes speak as though the language of the two peoples was different, even going so far as to use the words *itak shinnai*, "different language." But when questioned on the matter it turns out that this *itak shinnai*, "different language," simply means, for the most part, *kutcham shinnai*, "different way of pronouncing words." There are numbers of exact analogies to this loose way of speak-

¹ *Oya*, "other"; *shik*, "eyes"; *pui*, "holes"; *kotcha*, "having"; *utara*, "people."

ing among the Ainu of Yezo, for the people inhabiting the various districts of this island speak of one another's speech under the same terms. Thus the Usu Ainu of the Saru; the Saru of the Tokapchi; the Tokapchi of the Apashiri, and so on. A good illustration of this point is found in the following incident which happened to myself some years ago. I was then in the north of Yezo and had just finished addressing a large concourse of people in Ainu. At the conclusion of the lecture a Japanese who was present said to an Ainu standing by,—“Did you understand what was said”? “Yes,” replied the man in Japanese—*Ano hito wa Saru no yama no oku no Ainu da*—“that man is an Ainu from behind the Saru mountains”; and then added in Ainu, *itak shinnai koroka Sar'un Ainu itak ambe ne*, “it was a different language, but it was the speech of the Saru Ainu.” He meant to say that I spoke the Saru dialect. As a matter of fact I had lately come from Piratori, the ancient capital of Saru.

Though the Ainu language is, as a whole, spoken with considerable uniformity throughout the Island of Yezo, yet there are some slight differences to be noted in almost every village one passes through. These differences are not always so great as to justify one in calling them dialects, provincialisms would be a more appropriate name for them. As for dialects proper, we may say that there are but three spoken in Yezo, viz; the Saru, Usu and Tokapchi.¹ The Usu, Yurap, Mororan, and Ishikari Ainu (i.e. *the Ainu of the Southern and Western coasts*) only differ from those of the Saru district in that the former pronounce the words in full whilst the latter use certain contractions. The Tokapchi Ainu differ from all the rest both in the contraction of words and names of certain objects. The Apa-shiri, Akkesh, and Kushiro Ainu (i.e. *the Ainu of the northern and north-eastern coasts*), though differing from their nearer neighbours, the Tokapchi people, speak very like those of Usu. However the grammar is the same, and when the Saru dialect is spoken but without the contraction of words, one is pretty well understood by all excepting the Tokapchi people, who sometimes miss the meaning.

A few differences in the words used by the northern and southern Ainu are as follows:—

¹ It may be remarked here that the Saru Ainu confess to having originally come from Tokapchi to Saru, while the Usu Ainu declare that their ancestors come from Saru. The Tokapchi Ainu also say that they originally came from Saghalien.

SOUTHERN.

Aman-chikap,	Aman e-chiri, "a sparrow."
Chikap,	Chiri, "a bird."
Chup,	Tombe, "a luminary" (<i>Tombe really means, "the shining thing."</i>)
K,	Ku, "I."
Kek,	Ku ek, "I come."
Koira,	Ku oira, "forget."
Koropok,	Choropok, "under," "beneath."
Paro,	Charo, "the mouth."
Poi, po,	Pon, "little."
Upaskuma,	Uchashkuma, or Uchashkoma, "a lecture."
Wei,	Wen, "bad."
Yakka,	Yakkai, "although."

NORTHERN.

There are, however, a few interesting differences well worthy of a passing note and among them are such as these for example. In one district we have the word *nishatta* for "to-morrow," while in another we hear *shimma* used. *Nishatta* really means "dawn" but it has gradually come to stand for "to-morrow"—indeed, so firmly is this meaning now attached to it that in most places *shimma* is quite unintelligible to the people. Yet it is of interest to remark that *shimma* is ordinarily used in Saghalien for "to-morrow" and appears all over Yezo in the words *oyashim*, "the day after to-morrow" and *oyashimshimge*, "the second day after to-morrow." Or again, in the Saru district the ordinary word for "father" is *michi* and for "mother," *habo*. But in some villages in the *Mukawa* district, and not so much as ten English miles away from Piratori, *michi* stands for "mother," and *habo* for "father"! Further, although in Piratori the word *habo* means "mother," yet at Piraka, only four miles lower down the Saru river, the word commonly used for "father" is *iyapo*! This is very strange, but is a fact notwithstanding. In some other places the ordinary word for "father" is *hambe*. In Saghalien also the usual word for "father" is *hambe*. In Yezo the usual word for "rain" is *apto* while in Saghalien and Kamtchatka *peni* or *pene* is used. But *pene* means "aqueous," as a rule and in rare cases "rain" among the Yezo Ainu. *Mene*, "fine rain" belongs to the same root.

There is, however, one other difference to be noted. It con-

sists in accents or the pronunciation of words, There are in many villages in Yezo, more formerly than now, quite a number of people who speak their words with a slight *tonic* accent as though the language was originally connected with Chinese or some kindred tongue. But there is this very important difference; in speaking Chinese it is absolutely necessary to enunciate the *tones* clearly for they are part and parcel of the word itself. Among the Yezo Ainu this is not the case now whatever it may have been formerly. Here the *tonic* accent is quite unimportant and many would hardly notice it. The principal thing is to clearly define every syllable and pronounce it distinctly.

But both the differences in dialect now mentioned are found among the Ainu of Saghalien but in a more emphasized manner. The chief difficulty in a Yezo Ainu understanding a man from Saghalien—and it was at first my own difficulty also—arises from the marked *tones* the people impose upon their words, and the way they swallow final consonants at times. Thus, while we say in Yezo Ainu *wakka ta wa ek*, "go and draw some water," smoothly and without accent, a Saghalien Ainu would, though using the identical words, emphatically *intone* or accent every syllable.

But to mention the Yezo and Saghalien vocabularies, there is also a marked difference in the use of words here. Thus in Yezo the word for "sun" is *chup*, while in Saghalien it is *tombe*. *Tombe* is a compound word meaning in Yezo Ainu "the shiner." Further, in Yezo the ordinary word for "fire" is *abe*; in Saghalien it is *unchi*, *fuji*, *unji*, *hunji*, or *funchi*, according to the taste of the speaker. But in Yezo Ainu—*unchi*, *huchi*, *unji*, or *fuji*, is only applied to "fire" when it is being worshipped. Indeed, it stands for the "goddess of fire." Among the Saghalien Ainu the word for fresh-water "ice" is *ru*, while in Yezo the word used is *konru*. *Apu* is Saghalien Ainu for "sea-ice" or "floe," a word which occurs in place-names in Yezo, among whom *apu* seems to mean "broken ice along the sea-coast." Again, among the Saghalien Ainu the words for "hare" are first *oshuke* and then *kaikuma*, while in most parts of Yezo it is almost always *isepo*, though sometimes *epetche*. But among the Tokapchi Ainu *kaikuma* is also used. Once more, the pit-dwellers of Saghalien are called by those of their fellows who do not use pits (for some use pits even now during the cold winter months) by the name of *Toichiseikotchaguru*, "persons having earth dwellings"; while in Yezo the pits left by those of their ancestors who used them are known as *koropok* or

choropok-un-guru koro chisei kot, "the house sites of those who lived in pits." Every part of this last word is purely Ainu as also is *toichiseikotchaguru*; hence, for such like reasons we conclude that the language of Yezo and Saghalien is one.

There are of course many different words used by the Yezo and Saghalien Ainu whose origin one cannot always trace. *Ibebashui*, for example is Yezo Ainu for "chop-sticks," really meaning "eating tongs"; but the Saghalien Ainu say *sakkai*, a word whose full meaning has yet to be determined. However, among the Yezo Ainu the words *sakma* and *sakiri* "a rail" or "pole" appear to carry the same root. In the North again *arak* is used for spiritous liquor, but in Yezo this word is known only to those Ainu who have been to Saghalien. It has probably come through Russia.

If a still clearer proof was needed to show that the Yezo Ainu were in early times connected with the Island of Saghalien it may be found in an examination and comparison of the place-names of the two Islands, for both are seen to be pure Ainu. Exception is of course taken with respect to such European names as C. Elisabeth; C. Maria; B. Espenberg; Bai d'Estaing, and so forth. The following score of names are taken from C. W. Schebunin's *karte der Insel Schalien oder Karapto* (1868). Schebunin's name is given first, then the present Ainu pronunciation, and after that the English meaning.

Schebu.	Ainu.	English.
1. Ekuroki	Ekurok-i	"Black place."
2. Naiputzj	Nai-putchi	"The glen mouths."
3. Naitscha	Nai-cha	"The glens" or "glen-side."
4. Ninaussi	Nina-ushi	"Sole place; wood place."
5. Notoro	Not-oro	"Having a blunt cape."
6. Nubori-Endum	{Nupuri entom Nupuri etomo	"Mountain side."
7. Otassu	Ota-shut	"Sand foot." <i>Shut</i> is "the foot of a mountain."
8. Piro-tzi	Pirotchi	"The cliffs."
9. Pissjachssam	Pischa-sam	"The sea-side."
10. Po-tomari	Pon-tomari	"The little harbour."
11. Ssiranussi	Shiran-ushi	"Tide-place" or "rocky place."

12. Ssirepa Shiripa "Land's head," or as we should say in English, "Land's end."
13. Ssoya {Soya
Shoya} "The land of bare rocks."
14. Ssussucha kotan. {Susucha kotan
Shushucha kotan...} "The place of willows."
15. Ssussuso-nai {Susu-ushi-nai
Shusu-ash-nai.....} "Willow glen" or "valley."
16. Tomari-nai Tomari-nai "The harbour of the glen."
17. Tomari-po Tomaripo "Little harbour" (Lit: "the child of the harbour").
18. Tunaitscha Tu-nai-cha "The two valleys"—"double valley."
19. Tyk Tuk..... "Projecting."
20. Uen-kotan Wen-kotan "Bad place."—(sometimes "bad" in the sense of "rocky" or "stony").

Many other names might be given but the fore-going will suffice for the present purpose.

§ V Agglutination

Referring to the resemblance of the Ainu language to those of the Chinese type, it is pertinent to remark that in the matter of agglutination there is a strong family likeness, only that in Ainu it is much more developed than in Chinese. Chinese is a preeminently monosyllabic tongue, for each word may be used either as a noun, verb, adverb, adjective or particle according to desire; what part of speech is meant being left to the context and position in the sentence.

The construction of the Ainu language as spoken to-day, and as exemplified in Dobrotworski's work, clearly points back to a time when Ainu was monosyllabic in nature and construction. And that Siberian Ainu is of an older form than that spoken in Yezo is sufficiently proved by the fact that the present day Ainu of Saghalien retain many plural particles in their speech which those of Yezo drop altogether. Besides the very long words, such

for example as those given in section 3, the shorter ones are also worthy of attention. Take the words *epetke* and *ise-po*; both of which mean "hare," as illustrations. *E-pet-ke*; *e* is an objective particle whose meaning is "towards"; *pet* means "torn"; "slit"; *ke* is sometimes a plural intransitive form of *ki*, "to do." Hence *epetke* means "the torn" or "slit one." Why? an examination of the lip of this animal will soon tell us. The same word appears in *epetke-guru*, "a hare-lipped person," and also in *opetpetke*, "ragged." Turn now to *Isepo*. What is its derivation? *I-se-po*. Three factors are seen here. *I*, an intensifying prefix; *se* "to make a noise"; hence, *ise*, "to squeal"; *po*, a diminutive particle, as for example, *ponbepo*, "a very little thing"; *po*, a child." Hence *isepo*, "a hare," (*lit*: "the little squealer"). But why call a hare by this name! Let anyone wound or catch a hare in a trap and he will soon learn. The squeal of a hare is not easily forgotten any more than the bark of a wolf; and a "wolf" is called in Ainu *wose-kamui*, "the divinity who calls *wo*," the *wo* being an onomatopoeia for its bark.

Having thus shown the manner in which Ainu words are built up it would be interesting for any person acquainted with some of the many dialects of China or with Tibetan or kindred languages to superimpose the *tones* he knows on each syllable of the Ainu contained in this book and see what the result would be. Let him, if he chooses, write or pronounce the Ainu words as follows:—When *ch* commences a word let it be *tch*, or if found in the body of a word pronounce it as though it was *j*, or *z*, or *tz*: Thus for *chi* write *tchi*, *ji*, or *tzi*; or for *che*, let it be *je*, *ze*, or *tze*. Again, let him write *k* as though it was *kh* or *gh* or *hg*; or even as *ch* in some cases. *P* too might be aspirated and pronounced like *ph*; while *t*, like *k*, might even sometimes be changed into *ch*. All of these variations I have heard, and do hear among the Yezo Ainu, both with and without *tones* slightly present. The *tones* however, are much more marked among the women than among the men. And it may also be remarked here that as among other barbarous races, so also among the Ainu, the women speak their language much more clearly and purely than the men. But alas, the language is fast dying out among both sexes; nay, it is to all intents and purposes dead. The language of to-day is not quite the same as that of 60 years ago when the present writer first commenced his studies and work among this people.

The gradual weakening of *tones* in Ainu till they have become

lost and inessential may be sufficiently accounted for by the combination and assimilation of roots which the language has been undergoing for ages. We have present day examples of this very thing in those Chinese words and phrases adopted and adapted by the Japanese, for such words and phrases are never *intoned* by the people using them, though in China they could not otherwise be understood.

From all this it will naturally be concluded that the writer supposes the Ainu to have originally come to Japan through Amurland or Siberia. Just so. If this be the case are there no traces of Ainu words in the geographical nomenclature of this region? I think there are. Thus for example, take away the Russian adjectival ending *tsk* in *Tomtsk* and what do we get. Just *Tom*. But *Tom* is distinctly Ainu and means "bright." Or again, take *okhots* and eliminate the final *s*. *Okhot*, *oukot* or *okot* is left and this means "joining together" as rivers or seas. Again purely Ainu words. There are many other words and names of a like nature which might be given, as the rivers *Yenisei* and *Ocha*, and also the names *Atchan*, *Chukchi-noss*, *Avatcha*, *Awachin*, *Kamchatka*, *Paratopska* and *Utka*, with *Tarinsky*, *Porochinna*. *Paratoonka*, *Ischappina*, *Arapetcha*, *Aranmakkota*, and many other places such as have *kota* after them; but let these examples suffice for the present treatise.

§ VI Ainu and the Aryan Connection

Having thus been brought home to Europe let us linger here for a space and consider one or two very curious matters. The Ainu word now usually used for "house" is *Chisei*, while among the Kurile Saghalien Islanders it is *Che*. But the Welsh for "house" is *T*; and the original Cornish name was *Ty*, *Sing*, and *Tai*, plural. Shuyd's Grammar informs us, however, that in modern Cornish *t* has been changed to *tsh* thus out of *ty* producing *tshey*, "houses." One wonders whether the Ainu word for "house" has any connection. Again in Cornish and Welsh the word for "head" (caput) is *pen*. In Ainu *pen* means the "source" or "head" of a river; "the upper part of a valley!" It also appears in *penram* "the chest." The words *tu* for two and *re* for "three" still keep us at home. So also *tumbu*. *Tumbu* means in Ainu "an apartment in a dwelling." Thus, *poru* is a "natural cave" and *tumbu*, first, a "dwelling apartment" or "division in a cave" and

then a "room" in a house. But further, the word *Tumbu* has very interesting associations. By some it means "womb," and according to others "the placenta." *Tun* means "foetus," and hence comes the word *tuntun*, "fish-row." All this reminds one of the Anglo-Saxon word *Tūn*, "a close." *Chisei*, "house," applies to the "home" of any living object as, a wasp, bee, man, bear and such like beings, while *tumbu* is only applied to the living apartment of a human being, whether it be a cave, in a pit dug in the side of a hill or in a hole dug in the level ground; or whether it is a room in a "house" or *Chisei*, as that in my house in Sapporo, or the poky dark hole 6 feet by 9 in the southeastern corner of Chief Penri's hut at Piratori which was put up for me to sleep in; all these "divisions" or apartments" are *tumbu*, "rooms" in Ainu. But it is a well known fact that the English word "tomb" is from the mediæval Latin *tumba*. But *tumba* first meant "a hillock," after that "a tomb." Again one therefore wonders whether there is any family relationship between *tumba* "a hillock" and *tumbu* "an apartment in a cave."

Now, *pu* in Ainu is the ordinary word for "godown" or "storehouse." Hence *tumpa* or *tumbu* really means "the home" or "storehouse of the foetus" of living beings. Or, again, this last word *tumbu* might well be compared with the Russian Домъ "home," and thus we are brought to the Latin *domus*.

A comparison of the Ainu word *garu* with the Welsh *garu* is also interesting for both are identical in meaning, which is "rough," "uneven." In Yezo there are two place-names in which the word occurs, one near Sapporo, namely *Garu-pet*, "turbulent stream," (a name which quite agrees with the nature of the stream here), and *Garu-ush-i* "the rough place," the name of a locality not many miles from Horobetsu near Mororan. This place also is a very uneven locality having many soft sulphuric hillocks cast up about it by volcanic action with a number of hot water springs among them.

A, also, both in Welsh and Ainu is the same in some instances. Thus:—In both it is used as an interrogative adverb, and in both also as the pronoun, "who," "which," "that." *An* too, seems to be alike in some instances in both languages, for in both it is used as a partitive particle. The resemblance also of Ainu *gur*, *guru* to Welsh *gwr* is very curious, for in both languages this word means a "person," a "man." The word *i* too, is another instance of an interesting analogy, for in both languages it is

used as the objective pronoun "me," and also by way of emphasis and intensity. Similarly with the vowel *e*. In Welsh this is the pronoun "he," "she," "it"; while in Ainu it is often used as the ordinary objective particle meaning "him," "it," "her." In Welsh *O* means "from," "out of"; so it does in Ainu also.

Speaking of the vowels, *a* carries one's thoughts on through *an* "to be" to the Sanskrit verb of existence *as*. Speaking of this word Max Müller says:—"You know, of course, that the whole language of ancient India is but a sister dialect of Greek, Latin, German, Celtic, and Slavonic, and that if the Greek says *esti*, "he is," if the Roman says *est*, the German *ist*, the Slav *yeste*, the Hindu, three thousand years ago, said *as-ti*, "he is." This *asti* is a compound root *as*, "to be" and the pronoun *ti*. The root originally meant "to breathe," and dwindled down after a time to the meaning of "to be."

This is all most interesting when viewed in the light of Ainu studies. In Ainu the verb of existence is *a*, *an*, *ash*, for the singular, "is" and *at* or *on* for the plural, "were." Compare also the Greek *ἔν* and *ἔντρος*. Further, if, as is said to be the case the Sanskrit word *as* originally meant "to breathe," the similarity between it and Ainu is yet more striking, for the present-day word for "to blow" in Ainu is *as* or *ash*.

The words *chacha* for "papa," *chip*, for "ship," *mat* for "female," *pone* for "bone," *tu* for "two," *re* for "three," and *pak* for "punishment" have already been mentioned, as also has *wakka* or *aka*, Eng: "water" Sanscrit: *aka*. There are others too which might well be compared such as *poi*, "little, (Italian poco and poi), *sion* "a little boy" (Russian сынъ), but space will not allow this subject to be further pursued here.

This chief argument, however, for an Aryan origin of the Ainu language will be found to lie in the Grammar rather than in the vocabulary.

§ VII Present Japanese and Ainu Compared

It will be remarked by such as have studied Japanese and looked into Ainu that there are many words used by both which appear to have a common origin. And, indeed, one might naturally expect such. Before entering upon the Grammar properly I presume to note the following few words as examples thereof.

AINU	JAPANESE	ENGLISH
Aka	Aka	"Water."
An	Anu	"Be"; "Is."
An	An	"Dark"; "Hidden."
Anru	Aru	"Be", "Is"; "Are."
Anu	Atu	"Put"; "Place."
Arupa	Aruku	"Walk."
Ashiri	Atarashi	"New."
Chin	Chin	"We."
Fushko	Furui	"Old."
Hapo	Haha	"Mother."
Ina	Ina	"No"; "Not yet."
Inao and inau	Inaho	"A kind of fetish."
Inonno	Inori	"Prayer."
Inotu	Inochi	"Life."
Kamui	Kami	"God."
Kamure	Kabure	"Cover."
Kurasnu	Kuroi	"Black"; "Dark."
Kurokok	Kuroi	"Black"; "Dark."
Kuru	Kuru	"Draw near."
Motoho	Moto	"Origin."
Pashui	Hashi	"Chopsticks"; "Tongs."
Po	Ko	"Child."
Pone	Hone	"Bone."
Konru	Kōri	"Ice."
Kut	Kuchi	"Mouth."
Kunne	Kuroi	"Black."
Michi	Chichi	"Father."
Moro	Muro	"A pit."
	(Also in Ainu "an earthen house.")	
Nore	Nuru	"To paint."
	(The Ainu word for "flatter" is <i>pa-nore</i> , i.e. "paint with the mouth.")	
Nupuri	Nobori	"Hill"; "mountain."
Om	Momo	"Thighs."
Ramat	Tamashi	"Mind"; "soul."
Sange	Sageru	"Take down."
Sannyo	Sannyo	"Reckon."
Shinnai	Chigai	"Different."
Soshi	Sōshi	"Layer."
Te	Te	"Hand."

Tuina	Tōi	"Far."
Tumi	Itu	"Strength."
Uk	Unkeru	"Take."
Ya	A	"A net."
Yama	Yama	"Mountains." ¹⁾
Yu	Yū	"Hot mineral water."

For a vocabulary of the most ancient words of the Japanese language see Transactions of The Asiatic Society of Japan, vol. xvi. pt. iii by Pro. Basil Hall Chamberlain.

¹⁾ Also 'hinter-land,' low-lands.

List of Abbreviations.

<i>a. or adj.</i>	Stand for...Adjective.	<i>obj. pro.</i>	Stand for...Objective
<i>abla.</i>	" " ...Ablative.		pronoun.
<i>adv.</i>	" " ...Adverb.	<i>part.</i>	" " ...Particle.
<i>aux. v.</i> ...	" " ...Auxiliary verb.	<i>pass.</i>	" " ...Passive voice.
<i>conj.</i>	" " ...Conjunction.	<i>per. pro.</i>	" " ...Personal
<i>dat.</i>	" " ...Dative case.		pronoun.
<i>Dob.</i>	" " ...Dobrotworski.	<i>phr.</i>	" " ...Phrase.
<i>e.g.</i>	" " ...exempli gratia.	<i>pl.</i>	" " ...Plural.
<i>Eng.</i>	" " ...English.	<i>post.</i>	" " ...Postposition.
<i>exclam.</i> ...	" " ...Exclamation.	<i>poss. pro.</i> ..	" " ...Possessive
<i>gen.</i>	" " ...Genitive case.		pronoun.
<i>geo.</i>	" " ...Geographical.	<i>prep.</i>	" " ...Preposition.
<i>H.</i>	" " ...Hokkaido.	<i>pro.</i>	" " ...Pronoun.
<i>i.e.</i>	" " ...id est.	<i>reflex. pro.</i>	" " ...Reflexive
<i>imper.</i> ...	" " ...Imperative		pronoun.
	mood.	<i>rel. pro.</i> ...	" " ...Relative
<i>instru.</i> ...	" " ...Instrumental		pronoun.
<i>interj.</i>	" " ...Interjection.	<i>S.</i>	" " ...Saghalien.
<i>intr.</i>	" " ...Intransitive.	<i>sing.</i>	" " ...Singular.
<i>J.</i>	" " ...Of Japanese	<i>syn.</i>	" " ...Partly synony-
	origin.		mous words
<i>lit.</i>	" " ...Literally.		or phrase.
<i>loc.</i>	" " ...Locative	<i>v.i.</i>	" " ...Intransive
	particle.		verb.
<i>met.</i>	" " ...Metaphor.	<i>v.t.</i>	" " ...Transitive verb.
<i>n.</i>	" " ...Noun.	—.....	" " ...Repetition of
<i>nom.</i>	" " ...Nominative		the words
	case.		under which
<i>obj.</i>	" " ...Objective case.		it occurs.

CHAPTER II

Phonetics and Orthography

In writing the Ainu language with the Roman alphabet the following value is attached to the letters used.

1. VOWELS¹

A has the sound of *a* as used in the English word "father." Thus, *hat*, "a grape"; *mat*, "female." For emphasis it may be lengthened, but such lengthening does not affect the meaning of a word.²

E has the sound of *e* as used in the English words "benefit" and "let." Thus, *echi*, "ye"; *eani*, "you." Like *a* it also may be lengthened for purposes of emphasis.

I has the sound of *i* in the English word "ravine." Thus, *nishu*, "a mortar"; *ishi*, "a bird's tail." This vowel, also, may be lengthened or shortened at will, but only for emphasis.

O has the sound of *o* as used in the English word "mote." The sound long or short given to the same word in the same village differs according to the taste of the speaker. But this does not change the meaning. Thus *oupeka*, "upright"; *otta*, "in." It is the consonant following which affects the quantity of the vowel.

U has the sound of *u* in "rule", or *oo* in "fool." Thus, *uhui*, "to burn"; *ukao*, "to put away."

Abbe Rousselot³ noticed this variety in vowel sounds and all who come among the Ainu must surely notice it. But the qualities of tone do not affect the meanings of words. *E* is "to eat," *ek* is "to come"; *ru* or *ruhu* is "way," *ru* is "river-ice" and *konru* any "ice," and these words may all be with or without accent as one pleases.

¹ When a vowel is heard lengthened or emphasized it indicates that another vowel has been dropped. Thus, *Opeka*, for *Oupeka*, "straight."

² It may be noted here that *a*, when not used as a radical, sometimes takes the place of *o* for the sake of euphony. Thus, *akora-chacha* for *akoro-chacha*, "my uncle" or "father." In the Saghalien dialect *akoro* would be *an-koro*; *a* and *an* being the same in root.

³ See foot note on page 3.

2. DIPHTHONGS

AI has the sound of *ai* in the word "aisle" or *i* in "ice." Thus, *Ainu*, "the Ainu people." In many instances, however, both vowels must be pronounced distinctly, as, *aikka*, "it was stolen"; *aikrap*, "a present received." Strictly speaking it may be said that diphthongs, as such, occur very rarely in the Ainu language, by which I mean to say that each vowel should be made audible and not entirely slurred into another.

EI has the sound of *ey* as in "they," excepting that the *y* must be more clearly defined, as, *eimek*, "to divide" or "allot"; *eika*, "to run over."

AO and *AU*. In this combination both vowels must be distinctly pronounced, as also they should in *eo* and *eu*. Thus, *aupekare*, "it was straightened," *aukotama*, "collectively"; *eok*, "to knock against," *eoyaitak*, "to mock."

It may be mentioned here that every vowel is a radical word and in whatever combination it is used it never loses its fundamental meaning. Nor does the lengthening or shortening of such vowel affect its radical significance in any marked degree.

3. CONSONANTS

B. The letter *b* is to be pronounced like *b* in "book." It is an explosive related to *p*. It never begins a sentence, but when preceded by another word *p* is changed into *b*, especially before the vowel *u*. Thus, *putu*, "an opening," *pet-butu*, "a river's mouth." *Puri pirika*, "of good habits," *wen-buri*, "a bad habit."

C. *C* never stands alone in Ainu, as it does in English. And in this grammar it will be found only in combination with *h* as *ch*. It is then to be pronounced as *ch* in "church" or in "chop." Thus, *chup*, "a luminary"; *chuk*, "autumn." In the Tokapchi district and also in Saghalien *c* sometimes sounds as if a modified *t* came before it, thus making it sound like *ts*. Thus *tsup* for *chup*, *tsisei* or even *tsey* for *chisei*, "house"; for *machi* they say *matchi*, *maji*, *matzi*, or *mazi*, "wife." And unless one stays among the people of any given village and listens to their mode of speech it is dangerous to attempt to preach or lecture in their language. When Pilsudski visited me in Sapporo with his Saghalien Ainu I found that neither of them spoke quite the same. Pilsudski and I could only converse in Ainu, he in the Saghalien dialect and I in Yezo Ainu, yet we understood each other quite well. The

fundamentals of the language are certainly the same.

D like *b*, is never heard at the beginning of a sentence, but *t* often becomes *d* in composition. In some places, however, when a word commencing with *t* or *p* stands alone or at the head of a sentence a sort of compromise is made: thus *t* is pronounced neither like *t* nor *d* in English but something between the two. The same may be said of *p* and *b*.

F resembles the true labial in sound, it being softer than the English labiodental *f*. It never occurs excepting when followed by the vowel *u* and is often found in words which appear to be of Japanese origin. I have never heard it at the end of a word or sentence.

G has the sound of *g* in the word "good." No sentence commences with this letter, but *k* often becomes *g* in composition. It should be noted however, that *g* is often aspirated as though it was *gh* or *kh*; never, by any chance does *g* become the Japanese *nigoriéd ng* as *ng* in "sing."

H has the sound of *h* in the word "house"; that is to say, it is always aspirated in this grammar.

J as such does not really occur in Ainu as pronounced in English. But sometimes *chi* and *cha* sound something like *j*. Thus, *maji* for *machi*, "wife"; *jaro* for *charo*, "mouth."

K. This explosive has the sound of *k* in the English word "keep." Sometimes, however, it is pronounced with a kind of aspirate as though it was *kh*. Before another *k* I have sometimes heard it pronounced *sh* in some districts. Thus, *ishka* for *ikka*, "to steal."

L. As pronounced in English *l* does not occur in Ainu. But in some places *r* has something like the sound of *l* in it, but the tone is nearer *r* than *l*.

M and *N* are pronounced as in English. Thus, *ma*, "to roast"; *nin*, "to abate."

P has the same sound as in English. Thus, *push* "to burst." As was shown under *b* this letter sometimes becomes *b*.

R. The letter *r* is something between *r* and *l*, though sometimes it is heard as a well rounded-off English *r*, as in "right." Thus, *raka isam*, "useless." In Saghalien, however, *t* sometimes occurs where in Hokkaido it is *r*. Thus, *tetara* for *retara* "white."

T should be pronounced as *t* in "type" or "tin." Thus, *ta an*, "this," *teda*, "here." But in composition *t* often becomes *d*;

thus, *ande* for *ante*, "to place."

Q, *V*, and *X* are not used in writing Ainu.

S. *S* is to be pronounced as it is in English. But it is often difficult to know whether one should write *s* or *sh* as for example, *sa* or *sha*, *so* or *sho*.

Y. *Y* should be pronounced as *y* in "yes." It is probably a hardened form of *i*. It should be noted that the northern Ainu use *y* those in the south have *n*, thus *nam wakka* "cool water" for *yam-wakka*.

The Ainu language is fond of open syllables, nevertheless, *k*, *m*, *p*, *s*, *t*, and *sh* are often heard at the end of words. But *b*, *c*, *d*, *f*, *g*, *h*, *r*, *w*, or *y*, never are so heard in Yezo, whatever they may be in Saghalien.

W. This letter has the sound of *w* as in the word "what."

CHAPTER III

Letter Changes

As has been already mentioned no sonant letter begins a sentence, but in composition surds are sometimes changed into sonants. These changes are as follows:—

K	becomes	g .
P	b .
T	d .
W	m .

Chi is sometimes changed into *t* before *utara*, the *u* of which is dropped; thus:—

Heikattara for *heikachi utara*, "lads."

Matkattara for *matkachi utara*, "girls."

He or *hei* becomes *se* or *sei* in some places, thus:—

Sekachi for *hekachi*, "a lad."

K is by some changed into *sh*, as *ishka* for *ikka*, "steal."

Ko becomes *cho* in some places and vice versa. Thus:—

Choropok for *koropok*, "underneath."

N becomes *m* before *b* or *m*; thus:—

Tambe for *tan be*, "this thing."

Tam matkachi for *tan matkachi*; "this girl."

Pa becomes *cha* in some districts; thus:—

*Uchashkuma*¹ for *upaskuma*, "preaching."

Ra and *Ri* become *n* before *n* and *ra*, and *t* before *t*, thus:—

Kan nangoro for *Kara nangoro*, "will make."

Oan-raige for *Oara raige*, "to kill outright."

Oatsam for *oarasam*, "half."

Oattuye for *Ara tuye*, "to cut through."

Ashin-no for *Ashiri no*, "newly."

Ro becomes *t* before *chi* and *t*, and *n* before *n*.

Ku kot chisei for *ku goro chisei*, "my house."

Ku kottoi for *ku koro toi*, "my garden."

Ku konnishpa for *ku-goro-nishpa*, "my master."

Ru becomes *n* before *n*; thus:—

An gun' ne for *an guru ne*, "it is a person."

Y is *i* hardened as in *yukara* which in *iukara* designates "legendary songs."

When one word ending with a vowel is immediately followed by another commencing with a vowel, the final vowel of the first word is in some cases dropped: thus:—

Moshir' ebitta for *moshiri ebitta*, "the whole world."

Oya moshir' un guru for *Oya moshiri un guru*, "a foreigner."

Utar' obitta for *Utara obitta*, "everybody."

Ingaran aige for *Ingara an aige*, "while looking."

I becomes *y* before *a*, as, *yayamkiri* for *yaiamkiri* "to recognize," while *o* is sometimes heard for *u*, as, *anno* for *annu*, "to defeat."

Care must always be taken to pronounce the double consonants as in speaking Italian or Japanese.

As:—

Ine, "where?" *Inne*, "a multitude."

Ota, "sand" *Otta*, "in," "to."

Shina, "to lace up" *Shinna*, "a difference."

Tane, "now" *Tanne*, "long."

When it is desirable to give special clearness or emphasis to a noun or adjective ending with a vowel, such final vowel may be reduplicated preceded by the consonant *h*; thus:—

Nimaki or *Nimakihhi*, "a tooth."

To or *Toho*, "a day"; "a lake."

Pirika or *Pirikaha*, "good."

¹ Sometimes heard as *Uchashkoma*.

Kunne or *Kunnehe* "black," "dark."

There are some cases in which it is customary to reduplicate the final vowel, such reduplication being almost universally practised by the Ainu. As; for example:—

Chaha instead of *cha*, "twigs."

Hochihi, *hochi* "a sum."

Wen-kurihi instead of *wenkuri*, "a rain cloud."

It should be noted in passing that the Ainu of Saghalien do not soften their surds to such an extent as the Yezo Ainu. Thus, in Yezo, *raige*, "to kill," is in Saghalien, *raike*; *sange* "to send down," becomes *sanke*; while *humbe*, "a whale" is *humpe*.

ACCENTS

In speaking Ainu it is found best not to talk with any special accent but evenly. It should be remembered, however, that the Saghalien Ainu have a trick of swallowing some of the final consonants or making them sound like *h*. Thus:—

Cheh for *chep*, "fish."

Chuh for *chup*, "luminary."

Ma for *mat*, "female."

Rah for *rap*, "descend."

Shineh for *shinep*, "one."

Teh for *tek*, "hand."

Tuh for *tup*, "two."

Note also a few others, as:—

Eh for *ek*, "come."

Chih for *chish*, "cry."

Hemata for *hemanda*, "what."

Konde for *kore*, "give."

Matneku for *matneguru*, "female."

Sumari for *shumari*, "a fox."

Suma for *shuma*, "a stone."

Sukuh for *shukup*, "to grow."

Shish for *shik*, "eye."

Uh for *uk*, "to take."

CHAPTER IV

The Article

There is no article, properly so called, in the Ainu language; but the numeral adjective *shine*, "one," is often used as the indefinite article *a* or *an*, as:—

Shine Ainu, "a man."

Shine chisei, "a house."

Shine chikoikip, "an animal."

But care must be exercised in using the word *shine* as an article, for when it is essential to draw attention to the fact that there is but one of a thing this numeral is used; e.g.

Shine Ainu, "one man."

Shine shiwentep, "one woman."

For the definite article the demonstrative adjectives are sometimes used; e.g.

Nei guru ye, "that (the) person said."

Nei chep pirika ruwe ne, "that (the) fish is good."

Toan kambi koro wa ek, "bring that (the) letter."

The word *shi* has the sense of "the" in it and is the *root word* for "one"; alone."

(Compare Demonstrative Adjectives on page 46.)

CHAPTER V

The Noun

Nouns, in the Ainu language, are at the present day generally subjected to no changes to indicate either gender, number, or case.

THE GENDER OF NOUNS

Gender is sometimes designated by a different word; as:—

MASCULINE	FEMININE
Acha, "uncle."	Unarabe, "aunt."
Ainu, "man."	Mat-ainu, "a woman."
Ona, "father."	Unu, "mother."
Shiuk, "a he bear."	Kuchan, "a she-bear."
Shion, "a little boy."	Opere, "a little girl."
Hekachi, "a lad."	Matkachi, "a girl."

When an object has no special masculine or feminine form, as for instance *Chikap*, "a bird (cock or hen)," or *seta*, "dog" or "bitch," and it should be necessary to specify to which sex it belongs, the words *pinne*, "male," and *matne*, "female," are placed before them; thus:—

MASCULINE	FEMININE
Pinne chikap, "a cock."	Matne chikap, "a hen."
Pinne seta, "a dog."	Matne seta, "a bitch."

For human beings and gods, however, *okkai* or *okkaiyo*, "male," take the place of *pinne*.

THE NUMBER OF NOUNS

The number of the noun is in some cases indicated by the verb, and is therefore mostly left unexpressed by any addition to the noun. Thus, *aiai*, "baby" or "babies"; *ainu*, "man" or "men." However, when it is necessary to express plurality *utara*, *utare* or *utari* is used, e.g.

SINGULAR	PLURAL
Aiai, "a baby."	Aiai-utara, "babies."
Umma, "a horse."	Umma utara, "horses."
Ainu, "a man."	Ainu utara, "men."

[The word *utara* is analyzed thus—*u* a plural prefix meaning "mutual"; *tara*, "appendages." Hence *utara* is really "comrades."]

Among the Saghalien Ainu one frequently hears the word *chin* (sometimes pronounced *shin*) used to indicate the plural number. Thus:—

Ainu-chin, "Ainus."
Chikap-chin, "birds."
Humi-chin, "sounds."
Kapachiri-chin, "eagles."

Matnepo-chin, "girls."
Merokopo-chin, "females."
Nimaki-chin, "teeth."
Ramuhu-chin, "elder brothers"; "relations."
Shu-chin, "cooking pots."

Tai suffixed to *ni* makes a plural. Thus, *ni*, "a tree," *ni-tai* "a forest."

Teh-chin, "hands." (Hokkaido *tek*-chin.)

Uka. This is sometimes used to indicate the plural number. Thus *kamui*, "a supreme being," *kamui-uka*, "supreme beings."

Usshiune-chin, "slaves."

Utari-chin, "comrades," "relations," and so on.

With the numerals, however, *pish* is used in enumerating animals; thus:—

Umma tuppish, *umma reppish*, "two horses, three horses."

But there appear to be quite a number of nouns, now regarded as singular, which having *u*, suffixed or prefixed, prove to be really plural by derivation. Thus:—

SINGULAR

PLURAL

Am, "a finger-nail."	Amu, finger-nails."
Ashikipet, "a finger."	Ashikipettu, "fingers."
At, "a tether."	Atu, "reins."
Chep, "a fish."	Chep-nu, fishes."
Hura, "a hill."	Huranu "hills."
Itak, "a word."	Itaku, "words."
Kut, "a crag."	Kuttu, "craggs."
Pe, "water."	Pepe, "waters."
Pet, "a river."	Petcha, "rivers,"

also the bank of a river.

Nish, "a cloud"

Nishu, "clouds."

Also such as:—

Ikushpe, "a post."	Ukushpe, "posts."
Iriwak, "a relation."	Uiriwak, "relations."
Kema, "a foot."	Ukema, "feet."
Nimaki, "a tooth."	Unimaki, "teeth."

The word *pe* "an article," "a thing," may well be compared with *pish* the plural particle used in counting animals; and *koro*, "to possess" with *kotcha*, "possessors." The *cha* in this latter word sometimes appears as *chi* and sometimes as *at*, *ot*, or simple *t*. The *nu* given after *chep* and *hura* in the above examples

is seen to advantage in the word *nuye* which means "abundance."

Pfitzmaier, in his *Erörterungen und Aufklärungen über Aino*, quotes Dobrotworsky as intimating that the Aino language retains fragments of a plural formation in a few substantives, and quotes *kema*, "a foot," and *kemaki* "feet" also *ima*, "a tooth," and *imaki* "teeth" as examples. But on turning to Dobrotworsky, I find he gives, *нога*, *ношка*, and even *ноги*, i.e. "foot"; "a little foot" and "feet" for *kema* while *kemaki* does not occur at all! There has been a mistake made somewhere. At present I can find no genuine instance where *ki* is used as a plural suffix. Feet is not *kemaki*, but *ukema*. It is quite true that Dobrotworsky gives *ima* as "tooth" and *imaki* as "teeth"; but I very much doubt the truth of this definition. "Tooth" is *nimak* or *nimaki* as one pleases, while "teeth" is *unimak* or *unimaki*. Moreover, I find lower down in his work that Dobrotworsky writes *Имакъ* which he translates by *зубъ* "tooth." The final hard mute *ъ* may represent the *i*. Examples showing that *ъ* does sometimes represent *i* in Dobrotworsky might easily be given were it necessary, but one clear instance only shall here be produced. It is *эанъ* "you," which is unmistakably *eani* in Aino.

The word *tu* is also used to form a plural. Thus:—
ka, "a thread"; *katu*, "threads." *kuitop*, "a goose"; *kuitoptu*, "geese." *ni*, "a tree"; *nitu*, "trees." *Otop*, "a hair"; *otoptu*, "hairs."

THE CASES OF NOUNS

The case or relation of the noun to other words in a sentence, though generally left to be gathered from the context, may when necessary, be expressed by certain particles; thus:—

Nom: by *anak* or *anakne*. As, *Ainu anakne ek kor'an* "the man is coming."

Obj: by *e* preceding a verb or without any particle when the noun is followed by the passive voice of a verb. As, *seta ainu emik*, "the dog barked at the man"; *seta*="dog"; *ainu*="man"; *e*="at"; *mik*="bark." *Ainu araige*, "the man was killed." Before a *v.t.* the particle *ko* "to" is at times found to represent the objective case. Thus:—*kik*, "he strikes," *en kokik*, "he strikes me"; *en*="me"; *ko*="to"; *kik*="strike."

Gen: by *koro*, *goro*, *kot* following the pronoun or noun; as:—
ku goro makiri, "my knife"; *ainu kot chisei*, "a man's

house"; *a koro michi*, "our father."

But although *koro*, expressed or understood, is often used as a possessive factor (*koro* really means to possess), yet this word is very often dropped and the case is expressed by the verb "to be" as in the Aryan languages, but preceded in many instances by *otta*, "to." The reason of this is evident. If instead of saying *michi ku goro*, "I possess a father," one says, *en otta michi an*, "to me there is a father," the word "father" is no longer a possessed object, but a subject who indicates his possessor. Compare the Russian, French, and Latin constructions: *У него отецъ есть*; *tibi est pater*, *mihi est uxor*; and *ce livre est a moi*, and so on.

Dat: by the postposition of *otta* or *orun*. As:—

Satporo orun karapa, "I am going to Sapporo."
Seta otta kore, "give it to the dog."

Abla: by *orowa* and *orowa no*. Thus: *Habo orowa no*, "from mother"; *Michi orowa*, "from father"; *Moruran orowa ku ek na*, "I have come from Moruran."

Instru: by *ani* or *ari*. As: *Op ani chep raige*, "he killed a fish with a spear"; *makiri ari koro ashikipet tuye*, "to cut one's finger with a knife."

There are certain prepositional particles such as *e*, *o*, *ko*, (each in its turn always retaining its own special definite meaning—for in the Aino language there are no expletives) which in a way, may be regarded as indicating case. Thus:

<i>Pishne</i> , "the sea-shore,"	<i>Epishne</i> , "to the sea-shore."
<i>Pishne</i> , "the sea-shore,"	<i>Opishne</i> , "from the sea-shore."
<i>Kira</i> , "to run away,"	<i>Kokira</i> , "to flee to."
<i>Kira</i> , "to run away,"	<i>Ekira</i> , "to run away with."

When addressing relations the words *po* and *tonoge* and *nishpake* are sometimes heard used in a complimentary or caressing way.

Thus:—

- (1) *Ak-po*, "dear younger brother."
Turesh-po, "dear (younger) sister."
- (2) *Aak-tonoge*, "my dear younger brother."
Apoho-tonoge, "my dear child."
Anish-tonoge, "my dear master."
Ayupo-tonoge, "my dear elder brother."
Aturesh-tonoge, "my dear younger sister."
Asaha-tonoge, "my dear elder sister."
Amichi-tonoge, "my dear father."
Atotto-tonoge, "my dear mother."

- (3) Ayupo-nishpake, "my honoured elder brother."
 Aak-nishpake, "my honoured younger brother."
 Atono-nishpakehe, "my honoured master."

The root meaning of *po* is "little" and shades off into various interpretations of a diminutive character. Such as, "tiny"; "small"; "young"; "child," e.g.

- Emush*, "a sword" *Emushpo*, "a dirk."
Chikap, "a bird" *Chikapo-po*, "a young bird."
Okkai, "male" *Okkai-po*, "a boy."

The word also enters into geographical nomenclature sometimes. As:—

- Chi-ika-nai-po*, "the little over-flow stream."
Chishnai-po, "the little precipitous valley," "glen," or "stream."
Nai-po, "the little glen" or "stream," or "the little stream."
 "a tributary," (the meaning being that it comes out of a larger one).
Nupuri-po, "the little mountain."
Poronai-po, "the little *Poronai*" (the meaning being that there is another *Poronai* near at hand, or that the one *Poronai* river flows out of the other).
Tokompo, "the little knob."
Tomaripo, "the small harbour."
Tukarapo, "the little sea-leopard."
Soya-nai-po, "little stony glen."

ABSTRACT NOUNS

Nouns expressing abstract qualities are formed by adding *i* or *hi* or *ambe* to adjectives and verbs, thus:—

- Nupeki, "bright" Nupeki-i (hi or ambe) "brightness."
 Itak, "to speak." Itak-i (hi or ambe) "a speech."

Care must be exercised in using *ambe* for expressing abstract qualities, for that word when used with adjectives sometimes makes concrete nouns.

COMPOUND NOUNS

Compound nouns are extensively used by the Ainu and are formed as follows:—

- (a.) By compounding two substantives together.

- To, "the breast" } Tope, "milk."
 Pe, "water" }

- (b.) By compounding verbs with nouns.

- Uhui, "to burn." } Uhui-nupuri, "a volcano."
 Nupuri, "a mountain." }
 E, "to eat." } Ep, "food."
 Pe, "an article." }

- (c.) By compounding adjectives with *pe* "an article" contracted into *p*: e.g.

- Pase, "heavy." Pasep, "a heavy thing."
 Poro, "large." Porop, "a large thing."

- (d.) By adding *p* to the passive forms of the verbs, thus:—

VERB	NOUN
Ae, "to be eaten."	Aep, "food."
Aki, "done,"	Akip, something done.
Aye, "to be spoken."	Ayep, "the thing said."

- (e.) By compounding verbs with *katu* "shape," "mode," "way" and *ambe* "a thing," thus:—

An "to be."	An-katu, "existence," "mode of being."
An "to be."	An-ambe, "existing thing."
Itak, "to speak."	Itak-katu, "language."
Itak, "to speak."	Itak-ambe, "a speech."

Variety and diversity of subjects are expressed by prefixing *usa* or *usaine an* or *neun-neun* to nouns; thus:—

- Usa-wenburi, "a variety of bad habits."
 Usaine an itak ambe, "various" or "many diverse speeches."
 Neun-neun ambe, "various" or "many things."

Diminutives are formed by prefixing *pon* or *poi* or suffixing *po* to nouns; thus:—

- Poi-shisam, "a Japanese child."
 Pon-umma, "a colt."
 Pon-beko, "a calf."
 Chikap-po, "a little bird."

The Ainu have, as one would naturally expect, adopted a number of Japanese words, most of which are affected by the peculiarities of pronunciation which distinguish the northern dialects of Japanese. Especially to be noted is the tendency to nasalization; e.g.

JAPANESE	AINU
Kami, "paper."	Kambi.
Kogane, "gold."	Kongane.
Kosode, "a short sleeved garment."	Kosonde.
Kugi, "a nail."	Kungi.
Tabako, "tobacco."	Tambako.

The following are a few samples of Hybrid Compounds. The words which are italicised are Japanese:—

Chikuni- <i>potoke</i> , "a wooden idol."	<i>Tera</i> -kamui, "a priest."
<i>Mama</i> -po, "a step-child."	<i>Tono</i> -nishpa, "a government official."
<i>Niwatori</i> -chikap, "domestic fowls."	<i>Tono</i> -ru and <i>Tono</i> -para-ru, "a government road."
<i>Pon</i> -umma, "a colt."	<i>Yaku</i> -etaye, "to collect taxes."
<i>Shiuto</i> -habo, "a mother-in-law."	<i>Yo</i> -an, "to have an engagement," "to have business."
<i>Shiuto</i> -michi, "a father-in-law."	
<i>Shuma</i> - <i>potoke</i> , "a stone idol."	

PROPER NOUNS

The following are a few examples of the way in which proper nouns are formed:—

(a.) Names of the Gods.

[These are given according to their order of dignity and importance].

Kotan kara kamui moshiri kara kamui kando koro kamui, "the creator" (lit: *the maker of places and worlds and possessor of heaven*).

Abe kamui, "the goddess of fire" (also called *Huchi* or *Fuji kamui* and *Iresu huchi*) (lit: *divine grandmother*).

Tokap chup Kamui, "the sun god"; "the sun" itself; (lit: *day luminary Deity*).

Kunne chup Kamui, "the moon god"; "the moon"; (lit: *black luminary Deity*).

Wakka-ush Kamui, "the goddess of the water"; (lit: *watery Deity*).

Chiwash ekot mat, "the goddess of the mouths of rivers"; (lit: *The female possessor of the places where fresh and salt waters mingle*).

Shi-acha Kamui, "a sea-god"; not worshipped; (lit: *wild uncle Deity*).

Mo-acha Kamui, "a sea-god"; worshipped; (lit: *quiet uncle Deity*).

Shi-acha and mo-acha are together termed *Rep un Kamui*, "the gods of the sea."

(b.) Names of Men.

Ekash oka Ainu, "the heir of the Ancients."

Hawe riri Ainu, "the eloquent man."

Nupeki san Ainu, "the sender down of light."

(c.) Names of Women.

Ikayup, "the quiver."

Konru san, "the sender down of ice."

Shine ne mat, "the belle."

Shuke mat, "the female cook."

Parapita Ainu, "the mouth loosener."

Ramu an Ainu, "the wise man."

Yuk no uk Ainu, "the deer catcher."

Usapte, "the prolific one."

Yaikoreka, "the selfish one."

Yaitura mat, "the female misanthrope."

(d.) Names of places.

Erum-not or nottu, "rat cape."

E-san-i-not or notu, "the cape where volcanic matter descends." (*Cape Esan*).

Mopet kotan, "village by the quiet river." (*Jap. Mombetsu*).

Otaru-nai, "the sandy stream."

Poropet kotan, "the village by the great river." (*Jap. Horobetsu*).

Riri shiri, "the high land," or "the high island."

Satporo kotan, "the town on the plain." (*Jap. Sapporo*). In full this is *Sa*, "plain," *chiporo*, "great" *kotan*, town or place.

CHAPTER VI

The Adjective

The adjective now undergoes no declension or change to express either case, gender, or comparison, or to point out its relation to other words in a sentence. They may be conveniently classed under two heads, viz., simple and compound.

§ I SIMPLE ADJECTIVES

The simple adjectives end in a variety of ways, as for instance in *ai, ak, chi, ka, m, n, p, ra, re, ri, ro, ru, sh, te, tok*. Thus:—

Hekai, "old."	Ratchi, "gentle."
Shisak, "sweet."	Pirika, "good."
Ram, "low."	Pon, "little."
Retara, "white."	Shiretok, "beautiful."
	Pororo, "large."

§ II DERIVATIVE ADJECTIVES

The derivative adjectives end in *an, koro, ne, nei, o, sak, tek, un* and *ush*. Thus:—

Kera an, "sweet."	Ramu-sak, "foolish."
Haro koro, "fat."	Nuchaktek, "merry."
Ashkanne, "clean."	Paro-un, "eloquent."
Wayashnu, "wise."	Kem-ush, "bloody."
Ki-o, "lousy."	

Other adjectives appear to be transitive verbs rendered intransitive by prefixing *shi* to them, which particle gives them a reflexive force. Thus:—

Maka, "to open."	Shimaka, "opened"; "cleared away."
Noye, "to twist."	Shinoye, "twisted."
Pirasa, "to spread out."	Shipirasa, "spread out."

Some adjectives are simply transitive verbs rendered into the passive voice or past tense by having the particle *chi* prefixed to them. Thus:—

Ama, "to place."	Chiama, "placed."
Kuba, "to bite."	Chikuba, "bitten."
Pereba, "cleave."	Chipereba, "cleft."
Tereke, "to jump."	Chitereke, "jumped."
Ye, "to say."	Chiye, "spoken."

Adjectives (and such may often be treated as intransitive verbs), may be made plural if necessary by suffixing the ordinary plural particle *pa* to them. Thus:—

Pirika, "good."	Pirikapa, "they are good."
Wen, "bad."	Wenpa, "they are bad."
Pon, "small."	Ponpa, "they are small."
Harokoro, "fat."	Harokoropa, "they are fat."

The following may be taken as examples of the use of this plural form.

Ainu wenpa, "the men are bad."
Chikap harokoropa, "the birds are fat."
Chep pirikapa, "the fish are good."
Mame ponpa, "the beans are small."

It will be noted that the particle *pa* renders the preceding noun plural.

§ III COMPARISON OF ADJECTIVES

The comparative and superlative degrees of adjectives are not so extensively used as in English, the meaning being often left to be gathered from the context; but should it be necessary to be explicit, the comparative degree is formed by placing the word *naa*, "yet"; "more," and the superlative by placing, *iyotta*, "most" before the positive degree; e.g.

POSITIVE	COMPARATIVE	SUPERLATIVE
Pirika, "good."	Naa pirika, "better."	Iyotta pirika, "best."
Pon, "small."	Naa pon, "smaller."	Iyotta pon, "smallest."

The comparative with "than" may be expressed in six different ways:— (a) with the word *akkari*; (b) with *akkari* and *eashka*; (c) with *akkari* and *eitasa*; (d) with *akkari* and *mashkinno*; (e) with *akkari* and *naa*; (f) with *kasu no*. One illustration of each method is here given as an example.

(a.) The comparative with *akkari*. *Akkari* originally means "to surpass, and may be translated by "than"; e.g.

E akkari, ku nitan ruwe ne, "I am faster than you." (lit. *than you I go fast*.)

(b.) The comparative with *akkari* and *eashka*. *Eashka* means "very," "more," e.g.

Ya akkari rep anak ne eashka poro ruwe ne, "the sea is greater than the land." (lit. *than the land, the sea is more great*.)

(c.) The comparative with *akkari* and *eitasa*. *Eitasa* means "excess":—

Toan kotan akkari, tan kotan anak ne eitasa hange no an kotan ne ruwe ne, "this village is nearer than that." (lit. *than that village, this village is a nearer village*.)

(d.) The comparative with *akkari* and *mashkinno*. *Mashkinno* means "surpassingly"; e.g.

Umma akkari, isepe mashkinno nitan ruwe ne, "a hare is swifter

than a horse." (lit. *than a horse, a hare is surpassingly swift of foot.*)

(e.) The comparative with *akkari* and *naa*; e.g.

En akkari, eani naa shiwende ruwe ue, "you are a slower walker than I." (lit. *than me, you go more slowly.*)

(f.) The comparative with *kasu no*. *Kasu no* means "surpassing"; e.g.

En kasu no, e ri ruwe ne, "you are taller than I." (lit. *surpassing me, you are tall.*)

§ IV DEMONSTRATIVE ADJECTIVES

The demonstrative adjectives "this," "that," "these" and "those," are as follows:—

SINGULAR

Ta an or tan, "this"

Nei a, "that."

(Sometimes, however, *Nei* must be translated by "this.")

Nei an, "that,"

(*a short distance off.*)

To an, "that."

(*a good distance off.*)

PLURAL

Tan okai, "these."

Nei okai, "those."

To an okai, "those."

(*a good distance off.*)

The singular form of these adjectives may be prefixed to plural nouns; but the plural forms can never be placed before singular nouns. The reason is that *okai* is really a plural verb meaning "to dwell at" or "be in" a place. It is a plural form of *an*, "to be."

§ V THE INFLUENCE OF CERTAIN PARTICLES AND WORDS UPON SOME OF THE ADJECTIVES

When the particle *e* is prefixed to certain adjectives it has the power of changing them into verbs; e.g.

ADJECTIVES

Hapuru, "soft."

Nishte, "hard."

VERBS

Ehapuru, "to be unable to endure";
(lit: "soft with regard to".)

Enishte, "to be able to endure."

Some adjectives, by taking *no* after them, become adverbs; e.g.

ADJECTIVES

Ashiri, "new."

Son, "true."

ADVERBS

Ashin'no, "newly."

Son'no, "truly."

A few adjectives become adverbs by taking the word *tara* after them; e.g.

ADJECTIVES

Moire, "slow."

Ratchi, "gentle."

ADVERBS

Moire-tara, "slowly."

Ratchi-tara, "gently."

When the letter *p* is suffixed to some of the simple adjectives which end in *a*, *e*, *i*, or *o*, or to any of the adjectives compounded with *ne* or *nu* they become nouns, thus:—

SIMPLE

ADJECTIVES

Atomte, "neat."

Ichakkere, "dirty."

A-ekatnu, "delicious."

Ashkanne, "clean."

NOUNS

Atomtep, "a neat thing."

Ichakkerep, "a dirty thing."

A-ekatnup, "a delicious thing."

Ashkannep, "a clean thing."

The letter *p*, which is here compounded with the adjectives, is a contraction of *pe* "a thing." This should be carefully borne in mind lest, in construing, mistakes should arise. The *p* converts the adjective to which it is attached, into a concrete, not into an abstract, noun. Thus *kaparap* is not "thinness," but "a thin thing"; and *porop* is not "largeness," but "a large thing"; nor is *wayashnup* "wisdom," but "a wise person" or "thing."

As the other adjectives, namely a few of the simple, and all of the remaining compound adjectives, are incapable of taking the contracted form *p* after them, they are followed by the word in full, that is, *pe* softened into *be*, thus:—

Hekaibe, "an old person."

Sakanramkorobe, "a quarrel-

Kumi-ushbe, "mouldy thing."

some person."

Paro unbe, "an eloquent person."

Tum sakbe, "a weak thing."

CHAPTER VII

The Numeral

The numerals assume four forms in the Ainu language, viz.,

the Radical, Substantive, Ordinal, and Adverbial forms. Up to ten the numerals are peculiar but after ten all is plain.

§ I THE RADICAL FORMS

The Radical forms of the numerals are as follows:—

Shine ¹	1	Iwa	6
Tu	2	Arawa, Aruwa	7
Re	3	Tup-esan	8
Ine	4	Shinep-esan	9
Askikne	5	Wa	10 ²
Shine ikashima wa (n)	11	Tupe-san ikashima hot ne ...	28
Tu ikashima wa (n)	12	Shinepe-san ikashima hot ne	29
Re ikashima wa (n)	13	Wan e, tu hot ne	30
Ine ikashima wa (n)	14	Shine ikashima, wan e, tu	
Ashikne ikashima wa (n).....	15	hot ne	31
Iwan ikashima wa (n)	16	Tu ikashima, wan e, tu hot	
Arawan ikashima wa (n).....	17	ne	32
Tupe-san ikashima wa (n) ...	18	Re ikashima, wan e, tu hot	
Shinepe-san ikashima wa (n)	19	ne	33
Hot ne.....	20	Ine ikashima, wan e, tu hot	
Shine ikashima hot ne	21	ne	34
Tu ikashima hot ne	22	Ashikne ikashima, wan e, tu	
Re ikashima hot ne	23	hot ne	35
Ine ikashima hot ne	24	Iwan ikashima, wan e, tu hot	
Ashikne ikashima hot ne.....	25	ne	36
Iwan ikashima hot ne	26	Arawan ikashima, wan e, tu	
Arawan ikashima hot ne.....	27	hot ne	37

¹ By derivation *shi-ne* means "lone," by itself.

² In the country 10 fish are called *earasamne wan*, while 20 are called *shine shike*, "one load." In Saghalien a bundle of 10 skins of animals is called *shine kuntuku*.

Tupe-san ikashima, wan e, tu	tu hot ne	39
hot ne	38	Tu hot ne
Shinepe-san ikashima, wan e,		

Twenty, more literally a "score," is the highest unit ever present to the Ainu mind when counting. Thus, forty is "two score" (*tu hot ne*); sixty is "three score" (*re hot ne*); eighty is "four score" (*ine hot ne*); and a hundred is "five score" (*ashikne hot ne*).

Numbers may be framed by means of score to an indefinite extent; but in actual practice the higher numbers are rarely, if ever, met with. At the present day, the simpler Japanese method of numeration is rapidly supplanting the cumbrous native system.

In order to arrive at a clear comprehension of the Ainu system of counting, the student must carefully note the following two particulars:—

(a.)—The word *ikashima* commonly means, "excess," "redundance"; but with the numerals it signifies, "addition," "to add to." It is always placed after the number which is conceived of as added.

(b.)—The particle *e* signifies "to subtract," "to take from," and follows the number which is supposed to be taken away. Care must therefore be taken not to confound this particle with the *e* which is used as a preposition, and which means, "to," "towards." Thus *tu ikashima wa(n)* is, "two added to ten," i.e. 12; and *shinepesan ikashima, wan e, tu hot ne*, is "nine added to, ten taken from, two score"; and so on.

Note also the following expressions:—*E-tup*, "one and a half"; *e-rep*, "two and a half"; *e-inep*, "three and a half."

For a hundred I have sometimes heard *shine ik*.

Shine ikashima, tu hot ne ...	41	Shine ikashima, wan e, re	
Tu ikashima, tu hot ne	42	hot ne	51
Re ikashima, tu hot ne	43	Tu ikashima, wan e, re hot	
Ine ikashima, tu hot ne	44	ne	52
Ashikne ikashima, tu hot ne.	45	Re ikashima, wan e, re hot ne.	53
Iwan ikashima, tu hot ne ...	46	Ine ikashima, wan e, re hot ne.	54
Arawan ikashima, tu hot ne.	47	Ashikne ikashima, wan e, re	
Tupe-san ikashima, tu hot ne	48	hot ne	55
Shinepe-san ikashima, tu hot		Iwan ikashima, wan e, re hot	
ne	49	ne	56
Wan e, re hot ne	50	Arawan ikashima, wan e, re	

hot ne	57	ne	85
Tupe-san ikashima, wan e, re hot ne	58	Iwan ikashima, ine hot ne...	86
Shinepe-san ikashima, wan e, re hot ne	59	Arawan ikashima, ine hot ne	87
Re hot ne	60	Tupe-san ikashima, ine hot ne	88
Shine ikashima, re hot ne ...	61	Shinepe-san ikashima, ine hot ne	89
Tu ikashima, re hot ne	62	Wan e, ashikne hot ne	90
Re ikashima, re hot ne.....	63	Shine ikashima, wan e, ashikne hot ne	91
Ine ikashima, re hot ne	64	Tu ikashima, wan e, ashikne hot ne	92
Ashikne ikashima, re hot ne	65	Re ikashima, wan e, ashikne hot ne	93
Iwan ikashima, re hot ne ...	66	Ine ikashima, wan e, ashikne hot ne	94
Arawan ikashima, re hot ne.	67	Ashikne ikashima, wan e, ashikne hot ne	95
Tupe-san ikashima, re hot ne	68	Iwan ikashima, wan e, ashikne hot ne.....	96
Shinepe-san ikashima, re hot ne	69	Arawan ikashima, wan e, ashikne hot ne	97
Wan e, ine hot ne	70	Tupe-san ikashima, wan e, ashikne hot ne	98
Shine ikashima, wan e, ine hot ne	71	Shinepe-san ikashima, wan e, ashikne hot ne	99
Tu ikashima, wan e, ine hot ne	72	Ashikne hot ne	100
Re ikashima, wan e, ine hot ne	73	Shine ikashima, ashikne hot ne	101
Ine ikashima, wan e, ine hot ne	74	Wan e, iwan hot ne	110
Ashikne ikashima, wan e, ine hot ne	75	Shine ikashima, wan e, iwan hot ne	111
Iwan ikashima, wan e, ine hot ne	76	Iwan hot ne	120
Arawan ikashima, wan e, ine hot ne	77	Shine ikashima, iwan hot ne	121
Tupe-san ikashima, wan e, ine hot ne	78	Wan e, arawan hot ne	130
Shinepe-san ikashima, wan e, ine hot ne	79	Shine ikashima, wan e, arawan hot ne	131
Ine hot ne	80	Arawan hot ne	140
Shine ikashima, ine hot ne...	81	Shine ikashima, arawan hot ne	141
Tu ikashima, ine hot ne	82		
Re ikashima, ine hot ne	83		
Ine ikashima, ine hot ne ...	84		
Ashikne ikashima, ine hot			

Wan e, tupe-san hot ne	150	wan hot ne	191
Shine ikashima, wan e, tupe-san hot ne	151	Shine wan hot ne.....	200
Tupe-san hot ne	160	Ashikne hot ikashima, shine wan hot ne.....	300
Shine ikashima, tupe-san hot ne	161	Tu shine wan hot ne	400
Wan e, shinepe-san hot ne...	170	Ashikne hot ikashima, tu shine wan hot ne	500
Shine ikashima, wan e, shinepe-san hot ne.....	171	Re shine wan hot ne	600
Shinepe-san hot ne	180	Ashikne hot ikashima, re shine wan hot ne	700
Shine ikashima shinepe-san hot ne	181	Ine shine wan hot ne.....	800
Wan e, shine wan hot ne...	190	Ashikne hot ikashima, ine shine wan hot ne	900
Shine ikashima, wan e, shine		Ashikne shine wan hot ne...	1,000

The radical form is always placed before the noun to which it refers; e.g.

Shine itangi, one cup.

Tu ai, two arrows.

Re kuitop, three wild geese.

Ine retat'chiri, four swans.

Shine isepo, one hare.

Tu ichaniu, two salmon trout.

Re nok, three eggs.

Ine yaoshkep, four spiders.

The radical form *shine* is also often used as the indefinite article *a* or *an*.

§ II THE SUBSTANTIVE FORM

The substantive form of the numeral is two-fold. For persons it is formed by adding *niu*, in some of the numbers abbreviated to the single consonant *n*. For things and animals it is formed by adding *pe*, *be*, or the letter *p* alone. *Niu* means "person," and *pe* means "thing," e.g.:—

Niu, "a person."

Shinen, one person.

Tun, two persons.

Ren, three persons.

Inen, four persons.

Ashikne niu, five persons.

Iwa niu, six persons.

Arawa niu, seven persons.

Tupe-san niu, eight persons.

Shinepe-san niu, nine persons.

Wa niu, ten persons.

Shinen ikashima wa niu, eleven

persons.

Tun ikashima wa niu, twelve persons.

Hot ne niu, twenty persons.

Wa niu e tu hot ne niu, thirty persons.

Shinen ikashima wa niu e tu hot ne niu, thirty-one persons.

Ashikne hot ne niu, one hundred persons.

Pe, be, p, "thing."

Shinep, one thing.
Tup, two things.
Rep, three things.
Inep, four things.
Ashiknep, five things.
Iwanbe, six things.
Arawanbe, seven things.
Tupe-sanbe, eight things.
Shinepe-sanbe, nine things.
Wanbe, ten things.
Shinep ikashima wanbe, eleven

things.
Tun ikashima wanbe, twelve things.
Hot nep, twenty things.
Wanbe e tu hot ne nep, twenty-one things.
Shinep ikashima wanbe e tu hot ne nep, thirty-one things.
Ashikne hot nep, one hundred things.

[N.B.]—Note carefully the repetition of the noun after each numeral.

With the numbers two and three, quadrupeds and sometimes even inanimate objects are counted with the word *pish*, which is often contracted into *p*, e.g. :—

Seta shinep, one dog.	Seta rep pish, three dogs.
Seta tup pish, two dogs.	Seta inep, four dogs.

Niu, pe and *pish* may be considered to correspond in some degree to the so-called "classifiers" or "auxiliary numerals" of Chinese, Japanese, and many other Eastern languages; but no further trace of such "classifiers" exists.

The radical form can never be used in answer to a question. In such a case one of the substantive forms must be employed.

Some nouns are excluded by their nature from both the above categories. The following are a few such words. *Kamui*, "god or gods; *To*, "a day"; *Tokap*, "day"; *Kunne*, "night," "black."

Kamui is counted as follows :—

Shine kamui, one god.	Shinepe-san kamui, nine gods.
Tu kamui, two gods.	Wan kamui, ten gods.
Re kamui, three gods.	Shine kamui ikashima wan kamui, eleven gods.
Ine kamui, four gods.	Tu kamui ikashima wan kamui, twelve gods.
Ashikne kamui, five gods.	Hot ne kamui, twenty gods.
Iwan kamui, six gods.	
Arawan kamui, seven gods.	
Tupe-san kamui, eight gods.	

And so on.

To is counted as follows :—

Shine to, one day.
Tutko,¹ two days.
Rereko,¹ three days.
Ine rereko, four days.
Ashikne rereko, five days.
Iwan rereko, six days.
Arawan rereko, seven days.
Tupe-san rereko, eight days.
Shinepe-san rereko, nine days.
Wan to, ten days.
Shine to ikashima wan to, eleven days.
Tut ko ikashima wan to,

twelve days.
Rere ko ikashima wan to, thirteen days.
Hot ne to, twenty days.
Wan to e tu hot ne to, thirty days.
Tu hot ne rereko, forty days.
Wan to e re hot ne rereko, fifty days.
Re hot ne rereko, sixty days.
Ashikne hot ne to, one hundred days.

Tokap is counted as follows :—

Tokap shine to, one day.	Tokap rereko, shinepe-san rere ko, nine days.
Tokap tut ko, two days.	Wan to, ten days.
Tokap rereko, three days.	Tokap shine to ikashima wan to, eleven days.
Tokap rereko ine rereko, four days.	Tokap tut ko ikashima wan to, twelve days.
Tokap rereko ashikne rereko, five days.	Tokap rereko ikashima wan to, thirteen days.
Tokap rereko iwan rere ko, six days.	Tokap rereko ine rereko ikashima wan to, fourteen days.
Tokap rereko arawan rereko, seven days.	Hot ne to, twenty days.
Tokap rereko tupe-san rereko, eight days.	

And so on.

Sometimes *tokap* is counted thus :—

Tokap to shine to, one day.	Tokap to tutko, two days.
Tokap to rereko, three days.	

And so on.

Kunne is counted as follows :

Shine anchikara, one night.	four nights.
Tu anchikara, two nights.	Kunne rereko ashikne rereko, five nights.
Re anchikara (<i>also kunne rere ko</i>), three nights.	Kunne rereko iwan rereko, six nights.
Kunne rereko ine rere ko,	

¹ The change of *t* into *k* after *t* and *rere* are worthy of note here.

Kunne rereko arawan rereko, seven nights.	Kunne rereko shinep-e-san rere- ko, nine nights.
Kunne rereko tupe-san rereko, eight nights.	Wan anchikara, ten nights.

And so on; i.e. adding *kunne* and *kunne rereko* wherever *tokap* and *tokap rereko* would be added to express "day."

Sometimes *kunne* is counted thus:—

Kunne to shine anchikara, One night.
Kunne to tu anchikara, Two nights.
Kunne to re anchikara, Three nights.
And so on.

§ III THE ORDINAL FORM

The ordinal numerals are expressed in two ways. The first is as follows:—

Shine ikinne, ¹ first.	Iwan ikinne, sixth.
Tu ikinne, second.	Arawan ikinne, seventh.
Re ikinne, third.	Tupe-san ikinne, eighth.
Ine ikinne, fourth.	Shinepe-san ikinne, ninth.
Ashikne ikinne, fifth.	Wan ikinne, tenth.

And so on; adding *ikinne* to the radical form wherever *pe*, *be*, or *p* would be placed for the substantive form.

The second way is as follows, but goes no higher than ten. Above ten the first method alone is in use:—

Shine otutanu, first.	Iye e iwan ikinne, sixth.
Tu otutanu second.	Iye e arawan ikinne, seventh.
Iye e re ikinne, third.	Iye e tupe-san ikinne, eighth.
Iye e ine ikinne, fourth.	Iye e shinepe-san ikinne, ninth.
Iye e ashikne ikinne, fifth.	Iye wan ikinne, tenth.

The ordinals are rarely met with. When they are used, the noun is preceded by *no an*, e.g.:—

Shine ikinne no an ainu, the first man.
Shine tutanu no an chisei, the first house.

And so on.

¹ *Ikinne* is really *ikirine*.

§ IV THE ADVERBIAL FORM

The adverbial form of the numeral is formed by adding *shuine* to the radical, e.g.:—

Ara shui-ne, or a-shui-ne, once.	Iwan shui-ne, six times.
Tu shui-ne, twice.	Arawan shui-ne, seven times.
Re shui-ne, thrice.	Tupe-san shui-ne, eight times.
Ine shui-ne, four times.	Shinepe-san shui-ne, nine times.
Ashikne shui-ne, five times.	Wa shui-ne, ten times.

And so on.

The word *shui-ne* is compounded from *shui*, "again" and *ne*, part of the verb "to be"; *shui-ne* would therefore mean, "to be again."

§ V MISCELLANEOUS

The following miscellaneous expressions may be conveniently noted here.

Pairs of articles are expressed by the word *uren*, "both," placed before the noun, e.g.:—

SINGULAR	PLURAL
Chikiri, "the leg"; "foot."	<i>Uren</i> chikiri, "both legs or feet."
Huyehe, ¹ "a cheek."	<i>Uren</i> huyehe, "both cheeks."
Keire, "a shoe."	<i>Uren</i> keire, "both shoes."
Kema, "a foot"; "a leg."	<i>Uren</i> kema, "both feet or legs."
Kesup, "a heel."	<i>Uren</i> kesup, "both heels."
Kisara, "an ear."	<i>Uren</i> kisara, "both ears."
Kokkasapa, "a knee."	<i>Uren</i> kokkasapa, "both knees."
Noyapi, "a jaw."	<i>Uren</i> noyapi, "both jaws."

One of a pair is expressed by prefixing the word *oara* to the noun, e.g.:—

Paraori, "insteps."	<i>Oara</i> ² paraori, "one instep."
Patoi, "lips."	<i>Oara</i> patoi, "one lip."
Raru, "eyebrows."	<i>Oara</i> raru, "one eyebrow."
Shiki, "eyes."	<i>Oara</i> shiki, "one eye."
Tapsutu, "shoulders."	<i>Oara</i> ³ tapsutu, "one shoulder."

¹ This word is often pronounced *Fuyehe*.

² *Oara* is from *a* which also becomes *ara*.

³ Before *t* the final *ra* may be changed into *t*, thus making *oat-tapsutu*.

Teke, "hands."
Tokumpone, "ankles."

Oara teke, "one hand."
Oara tokumpone, "one ankle."

It may be found useful to note also the following phrases:—

- (a.) Shinen shinen, "one by one."
Tun tun, "two and two."
Ren ren, "three and three." } Used only of persons.
And so on.
- (b.) Shinen range, "singly."
Tun range, "by twos."
Ren range, "by threes." } Used only of persons.
And so on.
- (c.) Shinep shinep, "one by one."
Tup tup, "two and two."
Shinep range, "singly."
Tup range, "by twos." } Used of animals and things.
And so on.
- (d.) Chup emko e tu chup, "a month and a half."
Chup emko e re chup, "two months and a half."
And so on.

CHAPTER VIII

The Pronoun

The Pronouns are divided into Personal, Possessive, Relative, Indefinite and Interrogative. What are generally termed "Demonstrative Pronouns" will be found under the Adjective.

SECTION I

The personal pronouns are as follows, their forms differing according to the context.

THE FIRST PERSON SINGULAR

- K*, *Ku*, *Kuani*, *Kani*, *An*, *Anokai* and *Chokai*, "I."
(a.) *K*, is particularly used with verbs commencing with a

vowel as:—

Kek, "I come." *Koira*, "I forget."

(b.) *Ku* is probably the original word whence *K* is contracted. It is better to use *Ku* than *K*, for the contraction *K* is not always understood whereas *Ku* is known all over Yezo.

(c.) *Kuani* may be derived thus; *Ku*, "I"; *an*, "to be"; *i*, "a substantivising particle." *Kuani* and *ku* are sometimes used together in a sentence; as for instance:—

Kuani ku nukara, } "I see."
Moi je vois, }

(d.) *Kani* is a simple contraction of *ku-ani*, and is now considered by some to be a somewhat impolite mode of speech.

(e.) *Anokai* may be derived from *an* "to be," and *okai*, a plural form of *an*. It is supposed to be only used by superiors to inferiors when speaking of one's self.

(f.) *Chokai* is sometimes heard for "I"; it is a contraction of *chi* which means "we," and *okai* which signifies "to be" or "to be at a place." *Chokai* is principally used by low class Japanese when attempting to speak Ainu, and by Ainu only when addressing Japanese or persons but imperfectly acquainted with the Ainu language. It has come to be pigeon Ainu.

THE SECOND PERSON SINGULAR

The pronouns of the second person singular are:—

E, *Eani*, *Yani*, *Aokai* and *Anokai*.

(a.) *E* appears to be the original word from which *eani* has been formed; thus:—

E-ani, as shown in *Ku-ani* above.

(b.) *Yani* is now a very contemptuous expression, and is a corruption of *eani*. It is in fact pigeon Ainu, and equals *chokai* of the 1st. person.

(c.) *Aokai*, which is a contraction of *anokai*, is, like *anokai*, a more polite form of speech than *eani*, but neither are so often used. *Aokai* and *anokai* were originally plurals, and are still so used in certain contexts.

Sometimes the words *ku shiroma* and *e shiroma* are heard for the first and second person singular respectively, but not often. *Shiroma* is a verb meaning "to abide," "to stay." Thus *ku shiroma* really means "I who am here"; and *e shiroma* "you who are there."

THE THIRD PERSON

(a.) The third person is sometimes expressed by the word *Shiroma*, *Shinuma*, and the demonstrative adjectives. Thus:—

Tan guru, "this person." (*man or woman*).

Tambe; "this thing."

Nei ambe or guru, "that thing or person" (*a little way off*).

To ambe or guru, "that thing or person" (*a greater distance off*).

Tap, "this thing" (*whether far off or near*).

Ne a ikiyap, "that thing or fellow" (*a word of contempt*).

Shiroma, he, she, it.

Shinuma, he, she, it.

Sometimes, however, the particle *a*, contracted from *anun*, "another person," or "the person" is used as an honourable way of speaking of one's own master or a superior; thus:—

A e hotuyekara, "he is calling you."

Anun, pronounced in full, is sometimes used by a servant when addressing his master.

In such cases *anun* means "you"; thus:—

Hunna? "who?" *Anun*, "the other person," i.e. "you."

(b.) The above forms are used only at the beginning of sentences, and are never immediately prefixed to verbs. Before verbs, "we" is expressed by *chi*, and "ye" by *echi*; and after verbs "we" is *ash*.

The following are examples:—

Chi utara anak ne Ainu chi ne, "we are Ainu."

Echi utara anak ne Ainu echi ne, "ye are Ainu."

Chi kara, "we make."

Kara ash, "we make."

The plurals of the third personal pronouns are as follows:—

Tan utara or *tan okai utara*, "these persons."

Nei utara or *nei okai utara*, "they" (*persons a little way off*).

To an utara or *to okai utara*, "they" (*persons farther off*).

Tan okai be, "these things;" "these."

Nei okai be, "those things," "they" (*a short distance off*).

To an okai be } "those things," "they" (*a greater distance*

To okai be } *off*).

Shiroma utara, "they" or "those."

[N.B.] Care should be taken not to use *pe* or *b* when persons

are intended; for *pe* or *b* can only be correctly applied to the lower orders of creation.

Thus the pronouns are:—

<i>A, an,</i>	}	"I."
<i>Ashinuma,</i>		
<i>K,</i>		
<i>Ku,</i>		
<i>Kuani,</i>		
<i>Kani,</i>		
<i>Chokai,</i>		
<i>Ku-shiroma,</i>		
<i>Ku-shinuma,</i>	}	"You."
<i>Ano-kai,</i>		
<i>Ao-kai,</i>		
<i>E,</i>		
<i>Eani,</i>		
<i>Yani,</i>		
<i>E-shiroma,</i>	}	"He," "she," "it."
<i>E-shinuma,</i>		
<i>Shiroma,</i>	}	"We."
<i>Shinuma,</i>		
<i>Chi</i> , before a verb.		
<i>Ash</i> , after a verb.		
<i>Chi utara,</i>		
<i>Chi okai utara,</i>		
<i>Ashiroma,</i>	}	"Ye."
<i>Chi shinuma,</i>		
<i>Echi,</i>		
<i>Echi utara,</i>	}	"They."
<i>Echi okai utara,</i>		
<i>Nei utara,</i>		
<i>Nei okai utara,</i>	}	"They."
<i>Nei shiroma utara,</i>		
<i>Shinuma utara,</i>		

After verbs the 3rd Person plural is sometimes expressed by *chi* and *atchi*, "they." Thus, *rai-atchi*, "they died," *Iki-chi*, "they did."

The reflexive pronoun *yaikota*, "self," is used as follows:—

Kuani yaikota or *kuani kuyaikota*; "I myself."

Eani yaikota or *eani eyaikota*; "you yourself."

Nei guru yaikota; "he himself" or "she herself."

Before verbs a kind of double reflexive is sometimes used thus:—

Yaikota yai-raige; "he killed himself."

The reflexive particle *Shi*, as meaning "one's very self," and "one's very own," is of special interest. Its fundamental meaning is "lone"; "by itself." Thus:—

Shi-ne, "one."

Shi-chisei, "one's own house" or "home."

Isha tonno otta ku shi nukara, "I showed myself to the doctor."

Shi-ashpare, "pretends himself deaf."

Shi-etaye, "to withdraw one's self."

Shi-etoko, "in front of one's self."

Shi-nerere, "to pretend one's self to be."

§ II THE CASES OF PRONOUNS

The various forms of the first and second persons mentioned above in Sect. I, may be termed nominatives. The following examples will illustrate this:—

Kuani tanebo ku ek ruwe ne, "I have just come." (i.e. come for the first time.)

Eani e arapa ya? "have you been?"

Eani nepka e ye ya? "did you say something?"

Ku oman, "I am going."

The following is an example of the longer form of a pronoun used without the corresponding short one, e.g.:—

Eani nekon a ramu ya? "what do you think?"

The first person, moreover, has forms corresponding to the English objective case. They are:—

En, "me." (By some pronounced as *in*.)

Un, "us."

I, "us." e.g.:—

Nei guru en kik, "he struck me."

Kamui un kara, "God made us."

I omap, "he loves us."

In the second person the objective case is rendered by *e* for the singular, and *echi* for the plural; never by the longer forms given in Section I; e.g.:—

Seta e kuba, "the dog will bite you."

Kuani echi uitek ash, "I will employ you." (*plural*.)

The action of the first person upon the second is indicated by placing the objective of the person before the verb, and the word *ash* after it; thus:

Kuani e omap ash, "I love you" (*singular*.)

Kuani echi kik ash, "I will beat you" (*plural*.)

When construed with passive verbs, the second person takes the substantive verb *an* after the verb; e.g.:—

E omap an, "you are loved."

Echi kara an, "ye are made."

The third person has as a rule no special forms for the objective case; but *a* the passive particle is sometimes used as an objective of the 3rd person, thus:—

Tan utara or shinuma utara a-kik nangoro, "they will probably be struck."

Nei ainu a-ronnu wa isam, "those men have been killed."

Set *akara?* "shall I prepare the table?" or "is the table to be prepared?"

Postpositions sometimes take the objective case of pronouns, and sometimes the full form; e.g.:—

En orowa oman, "he went from me."

Un osh ek, "he came behind us."

Eani orowa no arapa guru, "the person who went after you."

§ III THE POSSESSIVE PRONOUNS

The possessive forms of pronouns are obtained by adding *koro*, sometimes softened into *goro*, to the personal pronoun. *Koro* means, "to possess"; e.g.:—

SINGULAR

Ku koro, "my."

E koro, "thine."

Tan guru koro,

Nei guru koro,

To an guru koro,

PLURAL

Chi koro, "our."

Echi koro, "your."

Tan okai utara koro,

Nei okai utara koro,

To an okai utara koro,

} "his" or "her." } "their."

The double form may be used; thus:—

SINGULAR

Kuani ku goro, "my."

Eani e koro, "thy."

PLURAL

Chi utara chi koro, "our."

Echi utara echi koro, "your."

The following use of *koro*, sometimes becoming *kotcha* (pl.), should also be noted.

Heikachi koro, "to nurse a child."

Heikachi koro guru, "a nurse."

Toi-chisei kotcha guru, "pit-dwellers" or "persons living in earth houses," *kotcha* being a plural form of *koro*.

Sometimes *a-koro* is used instead of *chi koro*, but not often; When there is no likelihood of ambiguity, the word *koro* is dropped, e.g.:—

SINGULAR

PLURAL

Ku michi, "my father." Chi uni, "our home."
E habo, "thy mother." Echi ottena, "your chief."

§ IV THE RELATIVE PRONOUNS

The relative pronouns may be expressed in the following manner:—

(a.) With the words *sekoru*, *ani* or *ari*, thus:—

Ainu *sekoru aye utara*, "the people who are called Ainu."

Yuk *ani aye chikoikip*, "the animals called deer."

Shirau *ari aye kikiri*, "the insects called gadflies."

(b.) With the verb used attributively; e.g.:—

A-raige-guru, "the person who was killed" (lit. the killed person).

Ainu *raige guru*, "the person who killed a man" (lit. the person killing man).

Umma o *guru*, "the person who rides the horse" (lit. the horse riding person).

§ V THE INDEFINITE PRONOUNS

The Indefinite Pronouns are as follows:—

Nen neyakka,	} "Anyone," "everyone," "whosoever."
Nen nen neyakka,	
Nen ne kuru ka,	
Nep neyakka,	} "Either," "whatever," "whichever."
Nep nep neyakka,	
Nepka,	
Nenka,	"something."
	"someone."

§ VI THE INTERROGATIVE PRONOUNS

The interrogative pronouns are:—

Hunna or hunnak, "who?"

Hemanda or makanak, "what?"

Inan or inan ike, } "which?"

Inambe,

Nekon a, "what kind?"

Nepi; as, Nepi ye ya, "what did he say?"

CHAPTER IX

The Verb

§ I PRELIMINARY REMARKS ON THE VERB

The indicative, imperative, and all the indirect or oblique moods of Ainu verbs, as well as the desiderative forms and all the tenses, are expressed by means of separate words. No verb, therefore, can be conjugated without the use of various auxiliaries.

These auxiliaries are, for the present tense, as follows:—

(a.) *Ruwe ne*.

These words indicate that a subject is concluded, or a sentence finished. They therefore equal what is commonly called "the conclusive form."

(b.) *Shiri ne*.

Shiri is a verb meaning "to be doing." When placed after other verbs, it indicates that the action is still going on.

(c.) *Kor'an*.

Kor'an is short for *koro an*, and means "to be possessing." When used as an auxiliary to verbs, it, like *shiri ne*, signifies that the action is still in progress. It expresses, so to speak, "the very act."

(d.) *Tap an*.

The words *tap an* mean "it is so," and, added to verbs, they give them an emphatic force. It is as though one said, "it is so, and no mistake."

For the past tense the following auxiliaries are used:—

(a.) *Nisa*.

This word seems to be the proper auxiliary for the past tense. Its real meaning is doubtful.

(b.) *Okere*.

Okere is a verb meaning "to finish"; and, when added to other verbs, gives them a conclusive force. When so used, it resembles the English perfect tense. In Saghalién *okere* becomes *hemeka*, or *hemaka*.

(c.) *Awa*.

This word is a passive participle meaning "being," "having been." When placed after a verb, it indicates that one thing having been done, another was commenced. e.g.:—

Ki awa, oman ruwe ne, "having done it, he went away."

(d.) *A-eramu shin'ne*. (*A-eramu* means "know.")

For the past tense the words *a-eramu shin'ne* are sometimes used; e.g.:—

Ibe a-eramu shin'ne, "I have eaten," or finished eating"

(lit: "am in a state of knowing that I have eaten").

Iku a-eramu shin'ne, "I have drunk," or "finished drinking."

Kara a-eramu-shinne, I have finished doing it."

(e.) Sometimes the word *hemaka* "finish" is used as the conclusive past tense. Thus:—

Ek-hemaka, "he came."

Paye-hemaka, "they went."

Shitaigi hemaka, "they beat."

(f.) *An-ma*; *am-ma*; *an-manu*; *am-manu*.

In songs and stories these words are often heard as a conclusive past, as:—

Kara manu, "he did it."

Paye an manu, "they went."

Seta mik manu, "the dogs barked."

Ukopakari manu, "they considered together."

An-ma, "he was," "there was."

Yaiirenga manu, "they saluted one another."

The auxiliaries used to express future time are as follows:—

(a.) *Kusu ne*, "will be." Before the verb *ki* the final *ne* is dropped and *kusu* is changed into *kush*, and thus is made the future participle, as:—

Kush ki, "about to do." Kik kush ki, "about to strike."

(b.) *Nangoro*, "probably will be." This word expresses doubt and never amounts to more than probability, as:—

Oman nangoro, "he will probably go."

The words *ruwe ne* may be added to the root or to either of the above auxiliaries; and the particle *na*, which has also a conclusive force in it, may follow them.

Both the past and future tenses may be indicated by adverbs of time being placed before the person of the verb. In such case the auxiliaries may be retained or omitted at pleasure.

It will be seen by reference to the passive voice, that, with the second person singular and plural, the verb *an* always follows the chief verb. *An* is the substantive verb "to be."

One has sometimes heard, especially in Saghalién, the words *Chi* and *atchi* used after verbs to indicate the 3rd person plural, "they." Thus:—

Ahunge-atchi, "they put in."

Ama-atchi, "they put."

An-chi, "they are" or "were."

Ere-chi, "they fed."

Emak-chi, they cast aside."

Hemaka-atchi, "they ceased doing."

Hotke-atchi, "they lay down."

Imi-chi, "they clothed."

Itak-chi, "they spoke."

Kara-atchi, "they made."

Kichi, "they do," or "did."

Makaraye-atchi, "they went away."

Mut-atchi, "they wore." (as swords or beads round the neck.)

Nukar-atchi, "they saw."

Ohuyeka-atchi, "they set fire to."

Okai-atchi, "they dwelt."

Paye-atchi, "they went."

Rai-atchi, "they died."

Raige-atchi, "they killed."

Rikpa-atchi, "they ascended."

Sam-atchi, "they married."

Sap-atchi, "they descended."

Sei-chi, "they carry on the back."

Tup-atchi, "they migrated."

Ukoiki-chi, "they quarrel."

Ukoitak-atchi, "they spoke together."

Uraige-chi, "they killed one another."

Yap-atchi, "they landed." (from a boat.)

The verbs of the Ainu language naturally resolve themselves into two divisions, viz. :—

(a.) Those of unchanging stem. To this class belong all verbs ending otherwise than in *ra* or *ro*.

(b.) Those whose stems change. These verbs end only in *ra* and *ro*. The two verbs *kik*, "to strike," and *kara*, "to make," have been given as illustrations of these two categories.

§ II PARADIGMS OF VERBS

CLASS I—VERBS OF UNCHANGING STEM THE VERB KIK, "TO STRIKE"

Indicative Mood

PRESENT TENSE

(a.) The first present tense.

SINGULAR	(ACTIVE)	PLURAL
Ku kik, "I strike."		Chikik, "we strike"; also <i>kik ash</i> .
E kik, "you strike."		Echi kik, "ye strike."
Kik, "(he) strikes."		Kik, "(they) strike."

	(PASSIVE)
A-en kik, "I am struck."	A-un kik, "we are struck."
E kik an, "you are struck."	Echi kik an, "ye are struck."
A-kik, "(he) is struck."	A-kik, "(they) are struck."

(b.) The present tense with the auxiliary *ruwe ne*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik ruwe ne, "I strike."		Chi kik ruwe ne, "we strike."

	(PASSIVE)
A-en kik ruwe ne, "I am struck."	A-un kik ruwe ne, "we are struck."

(c.) The present tense with the words *shiri ne*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik shiri ne, "I am striking."		Chi kik shiri ne, "we are striking."

	(PASSIVE)
A-en kik shiri ne, "I am being struck."	A-un kik shiri ne, "we are being struck."

(d.) The present tense with *koro an*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik kor'an, "I am striking."		Chi kik kor'an, "we are striking."

SINGULAR	(PASSIVE)	PLURAL
A-en kik kor'an, "I am being struck."		A-un kik kor'an, "we are being struck."

(e.) The present tense with *ruwe tap an*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik ruwe tap an, "I strike."		Chi kik ruwe tap an, "we strike."

	(PASSIVE)
A-en kik ruwe tap an, "I am struck."	A-un kik ruwe tap an, "we are struck."

PAST TENSE

(a.) The past tense with *nisa*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik nisa, "I struck."		Chi kik nisa, "we struck."

	(PASSIVE)
A-en kik nisa, "I was struck."	A-un kik nisa, "we were struck."

(b.) The past tense with *okere*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik okere, ¹ "I struck."		Chi kik okere, "we struck."

	(PASSIVE)
A-en kik okere, "I was struck."	A-un kik okere, "we were struck."

(c.) The past tense with *awa*. In certain combinations this form is equal to the English perfect tense:—

SINGULAR	(ACTIVE)	PLURAL
Ku kik awa, "I have struck," or "I struck."		Chi kik awa, "we have struck," or "we struck."

	(PASSIVE)
A-en kik awa, "I have been struck," or "I was struck," [It would be equally correct to translate <i>awa</i> by "having" as:— <i>e kik an awa</i> , "you having been struck."]	

	PLURAL
A-un kik awa, "we have been struck," or "we were struck."	

FUTURE TENSE
(a.) *Kusu ne*.

SINGULAR	(ACTIVE)	PLURAL
Ku kik kusu ne, "I will strike."		Chi kik kusu ne, "we will strike."

¹ In Saghalien this would be *kik hemaka*.

(PASSIVE)
A-en kik kusu ne, "I shall be struck."
A-un kik kusu ne, "we shall be struck."

(b.) *Nangoro*
SINGULAR (ACTIVE) PLURAL
Ku kik nangoro, "I shall probably strike."
Chi kik nangoro, "we shall probably strike."

(PASSIVE)
A-en kik nangoro, "I shall probably be struck."
A-un kik nangoro, "we shall probably be struck."

The Imperative is expressed thus:—

SINGULAR (ACTIVE) PLURAL
Kik, "strike thou."
Kik ara, "strike ye."
Kik yara, "to strike through another."
(PASSIVE)
Kik yan or ara, "strike ye."

E-kik an, "be thou struck."
Echi a-kik an, "be ye struck."
A-un kik anro, "let us be struck."

Desire is expressed by the word *rusui*; e.g.:—

SINGULAR (ACTIVE) PLURAL
Ku kik rusui, "I desire to strike."
Chi kik rusui, "we desire to strike."

(PASSIVE)
A-en kik an rusui, "I desire to be struck."
A-un kik an rusui, "we desire to be struck."

The Potential Mood may be expressed in three ways:—
(a) by the word *etokush*; (b) by the word *kusu ne ap*; (c) by the words *shomoki ko wen*.

(a.) The Potential with *etokush*.
SINGULAR (ACTIVE) PLURAL
Ku kik etokush, "I must strike."
Chi kik etokush, "we must strike."

(PASSIVE)
A-en kik etokush, "I must be struck."
A-un kik etokush, "we must be struck."

(b.) The Potential with *kusu ne ap*.
SINGULAR (ACTIVE) PLURAL
Ku kik kusu ne ap ruwe ne, "I ought to strike."
Chi kik kusu ne ap ruwe ne, "we ought to strike."

(PASSIVE)
A-en kik kusu ne ap ruwe ne, A-un kik kusu ne ap ruwe ne,

"I ought to be struck." "we ought to be struck."

(c.) The Potential with *shomoki ko wen*.

SINGULAR (ACTIVE) PLURAL
Ku kik shomoki ko wen, "I must strike."
Chi kik shomoki ko wen, "we must strike."

Concession, condition, and hypothesis are expressed in the following ways:—

Ku kik koroka, "though I strike."
Ku kik yak un, "If I strike."
Ku kik chiki, "When I strike."
Ku kik yak, "If I strike."
Ku kik ita, "When I strike."
Ku kik yak anak ne, "If I strike."
Ku kik koro, "When I strike."
Ku kik yak ne, "even if I strike."
Ku kik yakka, "even if I strike."

Any part of the conjugation of a verb, the imperative mood excepted, may be made negative in either of the following ways:—

(a.) By placing the word *shomo* or *seenne*¹ before the person of a verb, thus:—

Shomo (or *seenne*) *ku kik ruwe ne*, "I do not strike."

Shomo (or *seenne*) *a-un kik nisa ruwe tap an*, "we were not struck."

(b.) By placing *shomoki* after the verb in any of the present tense forms, and between the verb and *kusu ne* for the future, or *nangoro* of the probable future tense, thus:—

Ku kik shomoki ruwe ne, "I do not strike."

A-en kik shomoki nangoro, "I shall probably not be struck."

(c.) By placing the verb *isam*, "is not," at times contracted into *sam*, after other verbs. Thus:—

Naa ek isam, "has not yet come."

Eramu sam, "does not understand or know."

Oman isam, "has not gone."

But care must be exercised in using *isam* for, if *wa* precedes it the meaning changes. Thus:—

Oman isam, "not gone."

Oman wa isam, "has gone away."

Ibe isam, "has not eaten."

Ibe wa isam, "has eaten it up."

The negative imperative is:—

SINGULAR
Itiki kik yan, "do not strike."

¹ In Saghalien this becomes *han* and *han-ne*.

Doubtfulness is expressed by the word *kotoman* being placed after the verb, thus:—

Kik kotoman, "he will probably strike"; or, "it is thought that he will strike"; or, "it appears that he struck."

A-un kik shomoki kotoman, "it seems that we shall not be struck."

The English participles may be rendered as follows:—

PRESENT	(ACTIVE)	PAST
Kik wa, Kik ine, Kik hine,	"striking."	Kik awa, "having struck."
	FUTURE	
	Kik kusu ne or kik kushki,	"will strike."

CLASS II VERBS WITH STEM ENDING IN
"RA" AND "RO"

The Verb Kara, "To Make."

For the sake of brevity this paradigm is given in abridged form:—

SINGULAR	(ACTIVE)	PLURAL
Ku kara, "I make," etc.	{Chi kan ruwe ne, Kara ash ruwe ne,	"we make," etc.
	(PASSIVE)	
A-en kara, "I am made," etc.	A-un kara, "we are made," etc.	
SINGULAR	(ACTIVE)	PLURAL
Ku kan ruwe ne, "I make," etc.	{Chi kan ruwe ne, Kara ash ruwe ne,	"we make," etc.
	(PASSIVE)	
A-en kan ruwe ne, "I am made," etc.	A-un kan ruwe ne, "we are made," etc.	

It should be noted here that before *ruwe*, *ra* and *ro* are always changed into *n*. *Shiri ne* and *kor'an* take the full form *kara* before them.

It will be seen in the past and future tenses that *ra* and *ro* also become *n* before *n*; thus:—

SINGULAR	(ACTIVE)	PLURAL
Ku kan nisa, "I made."	{Chi kan nisa, Kara ash nisa,	"we made." "

Ku kan nangoro, "I will probably make," etc. Chi kan nangoro, "we will probably make," etc.

(PASSIVE)

A-en kan nisa, "I was made." A-un kan nisa, "we were made."

All the other parts of verbs ending in *ra* and *ro* are conjugated exactly like Class I; the student is therefore referred to the verb *kik*.

§ III VERBS HAVING A SPECIAL PLURAL FORM

Many verbs have a special form which is used when the object is of the plural number. The words *reshpa*, "to bring up many," and *uina*, "to take many," have been selected as example of them; and one form of the present tense is here given to show the manner in which such verbs are conjugated.

(a.) The verb *reshpa*.

SINGULAR	(ACTIVE)	PLURAL
Ku reshpa, "I bring up many."	{Chi reshpa, Reshpa ash,	"we bring up many."
	(PASSIVE)	
	A un reshpa ash, "we are brought up."	
	Echi reshpa an, "ye are brought up."	
	A reshpa, "(they) are brought up."	

(b.) The verb *uina*.

SINGULAR	(ACTIVE)	PLURAL
Ku uina, "I take many."	{Chi uina, Uina ash,	"we take many."
	(PASSIVE)	
	A un uina ash, "we are taken."	
	Echi uina an, "ye are taken."	
	A uina, "(they) are taken."	

Intransitive verbs, which have a plural inflection, are conjugated thus:—

SINGULAR	PLURAL
Ku ahun, "I enter."	Ahup ash, "we enter."
E ahun, "you enter."	Echi ahup, "ye enter."
Ahun, "(he) enters."	Ahup, "(they) enter."

The following list contains many of the verbs which belong to this category.

SINGULAR	PLURAL
A,	at, "to be."

SINGULAR	PLURAL
A,	rok, ¹ "to sit."
Ahun,	ahup, "to enter."
Akonere,	akonerepa, "smashed."
Ama,	amapa, "to put," "to place."
Amuchichi,	amuchitpa, "to scratch," "to pinch."
An,	at, achi, okai, ash, ot, "to be."
Ani,	amba, "to carry."
Arapa, Arupa,	paye, "to go."
Ash,	ashpa, "to come down (as rain)."
Ashinge,	ashingepa, "to extract."
Ashte,	roshki, "to set up."
Aship,	ashippa, "to flower."
Chimi,	chimba, "to search for."
Chimi-chimi,	chimba-chimba, "to search diligently for."
Ek,	araki, ariki, "to come."
Eok,	eokok, "to strike against."
Heashi,	heashpa, "to begin."
Hekatu,	hekatpa, "to be born."
Hekomu,	hekomba, "to return."
Hepirasa,	hepiraspa, "to blossom."
Hetuku,	hetukba, "to come forth."
Hepiwe,	hopiuba, "to pull by placing the foot against an object."
Hopuni,	hopumba, "to fly."
Horikiraye,	horikirayepa, "to tuck up one's clothes."
Hoshiipi,	hoshippa, "to return."
Hotuikara,	hotuipakara, "to call."
Hoyupu,	hoyuppa, "to run."
Iyuta,	iyutapa, "many pound in a mortar."
Ki,	kichi, "to do."
Mesu,	meshpa, "to break."
Mi,	utomuchure, "to wear many garments."
Nui,	nuipa, "engrave"; "tattoo."
O,	ot, "to be," "having," "containing."
Oashin,	oaship, "to go out."
Oboso,	oboshpa, "to pass through."
Oresu,	oreshpā, "to bring up."

¹ It should be noted that this plural form is sometimes used as an honourific when gods or superior persons are addressed or spoken of. As, *kamui kan-rok*, "done by the gods," i.e. "superior ones."

SINGULAR	PLURAL
Pirasa,	piraspa, "to open out."
Puni,	pumba, "to lift."
Rai,	raipa, "to die."
Raige,	ronnu, "to kill."
Ran,	rap, "to descend."
Resu,	reshpa, "to bring up."
Ri,	ripa, "to be high up."
Rise,	rishpa, "to root out."
San,	sap, "to descend."
Shinewe,	shineupa, "to take pleasure."
Shipirasa,	shipiraspa, "to increase."
Shirutu,	shirutpa, "to go," "to glide along."
Soso,	soshpa, "to flay."
Tui,	tuiba, "to cut."
Turi,	turuba, "to stretch out."
Uk,	uina, "to take."
Unu,	uiruke, "to put."
Utasa,	utashpa, "to cross one another."
Utumashi,	utumashpa, "to be mixed."
Yan,	yap, "to ascend" (as from a boat to the land).
Yasa,	yaspa, "to tear."

§ IV TRANSITIVE AND CAUSATIVE FORMS

Intransitive verbs are made transitive and causative in the following ways.

(A.) Words ending in *ra*, *ri*, and *ro*, change the final vowel into *e*, e.g. :—

INTRANSITIVE	TRANSITIVE
Eishokoro, "to believe."	Eishokore, "to cause to believe."
Hachiri, "to fall."	Hachire, "to throw down."
Kara, "to make."	Kare, "to cause to make."
Koro, "to possess."	Kore, "to give."
Mokoro, "to sleep."	Mokore, "to put to sleep."
Nukara, "to see."	Nukare, "to show."

(B.) Other words add *ge*, *ka*, *te*, *de*, or *re* to the stem, usage alone deciding in each case which of the suffixes shall be employed ;e.g. :—

(1) Verbs which take *ge* :—

INTRANSITIVE	TRANSITIVE
Ahun, "to enter."	Ahunge, "to put in."
Rai, "to die."	Raige, "to kill."
Ran, "to come down."	Range, "to let down."
San, "to go down."	Sange, "to send down."
Yan, "to go up."	Yange, "to take up."

(2) Verbs which take *ka* :—

INTRANSITIVE	TRANSITIVE
Isam, "there is not."	Isamka, "to annihilate."
Iunin, "to suffer pain."	Iuninka, "to agonise."
Kotuk, "to touch or stick."	Kotukka, "to stick on."
Mom, "to float."	Momka, "to send adrift."
Ush, "to go out."	Ushka, "to extinguish."
Uhui, "to burn."	Uhuika, "to light."

(3) Verbs which take *te* :—

INTRANSITIVE	TRANSITIVE
Ash, "to stand."	Ashte, "to set up."
Ash, "to rain."	Ashte, "to cause to rain."
At, "to shine."	Atte, "to cause to shine."
Chish, "to cry."	Chishte, "to make cry."
Eshirikopash, "to lean against."	Eshirikopashte, "to set against."

(4) Verbs which take *de* :—

INTRANSITIVE	TRANSITIVE
An, "to be."	Ande, "to put down," "to place."
Oman, "to go away."	Omande, "to send away."
Rikin, "to ascend."	Rikinde, "to cause to ascend."

(5) Verbs which take *re* :—

INTRANSITIVE	TRANSITIVE
Arapa, "to go."	Arapare, "to send."
Hekatu, "to be born."	Hekature, "to cause to be born."
Hetuku, "to grow."	Hetukure, "to make grow."
Oma, "to be inside."	Omare, "to put in."
Ru, "to melt."	Rure, "to melt down."

(6) Some intransitive verbs may be made transitive by placing the particle *e* before them. Thus :—

Kira, "to run away."	Ekira, "to run away with."
Mina, "to laugh."	Emina, "to laugh at."

Other verbs become transitive when *ko* is prefixed to them.

Thus :—

Irushka, "to be angry."	Ko-irushka, "to be angry with."
Kira, "to run away."	Ko-kira, "to flee unto."
Oman, "to go."	Ko-oman, "to go to."

Some transitive verbs are made causative by adding *re* to them :—

TRANSITIVE	CAUSATIVE
E, "to eat."	Ere, "to cause to eat," "to feed."
Ibe, "to eat."	Ibere, "to cause to eat," "to feed."
Iku, "to drink."	Ikure, "to make drink."
Ki, "to do."	Kire, "to make do."
Shikkashima, "to seize."	Shikkashimare, "to make seize."
Ta, "to draw" (as water).	Tare, "to make draw."

Sometimes verbs are made doubly causative. The following are a few examples :—

Ahun, "to enter", *ahunge*, "to send in"; *ahungere*, "to cause to send in."

Ash, "to stand"; *ashte*, "to set up"; *ashtere*, "to cause to set up."

Ibe, "to eat"; *ibere*, "to feed"; *iberere*, "to cause to feed."

San, "to go down" *sange*, "to send down"; *sangere*, "to cause to send down."

Causatives, like the root form of verbs, admit of both an active and passive conjugation, as :—

Ku sangere ruwe ne, "I cause to send down."

A-en sangere ruwe ne, "I was caused to be sent down."

Wakka a-tare, "he was caused to draw water."

In some instances the plural of the object of a verb is formed by adding *ke* to the stem. Thus :—

Ande, "to put a single thing on one side." *Amke*, "to put many things on one side."

The plural of the object would be *andepa* and *amkepa* respectively.

Shuwe, "to cook a single thing" (as rice). *Shuke*, "to cook several things" (as rice, fish, vegetables).

Thence *shuke guru* "a cook." The plural of the object of the verb is *shuwepa* and *shukepa*. The words *memke*, "to shave"; and *eraske*, "to clip the hair" belong to the same category; for it is not "a hair" but many "hairs" which are shaved and clipped.

Some transitive verbs are made intransitive by prefixing *shi*,

he or *ho* to them, the shade of meaning being determined by the particle used. Such compounds often become adjectives.

Thus:—

- (a.) Maka, "to open,"
 Shimaka, "to have become open."
 Hemaka, "to be open from the outside towards the centre."
 Homaka, "to be open from the centre towards the outside."
- (b.) Pirasa, "to spread."
 Shipirasa, "to spread out as a blossom."
 Hepirasa, "to spread out like a chrysanthemum with the ends of its petals inclined inwards."
 Hopirasa, "to spread out like a chrysanthemum with the ends of its petals inclined outwards."

Some adjectives, like a certain class of verbs admit of the suffix, *ka*, such suffix having the power to change them into verbs, thus:—

ADJECTIVE	VERB
Fure, "red."	Fureka, "to dye red."
Moire, slow."	Moireka, "to slacken speed."
Nam, "cold."	Namka, "to make cold."
Nisap, "quick."	Nisapka, "to quicken."
Nupuru, "very dark or black."	Nupuruka, "to blacken deeply."
Ramutui, "frightened."	Ramutuika, "to frighten."
Retara, "white."	Retaraka, "to make white."
Riten, "soft"; "soaked."	Ritenka, "to soften"; "to soak."
Sarak, "troubled."	Sarakka, "to give trouble to."
Tumsak, "weak."	Tumsakka, "to weaken."
Tunash, "quickly."	Tunashka, "to hasten."
Tuwara, "cool."	Tuwaraka, "to cool."
Usak, "dry."	Usakka, "to dry."

Compare also the following compounds:—

Ouhuika. *O*, the bottom of any vessel. Hence *ouhuika* means "to allow food to get burned to the vessel it is being cooked in."

Ramusarakka. *Ramu*, "the heart; the seat of the feelings" or "understanding." Hence *ramusarakka* means, "to make one feel troubled."

Iramusarakka. *I*, a reflexive pronoun, "self." *Iramusarakka*, "to be personally troubled,"

Ramuritenka, to comfort.

Ramutuika. *Tui*, "to snap in two"; "to break asunder"; *tuika*, "to break off." Hence, *ramutuika* "to frighten"; "to startle one with fright." Or as one sometimes hears in English, "to take one's breath away."

Many verbs ending in *se* have to do with the breath or voice, or with sound produced by wind or water or by both combined. Hence I conclude that *se* is a root which means "breath"; "voice"; "noise."

Thus:—

- Bekse, "to low" (as an ox).
 Charase, "to slip" (with a sound).
 Chishrimimse, "to weep aloud."
 Chopse, "to kiss."
 Epururuse, "to blow out of the mouth" (as water).
 Ese, "to answer in an ordinary manner."
 Hekse, "to grunt."
 Horopse, "to sit up."
 Hose, "to answer by calling to."
 Husse, "to breathe"; "to blow from the mouth."
 Ise, "to squeal."
 Komse, "to crush" (with a noise).
 Kotoise, "to swarm" (as flies buzzing).
 Mekse, "to mew."
 Oपुरuse, "to sink with a gurgling sound."
 Tarase, "to drift" (as a boat before the wind).
 Tause, "to bark" (as a fox).
 Topse, "to boil up" (with a sound).
 Puise, "to spray" (from the mouth).
 Pururuse, "to well up with a gurgling sound."
 Puse, "to blow with the mouth."
 Utokse, "to sleep with hard breathing."
 Wose, "to howl" (as a dog or wolf).

Words with the root *chak* in them as a rule express suddenness of action like the going off of a bow-string or the popping out of water as from the spout of a kettle just beginning to boil.

Thus:—

- Chak*, "to pop out", "to shoot out." As:—*Kama etu wano usei chak nisa*, "the hot water shot out of the kettle spout."
Chakchak, "a wren"; (so called because of its note and quickness of action).
Chakka, "to be caught" (as in a snare).

Chakte, "to let off" (as a snare).

Ichakka, "to start up suddenly" (as from a quiet to an excited or frightened condition of mind or body).

Nuchaktek, "merry"; "mirthful", "happy and vivacious"; "brightly happy."

Compare also:—

Katchak, "weak"; i.e. "heart suddenly gone out."

§ V MISCELLANEOUS

Some verbs may be made reflexive by prefixing the word *yai*, "self," to them. This again may, in cases where it is necessary to express emphasis or make a sentence more clear, be preceded by the word *yaikota*, which means one's self; e.g.:—

Yai-kik or *yaikota yai-kik*, "to strike one's self."

Yai-eoripakka or *yaikota yai-eoripakka*, "to humble one's self."

Yai-raige or *yaikota yai-raige*, "to kill one's self"; "to commit suicide."

Yai-tui or *yaikota yai-tui*, "to cut one's self."

Thoroughness of action may be expressed by placing the word *oara* or *toiko* before some verbs, thus:—

OARA	TOIKO
<i>Oan-raige</i> , ¹ "to kill outright."	<i>Toiko-kik</i> , "to hit hard."
<i>Oara-erampeutek</i> , "not to understand at all."	<i>Toiko-otereke</i> , "thoroughly to trample under"; "to kick hard."

Many nouns are turned into verbs by taking *kara* or *koro* after them.

(*Kara*, to do.)

NOUNS	VERBS
<i>Ikiri</i> , "a seam."	<i>Ikiri-kara</i> , "to sew."
<i>Attush</i> , "cloth."	<i>Attush-kara</i> , "to weave."
<i>Chisei</i> , "a house."	<i>Chisei-kara</i> , "to build a house."

(*Koro*, to possess.)

NOUNS	VERBS
<i>Hau</i> , "the voice."	<i>Hau-koro</i> , "to crow; to bark; to neigh."
<i>Honi</i> , "the stomach."	<i>Honi-koro</i> , "to conceive."
<i>Kaya</i> , "a sail."	<i>Kaya koro</i> , "to sail."

A careful analysis of the following words shows very clearly that *ko* may be rendered by "to"; "at"; or "from" in English.

¹ *Oan* is contracted from *oara* which has the root *a* and *ara*.

Indeed, it is a particle which must be variously translated into English according to the meaning of the principal verb contained in the compound in which it is found, no one English word representing its whole force. Yet, although many shades of meaning may appear when it is rendered into English, as is only natural, when spoken by the Ainu, that it is found to carry one meaning throughout. The secret of this lies in the different point of view from which the Ainu look at things. Thus in English *ko* must be rendered by, "to"; "towards"; "at"; "against"; "from"; "off"; some of which words are, according to our ideas, exactly the opposite of one another. Nor after glancing at the examples now to be given will the grammarian be surprised to find that *ko* used prepositionally may sometimes represent what is called the objective case. Nay; it even comes to be a *double objective*: Thus:—*en*, per: pro: obj. "me"; *ko* as given below; *kik*, "to strike"; *en-ko-kik*, "he struck me"; lit: "me," "to strike"; "he struck at me" (*and hit*).

The examples are:—

Charange, "to argue"..... *Ko-charange*, "to argue against"; (lit: "put the mouth out of the way to"; or as might be said in English "to shut one's mouth up," the "one's mouth" being the other man's, of course).

Etaye, "to pull";..... *Ko-etaye*, "to pull from," (lit: "to pull to").

Etun, "to borrow";..... *Ko-etun*, "to borrow from," (lit: "to borrow to").

Hopuni, "to jump up" from a reclining position;..... *Ko-hopuni*, "to jump up to."

Iki, "to do severely";..... *Ko-iki*, "to scold," "to hit," (lit: do hardly to").

Kandama, "deceit";..... *Ko-kandama* "to deceive" (lit: "deceive to").

Karakari, "to roll";..... *Ko-karakari*, "to roll up" (as a mat), lit: "to roll to."

Kira, "to run away";..... *Ko-kira*, "to flee to."

Mekare, "to divide";..... *Ko-mekare*, "to apportion," (lit: "divide to").

Meshpa, "to chip";..... *Ko-meshpa*, "to chip off," (lit: "chip to").

Niki, "to fold";..... *Ko-niki*, "to fold up,"

	(lit: "fold to").
Ninka, "to lessen";	<i>Ko-ninka</i> , "to make less" (as water in a pot when cooking rice etc.).
Nukara, "to look";	<i>Ko-nukara</i> , "to compare," (lit: "look to").
Pak, "punishment";	<i>Ko-pak</i> , "to punish," (lit: punishment to").
Pakte, "measure";	<i>Ko-pakte</i> , "to compare" (as length or measure) (lit: "measure to.")
Reika, "to praise";	<i>Ko-reika</i> , "to praise another" (lit: "make a name to").
Rishpa, "to pull up";	<i>Ko-rishpa</i> , "to pull up" (lit: "pull up to").
Sakayokara, "quarrel";	<i>Ko-sakayokara</i> , "to quarrel with" (lit: "quarrel to").
Samba, "like";	<i>Ko-samba</i> , "to liken."
Taptapu, "agglomerated";	<i>Ko-taptapu</i> , "to make into a ball."
Tereke, "to jump";	<i>Ko-tereke</i> , "to jump to."
Tomka, "to beautify";	<i>Ko-tomka</i> , "to adorn" (as a woman her child with ornaments).
Uk, "to take";	<i>Ko-uk</i> , "to take from," (lit: "take in respect of").
Yaspa, "to tear";	<i>Ko-yaspa</i> , "to tear from" (lit: "tear to").

An examination of many words which have *u* prefixed to them shows that this word is really a particle expressive of *mutuality*, or *association* and may be translated by "one another" or "together" in English, thus:—

Chishkara, "to bewail the dead,"	<i>U-chishkara</i> , "to weep together for the dead."
E, "to eat,"	<i>U-e</i> , "to eat one another"; to eat together."
Ekap, "to salute,"	<i>U-ekap</i> , "to salute one another."
Kepkepi, "to nibble" (as a horse),	<i>U-kepkepi</i> ; "to nibble one another" (as animals).
Kerekere, "to scrape,"	<i>U-kerekere</i> , "to scrape one another."

Keshke, "to persecute,"	<i>U-keshke</i> , "to persecute one another."
Memke, "shave,"	<i>U-memke</i> , "to shave one another."
Musa, "to stroke the head,"	<i>U-musa</i> , "to salute one another by stroking heads."
Pashte, "to make run,"	<i>U-pashte</i> , "to chase one another."
Peka, "facing"; "pointing towards,"	<i>U-peka</i> , "to face one another."
Pirikare, "to benefit another,"	<i>U-pirikare</i> , "to benefit each other."
Ramuoshma, "to consent,"	<i>U-ramuoshma</i> , "to consent together."
Tasa, "across,"	<i>U-tasa</i> , "from one to the other;" "across each other."
Tereke, "to jump,"	<i>U-tereke</i> , "to jump one another up and down."
Wende, "to harm,"	<i>U-wende</i> , "to harm one another."

[It is not at all unreasonable to suppose therefore that *un*, the personal objective plural pronoun "us" is composed of this the *root*, viz. *u* and the root *an*, the verb of existence "to be," *a* being elided. Thus:—*u'n*, *uan*, "us."]

When *u* is added to verbs having *ko* prefixed to them a kind of double plural is sometimes the result, thus:—

Ukocharange, "to argue together."
Ukohopuni, "to jump up together."
Ukoiki, "to fight together."
Ukokarakari, "to roll up."
Ukokandama, "to deceive one another."
Ukonukara, "to compare things."
Ukotomka, "to adorn one another."
Ukotereke, "to wrestle."

When *u* is followed by *e*, which is used as an objective to verbs, the *e* is preceded by *w*, the *w* appearing for the sake of euphony, thus:—

Ekote, "to tie up";	<i>Uwe-kote</i> , "to tie together" (as two pieces of string).
Emik, "to bark at";	<i>Uwe-mik</i> , "to bark at each other."

Emina, "to laugh at";	<i>Uwe-mina</i> , "to laugh at each other."
Eo, "to set on"; "to be on";	<i>Uwe-o</i> , "to fit together" (as beams in building a house).
Erangara, "to greet one";	<i>Uwe-rangara</i> , "to greet each other."
Etoita, "to plant";	<i>Uwe-toita</i> , "to spread as epidemic disease" <i>i.e.</i> "to plant one another"; or "self sown."
Ekuba, "to bite";	<i>Uwe-kuba</i> , "to bite one another."
Eramunishte, "to be cruel to";	<i>Uwe-ramunishte</i> , "to be mutually cruel."
Etutkopak, "to bid adieu to";...	<i>Uwe-tutkopak</i> , "to say goodbye to each other."
Kik, "to strike";	<i>Uwe-kik</i> , "to knock together as sticks," or "the hands."
Kokandama "to deceive";	<i>Uwe-kokandama</i> , "to deceive one another."
Neusara ambe, "news" "a chat";	<i>Uwe-neusara</i> , "to chat together."

It appears that it would be a mistake to suppose that *uwe* is in every case the *u (w) e* as shown in the last paragraph, for it will not always submit to such an analysis. There are therefore grounds for believing that there is also a *root* word *uwe*.

Thus:—

<i>Uwe-ingara</i> , "to foretell future events"; "to prophecy."
<i>Uwe-inonno-itak</i> , "to pray for the sick."
<i>Uwe-nukara</i> , "to surmise about the near future" (as to whether it will rain to-morrow and such like).
<i>Uwepaketa</i> , "by degrees."

CHAPTER X

The Adverb

Some adverbs are merely adjectives followed by the particle *no*;

e.g.:—

ADJECTIVES
Ashiri, "new."
Hoshike, "previous."

ADVERBS
Ashin <i>no</i> , "newly."
Hoshike <i>no</i> , "previously."

Oupeka, "upright."	Oupeka <i>no</i> , "uprightly."
Nukara, "to see."	Nukan <i>no</i> , "seeing."
Poro "great," "large."	Poro <i>no</i> , "many." ¹

Many verbs may be turned into adverbs or adverbial phrases by placing the word *kane* or *koro* after them, thus:—

VERBS	ADVERBS
Apkash, "to walk."	Apkash <i>kane</i> , "whilst walking."
Arapa, "to go."	Arapa <i>kane</i> , "whilst going."
E, "to eat."	E <i>kane</i> , "whilst eating."
Ahun, "to enter."	Ahun <i>koro</i> , "when or whilst entering."
Eiwange, "to use."	Eiwange <i>koro</i> , "when or whilst using."
Iku, "to drink."	Iku <i>koro</i> , "when or whilst drinking."
Nina, "to carry wood."	Nina <i>koro</i> , "whilst carrying wood."
Tapkara, ² "to dance."	Tapkara <i>koro</i> , "whilst dancing."

The following are a few adverbs of time:—

Hembara ne yakka, "at any time; always."	Numan, "yesterday."
Hita, "when"; "then."	Numan onuman, "last night."
Hoshike an numan, "the day before yesterday."	Okaketa, "afterwards."
Ita, "when" (<i>relative</i>).	Oyashim, "the day after to-morrow."
Kanna kanna, "often; again and again."	Oyashimshinge, "the day following the day after to-morrow."
Kanna shui, "again."	Ramma, "always."
Kesto, "daily."	Rapoketa, "whilst."
Kesto kesto, "daily, every day."	Shiri onuman, "evening."
Nei a, "when"; also "that."	Tane, "now."
Nei orota, "then."	Tanto, "to-day."
Nei ita, "then."	Teëda, "in ancient times."
Nishatta, "to-morrow."	Teoro, "henceforth."

The following are some adverbs of place:—

Choropoketa, "beneath."	Na an un ne yakka, "everywhere," "anywhere."
Hange, "near."	

¹ In some districts the word applied to animals is always *wenrui* "many" and never *poro no*.

² *Tapkara* is only used of men dancing. The dancing of women is called *Rimse*.

Hangeko, "far."	Nei ita ne yakka, "anywhere,"
Herikashi, "upwards."	"everywhere."
Horikashi, "downwards."	Oshiketa, "inside."
Ikushta, "beyond."	Oshimake, "behind."
Koehange, "near."	Rikta, "above."
Kotchaketa, "in front of."	Samata, "beside."
Kushta, "yonder."	Setak, "quickly."
Setakko, "for a long time."	Toada, "there" (<i>at that place</i>).
Teda, "here" (<i>at this place</i>).	Topeka, "there" (<i>that side</i>).
Tepeka, "here" (<i>this side</i>).	

He, "towards"; and *Ho*, "from" are sometimes used in forming adverbs; thus:—

<i>Hepisho</i> , "towards the sea-shore";
<i>Hopisho</i> , "from the sea-shore."
<i>Hekimun</i> , "towards the forests";
<i>Hokimun</i> , "from the forests."
<i>Heriko</i> , "upwards";
<i>Horiko</i> , "downwards."
<i>Heyao</i> , "towards the interior";
<i>Hoyao</i> , "from the interior."

The following are a few adverbs of degree:—

Ebitta, "all, every."	Ouse, "only."
Mashkin no, "too much."	Pakno, "sufficient, as far as."
Naa, "more, yet."	Patek, "only, all."
Naani-hungo, "almost."	Poro-sereke, "for the most part."
Nimara, "half."	Ukotamge, "about."
Obitta, "all, the whole."	Upakno, "sufficient, as far as."

The following are adverbs of manner:—

Arikinne, "positively."	Oheuge sak no, "rightly."
Eyam no, "carefully."	Ratchitara wa, "peaceably."
Hetopo-hetopo, "backwards and forwards."	Shine ikinne, "unitedly."
Inne no, "in crowds."	Shinen shinen ne, "singly."
Keutum atte no, "with a fixed purpose."	Shiwende, "slowly" (<i>used of walking</i>).
Kuttoko, "upside down."	Ukoiram no, "conjointly."
Nei no, "thus."	Utura no, "together."
Nitan, "fast."	Uwatte no, "in multitudes."

The following are some adverbs of interrogation:—

Hemanda gusu, "why?"	Nakwe, "whence?"
Hembara, "when?"	Nei pakno, "how far? how much?"
Hempak, "how much, how many?"	Nekon a, "how? what kind?"
Hunakta, "where?"	Nep gusu, "why?"
Hunak un, "whither?"	Nep pakno, "how much?"
Ine, "whither?"	

The following are the adverbs of affirmation:—

E, "yes" (<i>locally "a"</i>).	Ruwe, "yes."
Ohaine, "just so"; "so it is."	Ruwe un, "yes."
Opunki, "yes."	Yak'un, "yes."

The negative adverbs are:—

Han or ham, "no," "not."	Seenne, "no," "not."
Han-ki, "no," "not."	Shomo, "no," "not."

The following expressions should be noted:—

Naa shomo, "not yet."
Hembara ne yakka shomo, "never."
Ramma shomo, "never."

Questions are often asked with the particle *he* and the verb *an*, "to be"; e.g.:—

Hunak un e arapa ruwe <i>he an</i> ? "Where are you going?"
Nep gusu ek ruwe <i>he an</i> ? "Why has he come?"

Questions may also be asked by means of the particle *a* or *ya*:—

E koro michi okai <i>ya</i> ? "Is your father at home?"
E oman <i>a</i> ? "Have you been?"
Nekon <i>a</i> a-kara kunip ne? "What ought I to do?"

Very often no particle is used to express a question, the adverb itself being sufficient to indicate that a question is being asked. The voice is also raised, as in speaking English; e.g.:—

Nakwe ek? "Whence has he come?"	Hemanda ki? "What is he doing?"
Ine un? "Where are you going?"	Hemanda a-ye? "What is it called?"

CHAPTER XI

The Interjection

The chief Ainu interjections are as follows:—

Ainu bota! "ah me!"

Ayo! a cry of pain.

Chotara! "hurrah!"

Eyororope! an exclamation of pleasure sometimes used after a song, but especially on the receipt of some present,

Etu-kishma! *excl.* "of surprise."

Haye! a cry of pain.

Haye ku ramu! *excl.* of surprise; "dear me!"

Hut! *excl.* of surprise or disgust. Used chiefly by men.

Iossereke! } *excl.* of surprise either of pleasure, disgust,
Iosserekere! } wonder or fear.

Irambotarare! "you noisy one!"

Iramshitnere! "fidgetty! restless!"

Ishirikurantere! "well I never!"

Isenramte! "at it again!"

Kik-kik! *excl.* "of surprise." Used chiefly by women.

Wooi! a call for help when in distress.

Parasekoro! "hurrah!"

The words for "thank you" are:—

Haphap or hap, used chiefly by women and girls.

Yaiiraigere, used chiefly by men and boys.

CHAPTER XII

On the Vowels A, E, I, O, and U.

It has been thought advisable to treat the particles *a*, *e*, *i*, *o* and *u* separately, because their meanings differ very widely according as they are used as prefixes or suffixes.

The student need scarcely be warned against confounding, for

instance, the *i* which is a suffix to turn verbs into abstract substantives with the *i* which is prefixed to verbs to intensify their meaning, or the *e* meaning "you" with the *e* meaning "to." Etymologically, no doubt, such words are quite distinct; but, for practical purposes, the several usages of each particle may best be treated under a single heading.

§ I THE VOWEL "A"

A is very extensively used as a particle, and has a variety of meanings. It is the verb of existense.

When prefixed to verbs in general, *a* has a passive signification; e.g. :—

ACTIVE	PASSIVE
<i>Nu</i> , "to hear."	<i>A-nu</i> , "to be heard."
<i>Nuye</i> , "to write."	<i>A-nuye</i> , "to be written."
<i>Raige</i> , "to kill."	<i>A-raige</i> , "to be killed."

But as a passive particle, *a* does not always precede but sometimes follows the verb as the following example will show:—*nei guru ek a koroka shomo ku nukara*, "he came but I did not see him." (Lit: that man came, nevertheless, I did not see him.)

A, used as a passive signification sometimes comes to stand for the objective case to verbs. Thus:—*set akara*, "to set a table" as for food.

When prefixed to the verb *koro*, "to possess," *a* and *koro* combined express the possessive plural of the first personal pronoun; thus:—

<i>Akoro michi</i> , "our father."	<i>Akon nishpa</i> , "our master."
<i>Akoro ekashi</i> , "our ancestors."	<i>Akorope</i> , "our things."

Sometimes, however, *akoro* is used as the second person singular of the possessive pronoun. It is considered to be a polite mode of expression; thus:—*Akoro michi* may stand for *e koro michi*, "your father, and *akoro habo* for *e koro habo*, "your mother," though not so commonly used; nor is *e* so often thus used with *koro* as without it. Thus *e koro michi* is less often heard than *e michi*, and *e koro habo* than *e habo*. But *a* can never be used as a personal pronoun, whether singular or plural, without the addition of *koro*.

In a few rare cases the particle *a* is used for the 3rd person singular of the personal pronoun.

After verbs the particle *a* often denotes interrogation; thus:—

E oman a? "Have you been?" *Ek a?* "Has he come?"
Shisam ne a? "Is it a Japanese?" *Tan okaibe e koro pe a?* "Are these things yours?"

Used after a verb which is spoken in answer to a question, *a* signifies either affirmation or past time; thus:—

E oman a? Ku oman a. "Have you been? I have been."
Ek a? Ek a. "Has he come? He has come."

The distinction between the two uses of the *a* is indicated by the tone of voice. The second *a* is, in all probability, a corruption of *an*, which, added to the root form of a verb, has a conclusive or affirmative force.

§ II THE VOWEL "E"

The particle *e* is of extensive use as the following examples will show:—

Prefixed to verbs in general, *e* is the second person singular of the personal pronoun; e.g.:—

E kik, "you strike." *E oman*, "you go."
E raige, "you kill." *E apkash*, "you walk."

Used with the verb *koro*, "to possess," *e* and *koro* together become the possessive pronoun of the second person singular; thus:—

E koro sapa (also *e sapa*), "your head,"
E koro makiri (also *e makiri*), "your knife."

[N.B.—It is always better to drop the *koro*, when there is no fear of ambiguity.]

E is also sometimes used as an objective pronoun "it."

Thus:—*Seta en e mik*, "the dog barked at me."
Seta e kira, "the dog ran off with it."

Prefixed to some verbs the particle *e* has the power of turning an intransitive verb into a transitive; thus:—

INTRANSITIVE	TRANSITIVE
<i>Kira</i> , "to run away."	<i>Ekira</i> , "to run away with."
<i>Mik</i> , "to bark."	<i>Emik</i> , "to bark at."
<i>Mina</i> , "to laugh."	<i>Emina</i> , "to laugh at."

Similarly prefixed to certain adjectives, it gives them so to speak, a transitive power; thus:—

<i>Hapuru</i> , "soft."	<i>Ehapuru</i> , "unable to endure."
<i>Nishte</i> , "hard."	<i>Enishte</i> , "able to endure."

Pirika, "good." *Epirika*, "bent on gain."
Toranne, "idle." *Etoranne*, "not caring to do."

In a few cases the particle *e* is used as a preposition meaning "to"; thus:—

Ekim ne, "to the mountains" (to work).
Ekim un, "to the (particular place in the) mountains."
Epish ne, "to the sea-shore" (for work or business).
Echup pok un chup ahun, "the sun sets in the west."

Used with the numerals *e* means "from":—

Wan e tu hotne, 30 (lit: ten from two score).
Wan e re hotne, 50 (lit: ten from three score).

§ III THE VOWEL "I"

The word *i*, used as a separate particle, has the following significations:—

Prefixed to some verbs it has an intensifying power; thus:—

Nu, "to hear." *Inu*, "to listen."
Nukara, "to see." *Ingara*, "to look at."
Chim-chimi, "to search after by feeling." *Ichim-chimi*, "to search very carefully after."

But some verbs are intensified by prefixing *ane* rather than *i* to them. Thus:—

Ane-ongami, "to honour much."
Ane-koyairraige, "to thank much."
Ane-oshkoro, "to prize very highly."

When *i* is prefixed and *ka* suffixed to some nouns they together make transitive verbs. Thus, *tashum*, "disease" *i-tashum-ka*, "to make ill."

Prefixed to other verbs *i* indicates the first person plural objective case:—

I kik an, "he struck us." *I noshpa*, "they follow us."
I kara an, "he made us." *I pa*, "they found us."

Kikiri i pa ko orowa i noshpa, "when the insects have found us, they will follow us."

When suffixed to verbs, *i* has the power to turn them into nouns; thus:—

VERB	NOUN
<i>Yainu</i> , "to think."	<i>Yainu-i</i> , "a thought."

The particle *i* has also the idea of time and place in it; thus:—

Nei *i* pakno ne yakka, "for ever."
 Nei *i*-ta pakno ne yakka, "what place soever."
 Shine an *i*-ta, "at one place" (once upon a time).
 Pet otta san *i*-ta ichanui chep a-nukara, "when he went
 down to the river he saw a salmon-trout" (*a salmon-trout
 was seen*).

Sometimes *i* stands for the 2nd per.; sing.; obj. case Personal
 Pronoun "you":—

Nei guru *i* nukan rusui, "that person wishes to see you."
 I tak gusu ku ek, "I have come to fetch you."

§ IV THE VOWEL "O"

The particle *o*, like *e*, is sometimes used as a preposition to
 nouns. Its signification is "from"; thus:—

Okim un, "from the mountains."
 Opish ne, "from the sea-shore."
 O-chupka un chup hetuku, "the sun rises from the east."
 Onun, "whence"; from *o* and *un*.

When the particle *o* is placed immediately after some nouns
 it changes them into adjectives, e.g.:—

Kesh-*o* chikoikip, "an animal of different colours."
 Shiriki-*o* sarambe, "a soft material with a pattern."
 Shiriki-*o* nonno, "a variegated flower."

When the verb *ika*, "to run over" (as water), is immediately
 preceded by *o*, its meaning is changed, thus:—

Ika, "to run over."
O-ika, "to step or jump over."
 Nupuri *o-ika*, "to cross mountains."
 Sakiri *o-ika*, "to jump a fence."
 Wattesh *o-ika*, "to step over a straw."
 Atui *o-ika* ingara, "to look across the sea."
 Pet *o-ika* hotuyekara, "to call to across a river."

When *o* is used after *shui*, "a hole" or *pui*, "a hole," it must
 be translated by "to make" or "to bore." As:—

Erum *shui o* kor'an, "the rat is making a hole."
 Ainu *pui o* kor'an, "the man is boring a hole."

§ V THE VOWEL "U"

Prefixed to verbs the particle *u* gives the sense of mutuality;
 e.g.:—

Koiki, "to fight."	<i>Ukoiki</i> , "to fight one another."
Onnere, "to know."	<i>Uonnere</i> , "to know one another."
Oshi arapa, "to go behind."	<i>Uoshi paye</i> , "to go behind each other."
Raige, "to kill."	<i>Uraige</i> , "to kill one another."

The vowel *u* does not always immediately precede the verb
 to which it refers. Thus, for *Kotan oro u-kopahaunu* we sometimes
 hear *U kotan oro kopahaunu*, "there is intercourse between the
 villages"; and so on.

CHAPTER XIII

Postpositions

Under the term *Postpositions* are comprehended such words as
 in English are generally termed Prepositions and Conjunctions.
 They are here given in alphabetical order, irrespective of the
 category under which their European equivalents would be classed.
 As will be seen, there are some words for which there are no
 exact English equivalents, and others again whose meaning varies
 according to the different connections in which they are used.
 It has therefore been considered advisable to give a fair number
 of examples, in some cases, as illustrations. It should also be
 remarked that some of the following words are used before as
 well as after the words they govern and should therefore be
 sometimes called prepositions whilst a few are used only before
 the words they govern.

Aige; "as," "and so,!" "with reference to which," "there-
 upon"; e.g.—

Ku ye, *aige*, a-en kik, "I spoke, thereupon, I was struck."
 Nei orushpe ku ye; *aige*, Ukomotte Ainu ene itak-hi, I
 told him the news; thereupon Mr. Ukomotte spoke thus."
 Usaine usaine an wenkatcham kon ruwe ne, sekoro, uwe-

paketa ku inu; *aige*, Mopet ta san wa nei orushpe ku uwepekennu, "by degrees I heard that he had committed various misdemeanours; and so I went down to Mopet to inquire into the matter."

Aine; "thereupon," "upon which."

Heikachi a wakka tare yakka kopan; *aine*, Kamui irushka gusu, chup kamui samata a-ande ruwe ne; "the lad even disliked to be made to draw water; thereupon, the gods being angry, they placed him in the side of the moon." Rai, *aine*, utare obitta chish nisa ruwe ne na, "he died, upon which the Ainu all wept."

Anak, anakne; "as regards," "in reference to."

These particles serve to isolate a word or sentence, and so give emphasis to a subject.

When both *anak* and *anakne* are used in the same sentence *anak* is more emphatic than *anakne*. *Anakne*, however, when standing alone need not always be translated:—

Chikap *anakne* chikuni ka reu, "the bird settled upon a tree."

Otteëda *anakne* seta reep iporose, "in ancient times dogs were called reëp."

Aman an, chep *anakne* an, yuk kam anak pon no ka isam ruwe ne, "there is vegetable food and there is fish; but as for venison, there is none at all."

Anko, angoro; "when" (if).

An is the substantive verb "to be," and *ko* is a contraction of *koro*, which means "to possess."

Chikap reu *anko* ku tukan. "I will shoot the bird when (if) it settles."

Ru hotom ta reushi *anko* aep oro omarep, "a vessel in which to put food (for) when one stays (to rest) on the road."

Ani (locally ari); "with," by means of," "taking."

The word *ani* is a compound whose parts are *an* "to be," and the particle *i*. In many places *ani* is corrupted into *ari*, so that, generally speaking, it matters little which form of the word is used:—

Ai *ani (ari)* yuk raige ruwe ne, "he kills deer with arrows." Kuwa *ani (ari)* akpash, "he walks by means of a stick."

Orowa, pishako niwatush *ani* wa pet otta san ruwe ne, "and taking the ladle and bucket, he went down to the river."

Awa (a past passive participle); "being."

Wherever the particle *awa* is used, past time is signified. It appears to be the passive participle of the verb "to be." It is always used conjunctively:—

Panata kotan un san ita, Ainu tunangara, *awa*, otta ene itak-hi: "when he went down to the lower village he met an Ainu, and spake thus to him." (lit: *When he went down, an Ainu being met, he spoke thus to him.*)

Teëda ne yakka usa-pirika mi-ambe a-satke ruwe ne, *awa*, ikka-guru ikka wa isam, "so formerly, when we hung out our wearing apparel to air, a thief stole it." (lit: *In ancient times also various good clothing being hung out to air, a thief stole it.*)

Chiki; "if."

Ku arapa *chiki* echi nure ash na, "I will let you know if I go."

Ki *chiki* pirika ruwe ne, "it will be well if you do it."

Choropok, choropok-i, choropok-i-ta, choropok-un; "under," "beneath."

The particles *i, ita, and un*, which are here used with *choropok*, have a locative sense in them. Any one of them therefore has the power to turn the postposition *choropok* into a locative.

Set *choropok*, "under the seat."

Shuop *choropoki*, "the place under the box."

Chikuni *choropokita*, "beneath the tree."

Mun *choropok un*, "under the grass."

Ekopash; "against," "leaning against."

Tuman *ekopash* kina, "the mat against the wall."

En *ekopash* "against me."

Ikushpe *ekopash* ainu, "the man leaning against the post."

Ene; "thus," "so," "this or that kind," "such."

En otta *ene* hawashi, "he spoke thus to me."

Ene okaibe isam, "there is no such kind of thing."

Teëda ne yakka *ene* shiri ki, "it was also so done formerly."

Enka, enkapaka, enkata; "over," "above."

The word *enka* means "over," "above"; *enkapaka*, "the place

above," and *enkata*, "at the place above." *Peka*, like *ta*, is an adverbial particle; it means "place" or "side."

En *enka*; "over me."

Atui *enkapeka* chikap hoyupu, "a bird is flying over the sea."

Pet *enkata* chikap an, "there is a bird over the river."

Hekota; "facing," "towards."

En *hekota*; "facing me."

Chisei *hekota* hosare wa ingara, "to look towards the house."

Ekeshne *hekota* hosare; "to look about from place to place."

Atui orun *hekota* hosare; "to face the sea."

Nai *hekota* apkash, "to walk towards the stream."

Hemhem; "and." *Hemhem...hemhem*; "both...and."

The word *hemhem* may be used either once or twice in a sentence. When used once, it equals the conjunction "and"; when used twice, it means "both...and"; thus:—

Tambe *hemhem* nei ambe; "this and that."

Tambe *hemhem* nei ambe *hemhem*; "both this and that."

Hene; "and." *Hene...hene*; "both...and."

Hene and *hene...hene*, have the same meaning as *hemhem* and *hemhem...hemhem*, and are used in the same way; thus:—

Apto *hene* urara; "rain and fog."

Seta *hene*, chironnup *hene*; "both dogs and foxes."

Hike; "as regards," "in reference to."

This word is only suffixed to verbs; thus:—

Ku nukar' *hike*; "in reference to what I see."

Ku inu *hike*; "as regards what I hear."

Ikushta; "beyond" (*a long way off*).

The particle *i*, which is here used before *kushta*, is an intensifier. Thus, *ikushta* means "a long way off":—

Pet *ikushta*, "beyond the river." (*but far from it*).

Pet *kushta*, "beyond the river" (*but near it*).

Imakake, imakaketa; "then," "after that."

Orowa, *imakake* pet otta san ruwe ne na, "and afterwards he went down to the river."

Aige, *imakaketa* arapa wa ye ruwe ne, "so after that he went and told him."

Ine, or *hine*; "...ing," "when," "being."

The word *hine* has a participial force and always follows a verb; thus:—

Orowa, kira *hine* paspas kara guru orota arapa, "and, running away, he went to a charcoal-burner."

Ariki *hine* shirikap eshirikoötke, "when they came, they speared a sword-fish."

Ka; "even," *Ka...ka*, "both...and"; "neither...nor."

Ka, when used only once, means "even." When used twice with an affirmative verb, the two *ka*'s mean "both...and"; but when used with a negative, they mean "neither...nor"; thus:—

Chiramantep isam, yuk *ka* isam, "there are no bears or even deer."

Chep *ka* an, amam *ka* an, "there is both fish and vegetable food."

Ep *ka* isam, amip *ka* isam, "there is neither food nor clothing."

Ka; kata; "top," "upon the top."

Pira *ka*, "the top of a cliff."

Chisei *kata*, "on the top of the house."

Shiri *kata*, "on the ground."

Kashi, kashike, kashike-peka, kashikeketa, kashiketa; "over," "upon." *Kashi* and *kashike* mean "over," "above"; *kashike-peka* means "the direction above"; *kashikeketa* and *kashiketa* mean "at the place above; "upon":—

E *kashi* or e *kashike*, "over you."

Atui *kashikepeka* kopecha hoyupu wa okai, "the wild duck is flying over the sea."

Chisei *kashiketa* paskuru at, "there are some crows upon the house."

Ko, koro; "if," "when," "whilst,"

The word *ko* is probably a corruption or contraction of the verb *koro*, "to possess."

Arapa *ko* wen, "it will be bad if you go."

Arapa *koro* hachin nisa, "he tumbled as he went."

When the verb *koro* is used as an auxiliary to other verbs it signifies that the action is still going on; thus:—

A-ki *kor'an*. "It is being done."

When the particle *ko* is prefixed to some verbs it is a preposition meaning "to," thus:—

(a.) *Ko* with intransitive verbs.

Ko-ahun, "to go in to." *Ko*-kira, "to flee to."
Ko-ek, "to come to." *Ko*-oman, "to go to."
Ko-san, "to go down to."

(b.) *Ko* with transitive verbs.

Ko-ingara, "to compare." *Ko*-nukara, "to compare."
Ko-ki, "to do to." *Ko*-ongami, "to worship."

Used as a suffix to a few words *ko* has the power of reversing their meaning, thus:—

Hange, "near"; hangeko, "distant."
 Setak, "quick," "now"; setakko, "slow," "for a long time."
Kuni; "likely," "probably."

The word *kuni* seems to express "likelihood," "probability," and "purpose"; thus:—

Ek *kuni* aramu, "he is likely to come" (lit: *it is to be considered (that he will come)*); or "I think he will come."

Ku iku *kuni* tambako. "The tobacco for me to smoke."

Ek *kuni* ku ye, "I told him to come."

Kuni gusu; "in order that," "in order to," "so that."

Nu *kuni gusu* ek, "come so that you may hear."

A-ki *kuni gusu* ye, "command that it be done."

Iteki soine *kuni gusu* kara yan, "make it so that they do not get out" (i.e. *don't allow them to go out*).

Iteki a-en kik *kuni gusu* ye wa en kore, "please ask him not to strike me" (lit: *please speak to him that I be not struck*).

Kushta; "beyond," "yonder," (*but not far off*).

To kushta, "beyond the lake" (*but near it*).

Kushta an, "it is yonder."

Kusu or *gusu*; *ne gusu*; "because," "as," "to the effect that," "to."

After a verb *kusu* or *gusu*, but after a noun *ne gusu*:—

A-hotuyekara *gusu* ek, "he came because he was called."

Kuani AINU *ne gusu* ku erampeutek, "being an AINU, I do not understand it."

Wakka atare *gusu* aye yakka etoranne, "though told to draw water, still he was idle" (lit: *though it was said that water was to be drawn, he was idle at it*).

Ku etutkopak *gusu*, oota ku arapa, "I shall go to bid him farewell."

It should also be noted that *gusu* sometimes acts as an accusative, thus:—

Chi-utara *gusu*, "for us."

En *gusu*, "for me."

Newa; "and." *Newa...newa*; also *Newa...kane*; "both...and."

Humirui *newa* kopecha an, "there is a hazel-hen (tree grouse) and a wild-duck."

Tokap *newa* kunne *newa*, "both day and night."

Itunnap *newa* soyai *kane* shi no yai-sanniyo kikiri ne ruwe ne, "both ants and bees are very prudent insects."

Ne yakka; "even," "and." *Ne yakka...ne yakka*; "both...and."

After nouns always *ne yakka*, but after verbs *yakka*.

In an affirmative sentence *ne yakka...ne yakka*, or *yakka...yakka* mean "both...and"; but in a negative "neither...nor," and "whether...or": thus:—

Kuani ne yakka tambe ki eashkai, "even I can do this."

Eani ne yakka kuani ne yakka, "both you and I."

Tambe ne yakka nei ambe ne yakka shomo, "neither this nor that."

Apkash yakka umma o yakka, "whether I walk or ride."

Okake, okake an ko, okaketa; "after," "afterwards," "by and by."

Arapa, okake rai nisa ruwe ne, "he died after he went away."

Rai, okake an ko, tushiri otta a-omare, "he died, afterwards he was buried."

Okaketa ku ek na, "I will come by and by."

Okari; "around."

To okari, "around the lake."

Kotan okari, "around the village."

Oma. The particle *oma* means "having," "containing," "with," "holding"; and is sometimes found in place-names. Thus:—

Mat-oma-nai, "the stream having lagoons" or "spits" of land in it.

Toi-omai-i, "the place where the gardens are."

Tokensh-oma-nai, "the stream" or "glen" at the end of the lake."

To-oma-i, "the glen" or "stream with a lake."

Oro; "in," "upon," "at," "by," "situated in." *Oro* follows the word it governs.

Oro ahunge; "put it in."

Aep oro omarep; "a vessel to put food in."

Amip oro omare kuma, "a pole to hang clothes upon."

The word *oro* is sometimes found to enter into the construction of place-names. Thus:—

Nai-oro, "by," or "upon" the "glen or stream."

Nup-oro, "situated upon the plain."

Not-oro, "situated at the blunt cape."

Shirar'oro, "situated by" or "among the boulders."

Tomari-oro, "situated at the harbour."

To-oro, "situated by the lake."

Ush-oro, "situated on the bay."

Orota, *orun*, *otta*; "to," "into," "to which," "to this," "in which," "by," "of." These are all compounds of *oro*.

Puyara otta shirikush, "to pass by a window."

Pet orota (*otta*) san, "he has gone down to the river."

Shu orota (*otta*) wakka an, "there is water in the pot."

Chisei orun ahun, "he has gone into the house."

Orota (*otta*) ene itak, "to which (to this) he spoke thus."

Ota-taiki otta okai shui, "holes in which sand-flies live."

En otta nu, "he enquired of me."

Otta ahun ushike isam, "there is no place in which to go."

The following peculiar use of *otta*, as expressing "purpose," should be carefully noted:—

Amip a-satke otta a-iwange, "it is used for drying clothes."

Chep a-satke otta neyakka a-iwange, "it is also used for drying fish."

Orowa; "and," "then." *Orowa no*; "from," "by," "after."

Orowa ene itak-hi, "and thus he spake."

Ene itak-hi, *orowa* paye, "they spake so, then went away."

Ye *orowa* no kira, "after he told us he ran away."

Nishpa *orowa* no akik, "he was struck by the master."

Oshike, *Oshiketa*; "the inside," "inside."

Chip *oshike*, "the inside of a boat."

Chisei *oshiketa* okai, "they are inside the house."

Pakno; "sufficient," "enough," "until" (the extreme limits).

Pakno ku e na, "I have eaten enough."

Ek *pakno* ku tere, "I will wait till he comes."

Atui pa *pakno* atui gesh *pakno*; moshiri pa *pakno* moshiri gesh *pakno*, "from one end of the sea to the other; from one end of the world to the other," (*A phrase meaning "the whole world over."*)

Rata; "below."

Kando *rikta* an, shiri *rata* an, "heaven is above, and earth is below."

Ri, *rikpeka*, *rikta*; "high," "above."

Ri, means "high"; *rikpeka*, "the direction above," and *rikta*, "at the place above"; thus:—

Chikap *ri* ruwe ne, "the bird is high."

Paskuru *rikpeka* hoyupu, "the crow flies in the heights above."

Rikta an, "it is above."

Sama, *samaketa*, *samata*; "beside," "by the side of," "before" (*in the sight of*).

Pet *sama*, "the river's side." (*also Pet-cha*).

Apa *samaketa* okai ikushpe; "the posts by the side of the doorway."

Kamui *tek* *samata*; "before God" (lit: *by the side of the hand of God*).

Shirikata; this word properly means "upon the earth," but it is very often used for "below" or "beneath," instead of *rata*; thus:—

Kando *rikta* an, moshiri *shirikata* an, "heaven is above, the earth is beneath."

Ta; "to," "at," "in"; the same as *otta*.

Mopet *ta* san, "he is going to Mopet."

Chisei *ta* okai, "they are in the house."

Shine an *ta*, "at one place."

Tek. This particle is sometimes used as the participial "ing." The Saghalien Ainu are fond of swallowing their consonants so that *tek* may be heard as *te*; but the final *k* must be understood. Thus:—*arapa-tek*, "going"; *ek-tek*, "coming"; *nu-tek*, "hearing." With the words *otta* and *orota*, *tek* expresses "being," thus:—*shine kotan otta-tek*, being in a certain village"; after *nanak* it expresses the idea of something unforeseen happening. Thus:—*Nanak an-tek*

“somehow or other”; “by some means or other.”

Tumugeta, tumuta; “amongst,”

Chikuni tumugeta; “among the trees.” Mun tumuta; “among the grass.”

Un; “in,” “to,” “towards,” “at,” “of,” “among.”

The postposition *un* is of very extensive use, and has a great variety of meanings. Its use as a locative particle should be particularly noted. It should be noted that it governs the word it follows:—

Chisei un, “in the house.”	Oya moshir'un, guru, “a foreigner.”
Uni un ku arapa, “I am going home.”	Kim un, “to the mountains,” or “in the mountains.”
Te un, “here.”	Kim un kamui, “the gods of the mountains.”
Eani un, “you.”	Rep un kamui, “the gods of the sea.”
Kuani un, “I.”	Paro un guru, “a man of mouth” (i.e. eloquent).

The particle *un* is found to sometimes enter into the construction of place-names. Thus:—

Ki-un-nai, “the stream among the reeds.”

Kim-un-nai, “the mountain stream.”

Kush-un-kotan, “the village yonder”; meaning that a “river,” “lake,” or “arm of the sea” intervenes.

Kush-un-nai, “the stream” or “glen over yonder”; here again something must be understood to intervene.

Mak-un-kotan, “the village back behind.”

So-un-nai, “the glen of rocks,” or “the stream with a fall,” a cañon.

Uturu, Uturugeta, Uturuta; “between,” “among.”

Ikushpe uturugeta, “between the posts.”

Nupuri uturuta, “among the mountains.”

Wa; “and.”

The present particle of *an* “to be”; is used also as a copulative:—

Koro wa ek, “bring it.” (lit: *possessing come*.)

Arapa wa uk, “go and fetch it,” (lit: *going take it*.)

Wano, we; “from.”

The word *we* is now only heard in the following sentence, *Nak we ek?* “Where have you come from?” But *wano* is very often used; thus:—

Sara wano ku ek. “I came from Sara.”

Nupuri wano sap, “we came down from the mountains.”

Ya; “whether,” “or.”

Ek ya shomo ya? “Will he come or not.”

Ki ya shomo ya, ku erampeutek. “I do not know whether he has done it or not.”

Yak, yak anak, yak anakne, yakka, yakun; “if,” “though,” “in case,” “by.”

Arapa yak pirika, “he may go,” (lit: *it is good if he goes*.)

Arapa yak anakne, “if upon his going.” or “if when he goes.”

Ki yakka, “though he does it.”

Uwepekennu yakun, “in the case of his making inquiry.”

CHAPTER XIV

Syntax

In speaking the Ainu language the following rules are to be observed:—

The subject of the verb is always placed at the beginning of the sentence, the verb itself at the end, and the object immediately before the verb; thus:—

Ainu ek, “a man is coming.”

Moyuk raige, “he killed a racoon.

Heikachi umma o, “the lad is riding a horse.”

The genitive always precedes the word it defines; thus:—

Ku goro makiri, “my knife.”

Ku makiri, “my knife.”

Chikoro uni, “our home.”

Chiramantep maratto, “a bear’s head”; “a bear feast.”

Seta nimaki, “the dog’s teeth.”

Adjectives are used either attributively or predicatively.

(a.) When used attributively the adjective is placed before the noun it qualifies; thus:—

Atomte chisei; "a beautiful house."

Wen guru; "a bad person," "a poor person."

(b.) When an adjective is used predicatively, it is placed after the noun and is itself followed by the verb "to be"; thus:—

Nonno eramasu ne ruwe ne, "it is a pretty flower."

Seta nimaki tanne ruwe ne, "the dog's teeth are long."

Very often, particularly when the word *anakne* is used, the noun is mentioned twice, once with and once without the adjective; thus:

Toi anakne pirika toi ne ruwe ne, "it is a good garden," or "the garden is a good one," (lit: *as for the land, it is good land.*)

Umma anakne nitan umma ne, "it is a swift horse," or "the horse is a swift one," (lit: *as for the horse, it is a good horse*; horse is a Chinese word = *umma.*)

The pronouns are very much used in speaking Ainu, and sometimes occur twice or even thrice in one short sentence; thus:—

Kuani Ainu ku ne, "I am an Ainu."

Kuani ku arapa wa ku ye, "I will go and tell him."

Aokai e meraige ya, "are you cold?"

It should also be noted that *en* "me" is sometimes used where *I* would be found in English; thus:—

Nei guru anakne en pak no shomo pa ruwe ne, "he did not find so many as I."

Prepositions are usually placed after the words they govern and are therefore, in this work, called postpositions; thus:—

Uni un arapa, "he is going home."

Chisei orun ahun, "to enter a house."

Kama otta wakka omare, "put some water into the kettle."

Endo kotan orowa no ek, "he came from Tōkyō."

Apparent exceptions will often be heard in the words *otta*, "to," and *oro*, "in," thus:—

Otta ene itak-hi, "to which he said."

Otta okai shui, "holes in which they dwell."

Oro omare, "to bring in," or "to put in."

These exceptions are not real; for the subject to which these postpositions refer, though not expressed, is always understood. *Otta* should therefore in such sentences as those given above,

always be translated by some such phrase as—"in which," "to which," "to it," "to that," or "this." *Oro* always means "in," or "upon."

The adverb always precedes the verb:—

Tunashi no ye. "Say it quickly."

Naa moire oman. "Go more slowly."

Conjunctions are placed at the end of the clause to which they belong; thus:—

Shiyeye an gusu, tane ku hoshi, "I am now returning because I am sick."

Nishipa ikashpaotte chiki, ku ki, "I will do it if the master commands."

A conjunctive clause ending in *gusu* may be placed at the end of the sentence; thus:—

Tane ku hoshi, shiyeye an gusu ne na, "I am now returning because I am sick."

The common conjunction "and" is expressed by the particle *wa*; thus:—

Ek wa ibe. "Come and eat."

Interrogative adverbs are placed at the beginning, and interrogative particles at the end of a sentence; thus:—

Hembara pakno teda e shiroma ruwe he an? "How long shall you stay here?"

Nepi ye ya? "What did he say?"

All dependent clauses and participial phrases precede the chief verb; thus:—

Orowa, niwatush ani pet otta san wa wakka ta, "and taking the bucket, he went down to the river and fetched water."

The following construction with the negative verb *isam*, "is not," should be carefully noted. It helps to form a phrase of which the English equivalent is not negative but affirmative; thus:—

Ikka guru ikka wa isam, "a thief stole it away." (Lit: "a thief having stole it, it is not.")

Arapa wa isam, "he is gone"; also, "he is dead." (Lit: "having gone he is not.")

A-e wa isam, "it is all eaten." (Lit: "it being eaten, it is not.")

Imok auk wa isam, "the bait has been taken away." (Lit: "the bait having been taken is not.")

As a rule, the Ainu are very fond of using the passive forms of verbs where one would expect to find the active voice, thus:—

Pet otta san wa chep anukara, "going down to the river he saw a fish," (lit: *going down to the river, a fish was seen.*)

Umma a-o wa oman, "he went on a horse," (lit: *he went, a horse being ridden.*)

Chep asatke otta neyakka a-eiwange, "it is also used for drying fish," (lit: *it is also used for fish to be dried.*)

The passive particle *a* is not, in every case, immediately prefixed to the verb to which it belongs; e.g.:—

A-wakka tare yakka kopan, "he disliked even to draw water."

The *a* really belongs to *tare*; thus, *Wakka atare yakka kopan*, is quite as correct as, *a-wakka tare yakka kopan*, and either may be used.

In compound passive verbs the particle *a* is placed in the middle; thus:—

Kashiobiuki, "to save."

Kashi-*a*-obiuki, "to be saved."

A polite way of asking for things is with *en kore*; thus:—

Wakka *en kore*, "please give me some water."

Ye wa *en kore*, "please tell me."

In prayer the following peculiar idiom is often heard:—

Nekon ka newa.....*en kore* wa un kore. please give us (lit: *please giving me give us*).

The way in which pretence is expressed is worthy of special attention. Thus:—

(a.) Nouns take the word *shi* before and *ner*e after them, e.g.:—

Shi-chironnup nere, "to pretend to be a fox."

Shi-nishpa nere, "to pretend to be a gentleman."

Shi-okkai nere, "to pretend to be a man."

(b.) Qualified nouns take *shi* before the adjective. Thus:—

Shi-pirika gun nere, "to pretend to be a good person."

Shi-ponbe nere, "to pretend to be a small thing."

Shi-shiretokbe nere, "to pretend to be a handsome person."

(c.) Intransitive verbs take *shi* before and *re* after them, e.g.:—

Shi-ashpa-re, "to pretend to be deaf."

Shi-ihoshki-re, "to pretend to be drunk."

Shi-ne-re, "to pretend to be."

Shi-rai-re, "to pretend to be dead."

(d.) Verbs which are made transitive by changing the final vowel into *e* do not add *re*. Thus:—

Shi-hachire, "to pretend to throw down."

Shi-kore, "to pretend to give."

Shi-mokore, "to pretend to be asleep."

(e.) Verbs which are made transitive by the addition of any of the particles mentioned under Sec. IV. page 73, 74.

Thus:—

Shi-raige-re, "pretend to kill."

Shi-isamka-re, "to pretend to annihilate."

Shi-ashte-re, "to pretend to set up."

Shi-ande-re, "to pretend to put down."

Shi-arapare, "to pretend to send."

(f.) Causative verbs are treated in the same manner. Thus:—

Shi-ere-re, "to pretend to feed."

Shi-kire-re, "to pretend to make do."

CHAPTER XV

Stories and Legends

PART I

The following six stories are given in order to show what the Ainu language is like in composition.

SALUTATION

Soon after my first visit to chief Penri at Piratori I asked him what form my introductory salutation should take when visiting the people. He thereupon caused me to write down his words as follows and commit them to memory.

"Motoho anak ne utashpa pak no ukotan oro kopahaunu poka shomo aki ruwe ne a-an. Koroka, tane ashin no Ainu kotan ku apkash gusu nen ne kuru ka ku nukara shiri ne. Motoho anak ne Shisam hene, Ainu hene, chiutara hene obitta shine habo shine ona koro karachi teëda orushpe an ruwe ne. Tambe gusu

Ainu moshitta Oya moshirun utara chi ne wa apkaash ash shiri ne na.

Iteki chioyaramkore en ekarakaran. Samata irankarapte ku ki na. IYAIKOIRUSHKARE. This last word means by derivation "keep your furs wrapped round yourself."

TRANSLATION

"In olden days our respective people had no mutual intercourse. But now I have come to Ainu-land and go to visit many of the people meeting anyone I wish to see. According to ancient tradition the Ainu people, the Japanese people and ourselves had the same father and mother. It has now come to pass that we strangers from other countries can travel about the land and see you. Kindly do not treat me as a foreigner. I salute you. May you all be serene!"

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1. THE MAN IN THE MOON

CHUP ORUSH GURU ORUSHPE.

Otdeëda anakne ona itak unu itak shomo nu; awakka tare yakka kopan. Aine, kamui irushka gusu chup kamui samata aande; moshir'epitta aupakashnu gusu an gun'ne. Chup

ABOUT THE MAN IN THE MOON.

In ancient times there was a lad who would neither obey his father nor his mother; he even disliked to draw water. So, the gods being angry, they placed him in the side of the moon as

orush gun ne. Tambe gusu shinrit itak wen yakka pirika yakka anup ne na. Tambe ne yakka utar'ebitta nu yan.

a warning to the whole world. This is the man in the moon. Therefore let all people understand that the words of parents whether they be good or bad must be obeyed.

The following explanation is used to force home the behest to obedience towards parents as a moral to the above story:—

ITAK PITA KATU.

Wakka a-tare gusu a-ye yakka etoranne. Orowa, inumbe notakup ari tata. Orowa, soineko apa samaketa okai ikushbe, neiambe neyakka, taugi taugi wa, "Ainu bata! ikushbe ne gusu shomo wakka ta ruwe okai!" Orowa, pishako niwatush ani wa pet otta san;—pet otta san ita shupun cheppo hemesu nukara, awa, otta ene itaki, "Ainu bata! shupun ne gusu, toi pone op, wen pone op, shomo wakka ta ruwe okai." Orowa shui, ichaniu chep nukara, "Toi mimi pene, wen mimi pene, Ainu bata! shomo wakka ta ruwe okai." Orowa, imakaketa san ko kamui chep nukara, awa, "Kamui chep kamui, iyangarapte iyangarapte!" Orowa, nani chep kamui orowa a-uk ruwe ne. Chep kamui orowa a-uk wa, nani chup otta a-ande ruwe ne. Tane wakka ta etoranne guru kamui irushka ko anakne ene akari tapan na.

TRANSLATION.

Though the lad was ordered to draw water he was idle, and sat chopping the fire-place with an edged tool. As he went out, he beat the door-post, saying—"Ah me! you, being a door-post, do not have to draw water!" Then, taking the ladle and the bucket, he went down to the river;—and, when he came to the river, he saw a little *shupun* fish coming up-stream, to which he said, "Ah me! because you—you awfully bony creature—are a fish, you do not have to draw water!" Again, seeing a salmon-trout, he said, "Ah me! you soft, flabby creature, you do not have to draw water." Then, descending thence, he saw an autumn salmon, to which he said—"How do you do, how do you do, Mr. Salmon"; and straightway he was seized by the salmon, and, for the instruction of all people, was placed in the moon. Thus do the angry gods to those who dislike to draw water.

2. CHIRONNUP ORUSHPE
THE STORY OF THE FOXES

Characters:—

Pan'ambe=The fox who lived lower down the river.

Pen'ambe=The fox who lived higher up the river.

Pan'ambe ne wa shi no epirika rusui; tambe gusu, sara turi wa Matomai kotan ta eush ruwe ne, Aige, ene hawashi, "Kamui orowa no kamui kuma an gusu, kosonde obitta satke chiki pirika na," Kamui Tono itak. Tambe gusu, kosonde ne yakka pirika miambe ne yakka a-satke ruwe ne. Okake an koro, Pan'ambe sara etaye, ne-a sarampe ne yakka pirika mi-ambe ne yakka obitta Pan'ambe sara kotuk ine ariki. Chisei shik-no an e-pirika. Shi no nishpa ne ruwe ne. Orota, Pen'ambe san, "A-koro Pan'ambe; nekon-a iki wa, nishpa e ne a?" sekoro itak.— "Ek wa ibe, a-epaskuma gusu ne na," sekoro Pan'ambe itak. Aige, "Hoshiki no chi ki gusu ne ap; toi Pan'ambe, wen Pan'ambe! iyetushmak wa hawe an," ari itak koro soine; pishta san, atui tomotuye sara turi Matomai kotan ta arapare. "Kamui-kuma an na. Kosonde ne yakka pirika, miambe ne yakka a-satke chiki pirika na" sekoro Kamui Tono itak ruwe ne. Tambe gusu, kosonde ne yakka pirika miambe ne yakka obitta a-sange wa, kamui-kuma oro a-omare. Pen'ambe ne wa

Pan'ambe, having a great desire to become rich, stretched his tail across to the town of Matsumai. When the Lord of Matsumai saw the tail, he said, "This is a pole sent from the gods. Hang all my clothes upon it to air." So all the short-sleeved garments and good clothing were hung out. After a time, Pan'ambe drew back his tail, and all the soft silky garments and good clothing adhering to it came also, so that he gained a whole house full of things, and became very rich. Pen'ambe, hearing of his good fortune, called upon him and said, "My dear Pan'ambe, what *have* you done, that you have become so rich?" Pan'ambe replied, "Come and take some refreshment, and I will tell you." When he had heard all, Pen'ambe withdrawing said: "This is the very thing we ourselves had intended to do and you,—you abominable Pan'ambe—you disgusting Pan'ambe, have forestalled us." So saying, he went down to the seashore and stretched his tail across the sea to Matsumai. When the Lord of Matsumai saw it, he said,

tunashi no sara etaye yak nishpa ne rusui; tambe gusu, tunashi no etaye ruwe ne na. Ne-a kamui-kuma moimoige awa, ene hawashi: "Teëda neyakka ene shiriki; kamui-kuma an, tambe gusu kosonde ne yakka usa-pirika mi-ambe a-satke ruwe ne, —awa,—ikka-guru kamui-kuma etaye wa isam. Nishpa obitta shomo ki ruwe ne,—awa,—tane shui an kuma kosonde ne yakka omare, pirika mi-ambe ne yakka a-omare ruwe ne,—awa,—ikka-guru ne kotom'an ruwe ne. Kamui-kuma tunash no tuye yan." Tambe gusu tonu utara emushi etaye; kamui-kuma a-tuye; ne-a kosonde ne yakka pirika mi-ambe ne yakka obitta a-uk ruwe ne na. Pen'ambe sara emko patek an ne! etaye ruwe ne; orowa, nep ka isam; orowa, shi no wen guru ne ruwe ne. Orowa Pan'ambe patek shi no e-pirika koro an ruwe ne. Pan'ambe upaskuma ambe Pen'ambe nu chiki, ibe ne yakka eashkai, nishpa ne yakka ne noine ambe an; koroka, upaskuma nu kopan. Tambe gusu wen guru ne ruwe ne.

"Here is a pole sent by the gods. Hang out all my best clothes to air." So the clothes were hung upon it. But, Pen'ambe being in a great hurry to become rich, began to withdraw his tail too quickly. The Lord of Matsumai seeing the pole move, said: "Even thus it happened once before. There came a pole from the gods, upon which we hung our clothes to air; but a thief stole the pole away, and we all became poor. Now again a pole has come and we have hung our clothes upon it, but look! there appears to be a thief about; be quick, and cut the gods' pole in two." So the officers drew their swords and cut the pole, thereby saving all the clothes. Pen'ambe was left with but half a tail! so he drew it in, but had obtained nothing, and was in a very sorry plight. Now, if Pen'ambe had only listened to what Pan'ambe had said to him, he might have been a rich person and able to live; but he did not like to be advised, so he became a very poor man.

3. THE MARRIAGE OF THE WOLF-GOD'S
YOUNGER SISTER

HOROKEU KAMUI KOT' TURESHI
AKORE KATU OMA YUKARA.

THE LEGEND OF HOW THE
YOUNGER SISTER OF THE WOLF-
GOD WAS GIVEN IN MARRIAGE.

Akoro sapo iresu hine ramma
kane oka an ruwe ne. Iresu

I was brought up by my elder
sister and always remained at

ruwe ene oka-hi:—

Kane¹⁾ umangi, ni umangi, uweoriro o. Kane umangi umangi kata ibeop noka ibetam noka charuwatore.²⁾ Shiri kunne koro ibeop noka ibetam noka shiknu kamui ne;³⁾ arutam kochupuchupu.⁴⁾ Notakop nipek, eembe nipek, shukustoikunne, chisei upshoro emaknatara okai an.

Hike, rapoketa; Kunashiri uirup, Shumashiri⁵⁾ uirup, makangane rametok koro gusu, tumi patek iraugetupa ne ki yak aye. Arushka gusu aemokoro koshikiruru an an ruwe ne. Shine an ta akoro sapo tu numan ibe⁶⁾ anuruoka eterekere.

Okake an koro, hotke kosonde⁷⁾

home. I was reared in this wise:—

The¹⁾ iron and wooden beams (of the house) were intermingled. Upon the iron beams were placed²⁾ swords and spears. By night these swords and spears became living gods³⁾ and flashed about blindingly.⁴⁾ The brightness of these tools and sharp instruments lit up the inside of the house during the darkness.

Whilst things were in this state it was said that the inhabitants of Kunashiri and Shumashiri⁵⁾ were beyond measure brave, and pursued war as a profession. I was so angry at this that I was unable to sleep. On a certain occasion my elder sister cooked two days⁶⁾ food.

1) The word here translated "iron" is, in the original, *kane*; by some Ainu also pronounced *kani*. It is doubtful whether *kane* would not be better rendered by the word "beautiful" than by "iron"; thus we should read,— "the beautiful wooden beams," &c.

2) "Placed." *Charuwatore* really means "to be placed in order"; "to be set in rotation." They were carefully placed in order upon the beams as may sometimes be seen in some few Ainu huts to-day.

3) "Became living gods." Probably some secret drill was carried on by night with a view to future war.

4) "Flashed about blindingly." *Arutam* is said by the Ainu to mean a "flash" like a flash of lightning. *Kochupuchpu* means "to blink the eyes at." The flashes were here caused by the spears and swords knocking together when at drill.

5) *Kunashiri* and *Shumashiri* are Islands to the North-east of Yezo.

6) "Two days' food." A poetical way of saying "much food," or "a large quantity of food."

7) "Bed-clothes"; Ainu *hotke kosonde*. *Kosonde* appears to be the Japanese word *kosode*, a wadded silk garment, and *hotke* is "to lie down to sleep"; hence *hotke kosonde*, "sleeping clothes" or "bed-clothes." None but a "well to do" Ainu could have a *kosonde*, and most likely the word is here used to show that our hero was a chief of the people. The Ainu, however, maintain that *kosonde* is a real Ainu word whatever *kosode* may be.

akoro sapo ikaseshke; pirika mokoro annoyekara aeramu an koro, hopuni an ine, aramko-pashtep ashitomush. Orowa no, Kunashiri kotan Shumashiri kotan kopakehe aituyere. Arapa an, aine, pirika pon pet sanru konna maknatara. Pet putu ta arapa an, aige, pon urat' tapkop¹⁾ koi yange ni kurukashike oosor' ushi.

Samata arapa an. Ingan ruwe ene oka-hi:—Shiwentep ainu retara kosonde utomchiure. Pon shiwentep shongo iporo eipotuma; shinnai kane itak an have ene oka-hi:—"Ingara gusu itak tunash guru itak okake akotuye; itak moire guru itak etoko kotuye rametok a ne ruwe ne. Tunashi itak an."

Itak an rokbe pon shiwen-tep hottoro kata kotususatki²⁾; tusa imaka niyerishpa iki rok ine, itak have ene oka-hi:—"Tapan pon pet pet etokota horokeu Kamui yai-iriwak³⁾ koro an ruwe ne. Kot'tureshi a ne hine uitak have ene ani:—Rametok koro wa Ainu ne yakka Kamui ne

After this she covered me up with the bed-clothes,⁷⁾ and, when I judged her to be fast asleep, I arose and girded on my sword. I then set out for Kunashiri and Shumashiri. As I went along, a pretty little water-way opened up (before me). So I came to the river's mouth, and, a little hill¹⁾ like fog was (I saw) sitting upon a log of wood which had been cast up by the waves of the sea.

I went up to it; and this is what I saw:—An Ainu woman dressed in white clothing. The little woman looked as though she had come with a message; nevertheless I spake thus to her:—"Look here, I am a person so brave that I cut down fast speakers ere they have finished talking, and slow talkers at the beginning of their speech. (So) speak quickly."

As I spake the little woman trembled exceedingly²⁾; and, chewing the sleeve of her dress (as in fear) spake as follows:—"At the source of this little river I have a blood-relation³⁾—the Wolf-god. I am his younger sister and have been sent to say this:—The inhabitants of Kuna-

1) "Hill like fog." *Urat* or *urara* is "fog," and *tapkop* is a single, solitary hill. The "fog" which looked like a "little hill" turned out to be an Ainu woman, as will be seen hereafter.

2) "Trembled exceedingly." The Ainu words are *hottoro kata kotususatki*, lit: "she trembled upon her forehead." This is a phrase used to express great fear; her forehead shook through fear.

3) "Blood relation." *Iriwak* are one's blood-relations, while distant relations are called *iritak*.

yakka komonnukurip. Shumashiri uirup Kunashiri uirup ne ruwe tapan. Shinen e ne wa e arapa yakka wen ruwe ne na. Akot'tureshi shirika sak¹⁾ yakka okkeu kashi apirikare wa aekore kusu ne na. Tande wano hoshipi ikore yan; sekoro okaibe, akoro yupi ye utekkara ariki an na," sekoro itak. Arushka gusu yupke tamkuru akoterekere. Hopumba tomun tup ne rep ne ausatuye. Inotu oroge hopumba humi keurototke ki rok; awa iteksam peka ainu kurumam chishipusure; aye rok kuni, horokeu kamui a-arakotomka koro wen buri enan kurukashi chiparasere. Kurukashike itak omare ene oka-hi:—"Usaine katap, ainu akpo irushka shiri aoyane ne na. Nep wen itak akot'tureshi aetek-kara e tunashi raige ki shiri tap an? E ki rusuibe rai ne yak ne chitunash raige itasa pakno aekarakara ki gusu ne na."

Sekoro itak koro, yupke tamkuru ikoterekere, anrai poka

¹⁾ "Poor, worthless creature." *Shirikasak* means, "destitute"; "poor"; "worthless"; "ugly." The Wolf-god meant to say that his sister was utterly unworthy of the hand of our hero. However, he would make up for that by giving a large dowry or marriage portion with her. It was customary among the Ainu to give some dowry with a bride when she got married.

shiri and Shumashiri are men so brave that neither gods nor men dare approach them (*so that*) if even you go there, and alone, it will be bad (*for you*). My younger sister is a poor worthless creature,¹⁾ but I will make up for that by giving you some presents with her. So now return from here; it was to say these things (*to you*) that my elder brother sent me here." So spake she. I was angry at this and therefore struck her fiercely with my sword. I killed her whilst she was rising. Her soul departed with a great sound; but lo, the shadow of a man appeared at my side; it was, without doubt, the aforesaid Wolf-god. He had anger depicted upon his countenance. Now this is what he said:—"It is ridiculous of you, my young Ainu brother, to get angry in this way. What was there improper in the speech I sent my younger sister to deliver to you that made you slay her so suddenly? If it is death that you are seeking, I will slay you as quickly as you slew her."

When he had so spoken he set upon me with his sword, but as

ayaikoniukesh, peken'rera ne¹⁾ tamtui kashi amaunoyere. Itasa pakno yupke tamkuru akoterekere. Hopumba tumun, tup ne rep ne ausatuye. Inotu oroge hopumba humi keurototke; ashiri pito²⁾ ne, nei a pon pet pet etoko kohum henene; kashokake chakkosanu. Orowa no ashiriikinne Kunashiri kotan akourepuni yupu arapa an, aine, Kunashiri kotan Shumashiri kotan akoshirepa.

Pakno ne koro, orowa no, Kunashiri kotan kotan pakehe kotan kesehe wen tumiram akohetukure. Orowa no, kunne hene tokap hene rorumbe patek tumi patek aki rokine, shine okkaiyo a nep ne gusu, tane anake ne ami kosonde heru penram atekokbare. Nei rapoketa tuima kotan kotan tapka ta tap an kamui mau³⁾ tap an kamui kuru chihetukbare, seenne moyo no kurukashike pase kamui humrarire. Ariki ine, akot tumunchi koshirepa. Ingar'an ruwe, a un chisei ta kane umangi ni umangi kata aruchoroshte ibeop noka ibetan noka shiknu kamui ne kamui mau

I had no wish to be killed outright I turned myself into wind¹⁾ and jumped above his sword-sweep. I (*then*) attacked him as he had done me. I cut him down as he was rising²⁾ up. His soul departed with a great sound, he became a new man and went round the mountains towards the source of the little river. After this there was peace. When this was over, I walked fast till I arrived at Kunashiri and Shumashiri.

After this, having arrived at Kunashiri I stirred up a grievous war from one end of the land to the other. And, as I was carrying on this war single-handed, both day and night, I found that my clothes (*were torn so much that*) nothing but the front of my garment hung from my arms. By and by there arose over the distant mountain tops, such a mighty wind³⁾ and shadow, and above all, there was the sound of the approach of a great company of the gods. Yea, they came to the place where I was fighting. On seeing the gods fly before the great wind (*I recognised them as being*)

¹⁾ *Peken'rera ne* is "became bright wind." Though the Ainu say that their ancestors had power to render themselves invisible by turning into air, yet all our hero intends to say here is that he made haste to escape the sword-sweep aimed at him.

²⁾ "Became a new man." *Pito* is often used in Ainu legends and seems to be from the Japanese word *hito*, "man." The Wolf-god's spirit having been released from his body was renewed, and went off beyond the mountains. The victory belonged to the Ainu.

³⁾ "A mighty wind." *Kamui mau*, lit: a wind of god.

etok uweshinoiba. Arika ine, orowa no tumi koro katu nep araige shomoki no po Shumashiri uirup Kunashiri uirup kotumi koro. Eattereke ne Shumashiri kotan Kunashiri kotan wentoikantoi akokirukara. Pakno ne koro, senram sekoro ibeop noka ibetam noka kamui mau etok uwehopumba paye wa isam.

Orowa no, akoro kotan kopa-keheta aituyere. Ek an awa, tap an kamui mau kurukashike pase kamui seenne moyo humrarire. Ienkashike chikarure; kurukashike kamui itak hau horaochiwe ene oka-hi:—"Ingara gusu, tan heikachi, itak an chiki, onnere an. Ashinuma anak tap Poiyaumbe¹⁾ a ne ruwe ne. Tumunchi patek rorumbe patek aki rok ine, akoro kotan Shinutapka ikeshui hine arika an, awa, shuma uturu un heikachi chish hau charotke. Tambe gusu, ingar'an awa, pon heikachi chish koro oka; oro oyachiki, Okikurumi²⁾ ainu moshiri moshiri noshike epungine guru, nitne kamui shineikinne

the spears and swords which were placed upon the iron beams of our house; they had become living gods. When they came, the war with the people of Kunashiri and Shumashiri was as nothing, for in a moment their country was completely laid waste. When this was over, the spears and swords rose up in the air and departed in the same manner as they had come, before a mighty wind.

And so I returned home. When going along, there appeared a great host of gods riding upon a mighty wind. Hovering over me a voice from a god came forth, which said: "Look here, my lad, I have something to say, so pay attention. As for me, I am that Poiyaumbe.¹⁾ I left my home at Shinutapka in wrath because there was nothing but war in the land. And, as I was coming along I heard the voice of a lad crying among the stones; I went therefore to see what it was and found it to be a little lad weeping. Now, Okikurumi²⁾ was the governor of the middle of Ainuland; and (*once upon a time*) the devils made war

¹⁾ *Poiyaumbe*, "Brave AINU." The speaker here makes known to our hero that he is a well-known person—in fact—a brave man whose fame has spread far and wide. No further introduction was needed than "Poiyaumbe."

²⁾ Okikurumi is the AINU name for *Kurōhangwan Minamoto no Yoshitsune*, who was driven to Yezo by his younger brother in the 12 century of our era, and who is said by the AINU to have taught their ancestors the arts of fishing and hunting.

kotumi koro, Shukup ebitta¹⁾ ki rok ine Nitne kamui innep ne gusu annutuiba. Okikurumi koro machi hoku kemnu, tambe gusu, pakkai ine hoku okata tumi koro aine annu-tuiba. Pon heikachi e ne, ine, shuma ututta eara kosonde a kokarakari e anu a an. Ki rui mashkin aekemnu gusu akot'chisei aoresu, e poro pakno akoro sapo e resu ruwe ne wa ne yakun, e poro koro Horokeu kamui kot'tureshi ek orowa ne yak, tap an moshiri noshike e epungine ki gusu ne ap. Moto isam no Kunashiri kotan Shumashiri kotan e kotumi koro; nei kashita, Horokeu kamui nep wen keutum kon rok gusu tureshi tura no e tunash raige? Irushka an gusu e resu sapo teke apashte; tane anak ne ki shiri ne na. Hene ki yakka, shukup eturupak shukup ekashu apa²⁾ ne koro utan'ne koro e koro ki kunip tap ne ibetam noka ibeop noka ne ruwe ne na," sekoro kamui itak hau horaochiwe.

against him with one accord and slew every one of his¹⁾ men, for the devils were numerous. The wife of Okikurumi took her child upon her back and came to avenge the death of her husband, but she was slain. You were that little child which she took and wrapped up in a garment and put among the stones. As we much desired to avenge you we brought you up in our home; and after our elder sister had reared you and the younger sister of the Wolf-god had come to you, it was settled that you were to govern the middle of AINU-land. And now without cause you have warred against Kunashiri and Shumashiri, but above all, what evil had the Wolf-god and his sister done that you should have so quickly killed them? I am angry with you for this and therefore your sister has been led away into captivity, yea, she is even now being taken away. However, these swords and spears, some of which are of your age and some of which are your elders, are your friends and relations."²⁾ So spake the voice which came down from the gods.

¹⁾ We learn from this legend that Yoshitsune was slain while fighting. Who the "devils" were that slew him is not stated, but I have been told that he was killed in Karafto (Saghalien) by the Karafto AINU in one of their feuds with the inhabitants of Yezo. Yoshitsune, it is here stated, left one son. He also, we are told, was afterwards killed in battle.

²⁾ "Relations." It is here clearly stated that the spears and swords which have hitherto been spoken of as having been painted on the beams of the hut, were in reality, living men, or warriors.

Ashirikinne irushka keutum ayaikoropare; sapo ohai arai-kotenge, tamparaparak aesan animba. Chish an aine "neita pakno e chish ike e koro sapo e nukar'hike yainu an gusu" ayainanka piriba-piriba. Orowa no akoro kotan ta ek an; awa, son no ka un, akoro sapo tarape muni eotuyetuye oara isam. Orowa, shinen a ne wa an an, aige, shineanda chisei soita ainu ariki, ioyamokte aki, awa, aronnu rokbe. Horokeu kamui kot' turesh poro chitarabe¹⁾ sei hine ariki. Orowa no, iparo shuke ramma kane okai an. Nei rapoketa ibe-op noka ibetam noka shirikunne koro shiknu kamui nei; arutam kochupuchupu. Tambe patek ayaineusara ka okai an, aine, Horokeu kamui kot'turesh akor-ine okai an ruwe ne.

4. WHY THERE ARE SNAKES IN AINU-LAND, AND WHY THEY SWALLOW FROGS.

Fushkotoita ene an orushpe ani:—

Nei okokko, "tam-moshitta okai an ko aep ka isam; gusu, rep un guru moshiri orun oman kusu ne," ani itak."

Awa, nei terekeibe ene itakhi:—

"Shomo oman yakka pirika,"

Then again I was angry, and, weeping very bitterly, called after my sister. While weeping I thought to myself—"however much you weep it will not bring your sister to you"—so I wiped my face. On arriving at my home I found that my sister and all her furniture and ornaments had, in truth, entirely disappeared. After this I lived alone. Now, one day, I was much surprised to hear people outside. It was the Wolf-god and his sister whom I had killed that were coming; they were bringing a very large bundle¹⁾ with them. After this they stayed as servants; then the pictures of spears and swords came to life at night and did nothing but exercise and talk together of old times. I then married the younger sister of the Wolf-god and we lived together.

The following is a tale of ancient times:—

The snake said, "I cannot stay in this country for there is no food; I will therefore migrate to a foreign land."

Thereupon the frog replied:—

"There is no necessity for you to go away." Upon this the

¹⁾ "Large bundle." The marriage portion spoken of above.

ani itak: gusu, "nep gusu nei hawe ne ya?" ani itak. Awa, "tam-moshitta e an wa e ep isam chiki, kuani oat-chikirihi ruki kane an ko anak ne kironu; gusu, shomo oman yakka pirika," ani terekeibe itak. Gusu, shomo oman no tam moshitta okai ruwe ne; wa gusu, nei terekeibe nukara chiki, ruki patek ki rusui koro okai ruwe ne.

snake asked, "Why do you say so?" The frog answered: "If in staying in this country you find you cannot obtain sufficient food, you will, if you swallow one of my legs, be fully satisfied; there is therefore no necessity for you to go away." And so the snake did not migrate but stayed in the land; and now, whenever it sees a frog it always has a great desire to swallow it.

5. WHY WESTERN YEZO IS SO ROUGH AND DANGEROUS

"Kotan kara kamui kotan kara katu tap ne an ruwe ne yak aye.

Turesh tura no kara wa, nei turesh anak ne Anruru moshiri kara: orowa, okkai kamui anak ne Chupka moshiri kara wa, uwetushmak wa kara yak aye. Awa, nei turesh shiwentep ne gusu, Oina kamui kot turesh an, aige, tura no monraige shomoki no nei turesh tura uweneusara. Rapoketa, okkai kamui kotan kara okere echange; ne wa ambe nukara wa orowa no kimatek gusu, nei Anruru moshiri nei no kara; yakne tunashi no kara kuni esanniyo gusu, wen no wen no kara katuhu ne was gusu, tan Anruru moshiri ayaikikip ushike patek poron no an ruwe ne, ari ambe upaskuma an."

"This is the way in which the maker of places is said to have created the world.¹⁾

He and his younger sister made it between them; the sister's portion was the Western part of Yezo while the male deity made the Eastern part, and, it is said, they vied with each other in their work. Now, as the younger sister was but a woman, she, happening to fall in with the younger sister of the Divine Oina, instead of doing her work stopped to chatter. While this was going on the male deity came near completing his portion of the task; seeing this, she, being surprised, made the Western part after the slovenly manner it now is. It was therefore because she did her work in too great a hurry that it was

¹⁾ The world here means the Island of Yezo only.

done so exceedingly badly; and hence it is that the Western part of Yezo has so many dangerous places about it. So runs the tale."

6. A CURIOUS OLD LEGEND

YUKARA

LEGEND

PAU.¹⁾

THE FOX.

Choohuwa-choöpa-humhum. Choöhuwa-choöpa-humhum.

(Note. The words *Choöhuwa-choöpa-humhum* form a phrase to be repeated after every two or three words. They seem to have no special meaning but represent the measure to which the legend is to be sung. The vowels may be drawn out long at will. Such lengthening does not affect the meaning at all, and each time I have heard it repeated, such lengthening has differed).

- | | |
|---|---|
| 1. Nep AINU shikoarakirep chep
ne wa gusu che hike?
Okkaibo un-koöshkuru. | Who has taken the fish bestowed
for my own special eating?
The young man prized it. |
|---|---|

[*Che* is one's own special personal food. *Shikoarakirep* means something specially bestowed on one. *Okkaibo* is a young AINU man.]

- | | |
|---|---|
| 2. Chikap sak moshiri
AINU sak moshiri un
Köökewe ya! | He shall be driven to the land
where there are neither birds
nor men. |
|---|---|

(This place is supposed to be Siberia.)

- | | |
|--|---|
| 3. Shikot to butu ta
poro to amma;
To koro kamui
rekoro katu:—
"Shishkunraye-guru"
"Shishkuraye-mat"
ne ruwe ne. | At the mouth of the Shikot
there is a big lake;
The names of its guardian
deities are:—
"The male who makes the
water ripple"
"The female who makes the
water ripple." |
|--|---|

(The AINU conceive of their gods and demons as male and female.)

¹⁾ *Pau* is an onomatopoeic expression for the bark of a fox.

- | | |
|---|--|
| 4. Orowa, Shikot to emkota
poro to amma;
To koro kamui
rekoro katu:—
"Nikarake-guru"
"Nikarake-mat" ne ruwe
ne. | At the lower end of the Shikot
there is a big lake;
The names of its guardian
deities are:—
"The male who makes the
water glitter" (<i>and</i>)
"The female who makes the
water glitter."
As the fish were bestowed by
the deities there are many in
the Shikot (<i>lake</i>). |
| 5. Tan uka Kamui shiko-
arakire chep ne gusu
Tan Shikot chep ot ruwe ne. | (Thus the AINU in olden times regarded the fish in this
lake as their own special food given by the gods. Even
at the present day these waters abound in lake trout which
are very good eating.) |

The foregoing section states the theme. Some one has been to Shikot and taken fish from the AINU. The fish was highly prized and vengeance is to be taken on the thieves. They are to be banished to Siberia! Such is the prelude.

- | | |
|--|---|
| 6. Awakina pensai akara;
Awakina Shisam upish
re hot,
Awakina AINU upish
re hot akara. | A junk was made of straw;
Sixty Japanese and
Sixty AINU also were made of
straw. |
|--|---|

(The punishment for the theft is about to begin, and it takes the form of sympathetic magic. Straw images of the thieves are made and sent adrift to the ocean as a means of slaying the culprit. This method is regarded as a sure and certain means of getting rid of one's enemies. I have myself seen this form of magic in practice. The people fear it much.)

- | | |
|---|--|
| 7. Nei a pensai ao;
Shikot pesh sap an. | They were placed in the junk;
They went down to the end of
Shikot (<i>lake</i>). |
| 8. Awakina Shisam
Chip arage wa
upish re hot an;
Chip arage wa
Awakina AINU
upish re hot an. | On one side of the junk
The number of Japanese was
sixty;
On the other side of the junk
The number of the AINU
was three score. |

9. Shisam ne hike,
Shisam hayashi,
Shisam hechire,
Eara ukutkesh peka kane. As for the Japanese,
The Japanese rowed,
The Japanese men,
Shouted together as they pulled.
10. Ainu ne hike,
Ainu hayashi
Ainu hechire,
Eara kutkesh peka kane. As for the Ainu
The Ainu rowed,
The Ainu men,
Shouted together as they pulled.
- (The shout refers to the noise made by men when pulling the oars.)
11. Shikot pesh sap an;
Shikot putu ta sap an;
Shikot butu ta
epungine kamui
Uneham yakka shomo
chinu no sap ash. They went down to the end of
the Shikot; they descended
to its mouth; the guardian
deities of the mouth forbade;
nevertheless they ignored them
and descended.
12. Orowa, Ipechi¹⁾ putu ta sap
an;
Ipechi putu ta koro kamui
uneham yakka
nani sap ash. Then they descended to the
mouth of the river Ipechi;
They went right on in spite of
the dissent of the guardian
deities of the river's mouth.
13. Ishkara butu ta sap ash;
Nani atui kata
soyoshma. They went to the mouth of the
Ishkara and straightway put
out to sea.
14. Ishkara taskoro ani
Nei a pensai kayakoro;
Yaun-guru atui,
Repun-guru atui,
Shiuturu paye ash. Owing to the winds at Ishkara
the junk set sail; it sailed
between Ainu-land and Sa-
ghalien.
15. Uekari rui rera ambe ek
ne;
Nei a pensai
Repun-guru atui
Yaun-guru atui,
Atui uturu ekayakiru;
Hetopo yap ash. A strong adverse wind met it;
and in the midst of the sea,
between Ainu-land and Sagha-
lien, the sail was reversed and
they returned to land.
16. Repun kaibe
Yange kaibe The straw junk getting in the
midst of the incoming and

¹⁾ This river is now called *Ebetsu* by the Japanese and is about 5 ri from Sapporo.

- Shiuturuta
Awakina pensai
Kina ne gusu,
Atui shokuruka
Koarasatchep ne. cutgoing surf, being made
of grass, became flattened
out and floated upon the
surface (*of the sea.*)
17. Nei awakina Ainu
upish re hochi,
Nei awakina Shisam
upish re hochi,
Iwan hot kina ne gusu
obitta rai wa isam. Those straw Ainu to the num-
ber of sixty.
And those straw Japanese to
the number of sixty,
As the six score were grass
they all died.

(The Ainu who has just repeated this YUKARA to me is 67 years of age. He lives at Shumunkot and his name is Tehaiwauk. He tells me that the above—from 6 to 17 is the end of the second part of the legend. The destruction of the straw men implies the end of vengeance on the thief.)

The third part of the story goes thus:—

18. Chironnup kamui
Ainu moshiri ta yan.
Nei a Shikot to oman,
Nei a Ainu okkaibo
Onaha orota yan. A divine fox
Came to Ainu-land.
He came to the Shikot (*lake*).
He descended to the father of
that young Ainu.
19. Urepentok aeasheash;
Erupshike ta oman an.
Ainu okkaibo
Koirushka an. He walked along on tip-toe;
He came to where the father
was lying.
He was angry with the young
man.
20. Iyonane chacha eiwen-
darapte.
Nei a chacha hopuni hine
Shi abe bashui
Erikikatta, nei a
Okkaibo kashieusheush. He then caused the father to
fall into a dream.
The father rising up
Took the large fire tongs,
And, lifting them on high
Soundly beat the young man.
- (The fox evidently made the father dream that his son had stolen the fish.)
21. "Nep e ye gusu
Kamui shikoarakire
Chep ne hike, "What have you to say about
that fish the deities especially
gave to me? What do you

Nep gusu e hawe an?
 Kamui irushka wa
 Aewendarapte
 Kamui kotcha ta
 Aepakashnu shiri ne na."

say? They are angry and have caused me to dream. I am now punishing you on behalf of the deities." (He means that he has been shown by his guardian who the culprit was.)

(Thus ends this short, curious story.)

Further Ainu Stories and Legends

7. ABOUT TATTOOING

Fushkotoi ta Aeoina kamui kot'turesh kando orowa no moshir'otta ek wa Ainu shiwentep epakashnu ambe gusu shiwentep utara shinuye ambe ne ruwe ne. Nei shinuye kochihi paroho ta hemhem, tekehe ta hemhem an yakun tashum kamui shitomap ne ruwe ne. Inambe gusu ne yakun kandokoro kamui koro matapa ne yakka shiwentep ne ruwe ne. Samata moshima okkai kamui ne yakka matne kamui ne yakka obitta shinuyep ne ruwe ne. Inambe gusu Ainu shiwentep ne yakka shinuye yakun nei anuye kochihi nitne kamui ek wa nukara yakun, Ainu shomo ne kamui ne nankoro sekoro yainu wa kira wa paye kunip ne na, sekoro kamui shiwentep itak koro Ainu shiwentep epakashnup ne ruwe ne na.

Tap korachi motoho ne wa gusu tane ne yakka Ainu huchi utara shiknak wa iturupukte no ingara yakun, nani paroho newa tekehe nuyep ne. Nei no ki yakun ingara eashkaibe ne. Nei ambe aye katu PASHKA OINGARA sekoro ayep ne ruwe ne. Shui, Ainu kotan ta ashitoma tashum hetuku yakun nani shiwente utara unuipap ne. Nei ambe aye katu anak ne UPAS HURARAKKARE sekoro ayep ne ruwe ne na. Nei itak anak ne itak-maukushite itak ne. Nei itak anak ne nitne kamui shitomap sekor'an itak ne ruwe ne na.

TRANSLATION

In olden time the younger sister of the divine Aeoina came down from heaven to earth in order to teach the women and showed them how to tattoo themselves. One reason was this. "Women have a great deal of bad blood in their bodies, but if this be drawn out the body gathers strength." And again, "As to the form of tattooing. If the marks are put round the mouth

and on the hands the demons of disease become afraid. For the daughters of the gods of heaven and other women there also are so tattooed. Besides all the male as well as the female gods are tattooed. Therefore if the Ainu women be tattooed after the same manner, when the demons come along and see it they do not take them for Ainu women, but thinking them to be goddesses flee away forthwith. So did the divine woman (*Aeoina's sister*) teach the Ainu women. Such being the origin of it, the old women, when their sight is failing so that they can see but dimly, quickly tattoo their mouths and hands. Should they do this they become able to see. This is called LOOKING OVER THE TATTOO. Again, should any dreadful disease break out among the Ainu villages the women at once meet and tattoo one another. This is called MUTUALLY MAKING TO SAVOUR OF TATTOO. The secret meaning of these terms is—"Demon dread."

In order to make sure the law of tattoo should be carried out the following doctrine was taught.

Shinuye shomoki wa ehuchane shiwentep ue marapto an ita shomo marapto esapanep ne. Shui iku narapto an ita nei no okai epanchokkai ne shiwentep shomo iyomarep ne. Nei ambe anak ne kamui buri nei no ki shomoki shiwentep maratto otta ainukoro koro yakun, kamui irushkap ne ruwe ne na. Shinuye ambe anak ne kamui buri ne wa gusu anunukep ne. Pash nunuke shomoki shiwentep anak ne pash nunuke shomoki yakun, nei anuye ushike araka wa munin aine ekotpe ne. Nei ambe kamui ipak ne ruwe ne na, sekoro huchi utara ikashpaottep ne. Shui, shinuye ambe etoranne wa epanchokkai ne kane an aine rai yakun kamui moshitta apanakte katu ene an-i-,shupki makari ani anuye wa aiuninkap ne. Orowa, nitne kamui koro moshitta aeyomok wa apayarep ne ruwe ne na. Iambe gusu tan kannu moshitta okai an rapoketa pirika makiri ani poron no shinuye an kunip ne na, sekoro huchi utara ikashpaottep ne ruwe ne na.

TRANSLATION

Any woman who has refused to be tattooed shall not be allowed to preside over an eating feast, nor shall she pour out the wine at a drinking bout. Any woman who will not honour the custom will bring down the wrath of the gods,—for tattooing is a godly custom and is esteemed by them. Any woman who disregards tat-

tooing will have the places neglected become very painful and rot away so that they will die. This is the penalty ordained by the gods.

Again, anyone disinclined to tattoo, eschews the custom and dies, the gods of heaven will punish them thus.—They will make knives out of hard cane and with them tattoo such women and cause them terrible pain; and then amid mocking laughter hand them over to the demons who will send them to hell. Therefore, while here dwelling upon this upper world, tattoo yourselves much with good knives. So command the old women.

8. KIMTA-NA

The following tradition was sung to me in the summer of 1879 at Piratori by an old Ainu named Nupeki. I had just been giving him a talking to about getting drunk, after which he gave me a sort of *quid pro quo* justification in extenuation of his lapse.

Said he "the name of my tradition is KIMTA-NA. Pay thou attention!"

The meaning of the caption is obscure like those of all legendary songs or traditions. But it and all the other samples given hereafter mark the measure of the drone and is frequently repeated. The man who recited this legend was Chief Penri's father-in-law. He was about 75 years of age when he caused me to write his words down.

KIMTA-NA

Hepokitekka	kimta-na	Away across the sea something
Heteshtekka	"	was bobbing up and down (on
Atuitomotui.	"	the waves).
Paian aine,	"	We went to see, and behold
Shi-etashpe	"	it was a monstrous sea-lion
Mokoro okai.	"	asleep.
A-amkokomo	"	We seized it with our hands
Akoro wa yan an.	"	and brought it ashore.
Ingar'ike	kimta-na	When we consider this matter
Ainu kotan	"	Ainu-land was then in a state
Kemush-rok okai.	"	of famine.
Chinukara gusu	"	When we came to look it was
Shishiri-muka	"	seen that a great sea-lion was
San-o butu	"	landed at the mouth of the
Poro etashpe	"	river <i>Shishiri-muka</i> .
Chi-oyange.	"	

(The old man told me that the ancient name of the Saru river was *Shishiri-muka*. This name means "Great bunged up river." This name truly describes the mouth of the river as it runs along the coast by Saru-butu).

Tambe gusu	kimta-na	And so it came to pass that
Ainu utara	"	the Ainu people obtained food
Ibe ruwe ne.	"	(<i>ate</i>).
Tambe gusu	"	Therefore the Ainu people made
Ainu orowa no	"	offering of <i>inau</i> fetishes and
Inau ne yakka	"	poured out libations of wine.
Tonoto ne yakka	"	
Eyai-attasa ruwe ne	"	
Aeyai-kamui	"	And so the gods who were so
Nere kane	"	honoured were pacified.
An an ruwe ne.	"	

(*Inau* are sticks shaved with the pending slithers left attached. Some are looked upon as gods and others as offerings to the gods).

Inusa-Inusa	Ko-ingara gusu,	Now look! was it that the great
"	pase kamui	God, was it that the true God
"	shi no kamui	was blind to the matter?
"	ene turu pakno	
"	eshiknaki he an?	
"	Ainu kotan	In Ainu land there was a famine,
"	kem-ush iki wa	and the Ainu were dying off
"	Ainu utara	from want of food; yet with
"	ep ka-isam	what little rice-malt and with
"	rai wa okere,	what little millet they had
"	anak ki koroka	they made wine.
"	patek koro kamdachi	
"	patek ekor amam	
"	tonoto akara	
"	ki ruwe ne na.	
"	Pase kamui	Now, the great God had mercy,
"	erampokiwen,	and, in order that our people
"	yuk atte an	might eat, produced both deer
"	chep atte an,	and fish.
"	ki wa ne yak ne	
"	autara ibe	
"	gusu ne na.	

9. INUSA-INUSA

The following is another legend of a famine. It was sung to me by Mr. Nupeki (*which means Bright*) a few days after he gave me No. 8. He called it the "cobweb." Why he could not tell me. The drone measure is *Inusa-inusa*.

INUSA-INUSA

Inusa-Inusa	Ramma kane	The woman was ever sitting by
"	puyara otta	the window and doing some
"	kemiki patek	kind of needlework.
"	nepki ne aki	
"	an an awa.	
"	puyara otta	By the window there was a
"	poro tuki	large cup filled to the brim
"	kike-ush-bashui	with wine, upon which floated
"	kanbashui ka	a ¹⁾ ceremonial moustache-lifter.
"	momnatara.	
"	Kike-ush bashui	The ceremonial moustache-lifter
"	tuki kata	was dancing about upon the
"	tereke-tereke.	top of the wine cup.
"	Shongo pa wa	In explaining the subject from
"	pita kane	the beginning, and setting it
"	shongo gesh wa	forth to the end, the tale
"	atte kane	runs thus:—
"	ene hawashi:—	
"	Pase kamui	And the great God had mercy
"	Irampokiwen wa	upon us; therefore He looked
"	kore; tambe gusu	upon us, and, in truth, saw
"	ingar' an, awa,	that in Ainu-land there was
"	son no poka	famine and that the people
"	Ainu kotan	had even nothing to eat. Such
"	kem-ush an	was their condition.
"	Ainu utara	
"	ep ka isam	
"	ki rok okai.	
"	Tambe gusu	Then was that cup of wine
"	nei a tuki	emptied into six lacquer-ware

1) Ceremonial moustache-lifters. These were specially made for use in religious ceremonies, and they had shavings cut on the tops. They were for offering drops of wine to the deities.

Inusa-inusa	iwan shintoko	vessels.
"	oro ota.	
"	Iruka ne koro	In a very little while the scent
"	tonoto hura	of the wine permeated the
"	chisei upshoro	whole house.
"	etushnatki.	
"	Tambe gusu kamui	Therefore were all the gods led
"	obitta ashke-auk	in by the hand; and the gods
"	kotan koro kamui	of the different places also
"	ne wa ne yakka	were brought from every-
"	atak ruwe ne.	where.
"	Shisak tonoto	They were all well pleased with
"	aukomaktekka	the delicious wine.
"	ki ruwe ne.	
"	Petru-ush mat	Then the goddesses of the water
"	chiwashekot mat	ways and the goddesses of the
"	otutapkanru	mouths of the Saru rivers danc-
"	ukakushpari.	ed back and forth in the house.
"	Taada orota	Upon this all the gods laughed
"	kamui obitta	with smiling faces.
"	shancha otta	
"	mina kane.	
"	Kamui shiwentep	And whilst they looked at the
"	oshitkurukote	goddesses, they saw two ¹⁾ hairs
"	rapoketa	plucked out from a deer.
"	tu yuk kishki;	
"	aetaye-taye.	
"	Iworo shokuruka	These hairs were as it were
"	akoewara-ewara	blown over the tops of the
"	ne-i korachi;	mountains. Then appeared
"	apka topa	two herds of deer skipping
"	shinna kane	separately upon the mountain
"	momambe topa	tops, one of bucks and the
"	shinna kane	other of does.
"	iworo shokata	
"	aruterekere.	
"	Tu chep ramram	Then they plucked out two scales
"	arishpa-rishpa	from a fish, and, as it were,
"	pet iworo shoka	blew them over the rivers, and

1) Although *tu* is "two," it is sometimes to be taken as meaning "many."

Inusa-Inusa	akoewara-ewara	the river beds became so
"	ne-i korachi	crowded with fish that they
"	pokna chep rup	scraped upon the stones on
"	shuma shiru	the bottom and the tops of
"	kanna chep rup	the rivers were just as crowd-
"	shem korachi.	ed.
"	Chep ne manup	So the creatures called fish filled
"	pet iworo shoka	all the rivers to the brim.
"	eumashtekka.	
"	Tap orowa no	Then the Ainu people went fish-
"	Ainu utara	ing and caused their boats to
"	chep koiki gusu	dance on all the rivers.
"	pet iworo kata	
"	chip terekere.	
"	Chepnu ko-okai	The young men now found fish
"	iworo shokata	and venison in rich abundance
"	okkaibo utara	everywhere.
"	yuknu ko-kai.	
Tambe gusu	Ainu moshiri pirika	Hence it is that Ainu-land was
	ruwe ne. Tambe gusu shashui	blessed with good. Hence it
	shiri pak no tan eramanre an	is that from ancient times till
	ruwe ne. Tambe gusu nei	now there has been hunting and
	aramanre uruokata an ruwe	fishing. Hence it is that there
	ne na.	are successors to this hunting.

10. PIU-HAM-PIU

The following fish story was told me by Mr. Nupeki at the same time as the foregoing two.

PIU-HAM-PIU

Piu-ham-piu	Shishiri-muka	At the source of Shishiri-muka
"	pet etokota	river there is a large lake.
"	poro to an ruwe ne.	
"	Nei a orota	In this lake there was a monster
"	poro tokushish	mud-trout which was so big
"	to pa nei	that it used to flap its pectoral
"	amokrap shuye,	fin at one end and wave its
"	to kes ta	tail at the other.
"	atkochi shuye	
"	koran ruwe ne.	
"	Kamui kowekari.	Then the gods met and went to

Piu-ham-piu	Akoiki gusu	kill this fish, but they found
"	uwekarapa ruwe ne.	themselves unable to accom-
"	Koroka, araige	plish their end. Whenever it
"	eaikap ruwe ne.	appeared they always attempt-
"	Anukara	ed to slay it.
"	koran an	
"	ramma kane	
"	ki ruwe ne	
"	Ikorampoktuye	Because, then, they very much
"	an wa ne yak ne	desired to kill the fish, the
"	Ainu moshiri	gods, who had a special re-
"	ae Yam gusu	gard for the welfare of Ainu-
"	kando orowa no	land, sent help from heaven.
"	ikaobas an	
"	Ran an ine	The gods having come down,
"	poro tokushish	seized the great trout with
"	am-kokishima.	their hands.
"	Poro tokushish	Upon this the great trout plunged
"	arikiri koro	mightily and went to the bot-
"	aerawekatta.	tom of the lake.
"	Arikiri an koro	Then the gods put forth streng-
"	poro tokushish	th, and, drawing the great
"	kambekuru ka	trout to the surface of the
"	aepusukara aine	water, brought it ashore.
"	ayange.	
"	Kamui obitta	Upon this all the gods drew
"	emush etaye	their swords and chopped the
"	tata-tata	fish till it was quite killed.
"	a-oanraige.	

11. TUSUNABANU

The following tradition was given me by Mr. Kanturuka of Piratori-panata in the year 1880. On asking him whom Okikurumi was he said he did not know but that Samai-un-guru was a Japanese from across the Tsugaru strait, Samoro being Honshu. Ainu heros are very scarce. We have heard of Okikurumi, Mocharok, Ikuresure, Yairesho, Ponyaunbe and Shirakte. But who they were no one appears to know.

TUSUNABANU

Okikurumi	Tusunabanu	Okikurumi and Samai went to
Samai-un-guru	"	harpoon big creatures in the
Utura ine	"	sea.
Repa gusu ariki.	"	
Ru etok oroge	"	They awaited them at the fish-
Chi aiwakte	"	ing point.
Okai ash, awa,	"	
Ariki ine	"	When they came they effectually
Aishirikootke	"	harpooned one.
Tap orowa no	"	From this point the creature
Atui pa ne	"	rushed from one end of the
Atui gesh ne	"	sea to the other, taking the
Chip ekira ash.	"	boat with it.
Tane aine	"	Now Samai collapsed for want
Samai un guru	"	of strength.
Kiroro ekot.	"	
Okikurumi	"	Upon this Okikurumi put forth
Ashiri iporo	"	all his strength and wrought
Ikosange	"	with the grunt of a young
Peure humsei	"	man.
Yaikopuni.	"	
Tane aine	"	At length there arose upon the
Okikurumi	"	palms and backs of his hands
Tek tui poki	"	two blood-stained blisters.
Tek tui kashi	"	
Tu kem poppise	"	
Ehopuni.	"	
Tane aine	"	And with temper depicted upon
Okikurumi	"	his countenance Okikurumi
Koro wen-buri	"	spoke thus:—
Enanguru kashi	"	
Epukitara.	"	
Ene itak-hi,	"	
"Tan wen shirikap	"	"Oh, thou evil sword-fish, as
E iki gusu	"	you are doing this I will cut
E kotush tuye na.	"	the harpoon line.
Kite anak ne	"	And because upon the harpoon
Kite not anak	"	head there is metal, you shall
Kane ne gusu	"	greatly suffer from the noise
E oshike un	"	of striking iron and grinding

Kane kik hum	Tusunabanu	bones in your stomach;
Pone keure hum	"	
E konramu-shitne;	"	
Hai tush anak	"	Because the line is made of
Hai ne gusu	"	hemp, a hemp plain shall grow
E ka wa hai sara	"	out of thee;
Hopuni.	"	
Tush anak ne	"	Because the rope is made of
Nipesh ne gusu	"	linden, linden trees shall grow
E ka wa nipesh	"	from thy back;
Tai hopuni;	"	
E wen-ekot yak	"	And when you die that bad
Shishiri-muka	"	death you shall be cast into
San o butu	"	the mouth of the Shisiri-muka
E oyan yak ne	"	river, and many crows and
Paskuru	"	dogs shall congregate upon
Usa seta	"	thee and defile thee.
Aukotoisere	"	
E ka un osoma	"	
E ka un okuima	"	
Nangon na	"	
Eraman	"	Now, the sword-fish said it
Hawe ash koroka,	"	understood, but as the speech
Ainu itak newa	"	was made by a mere Ainu
Ambe yainu an gusu	"	it laughed inwardly and went
Rauge mina	"	its way.
Auweshuye	"	
Arapa an; awa.	"	
Arapa an tek koro	"	But before it had gone any
A oshike un	"	great distance, mighty pains
Kane kik hum	"	seized it, and in its stomach
Pone keure hum	"	was heard the sound of strik-
Utasa-tasa	"	ing iron and of grinding
Aekonramu	"	bones.—
Shitne kane	"	
Tanak kane—	"	
I ka wa hai sara	"	And plains of hemp and forests
Hetuku,	"	of linden and bird-cherry
Nipesh tai	"	sprouting forth from its body,
Hetuku,	"	it was cast ashore in a dying
Shiuri tai	"	condition.

Hetuku,	Tusunabanu	
Iki an aine	"	
Rai an aine	"	
Koi-yange an.	"	
Usa seta	"	Then the dogs and crows con-
Usa paskuru	"	gregated upon it and defiled
I-ukotoisere	"	it.
Ika un soma	"	
I ka un okuima	"	
Tane awa	"	Upon this Okikurumi came down
Okikurumi	"	from the hills and said:—
Sap wa ariki	"	
Ene itaki	"	
Tan wen shirikap	"	Oh! you bad sword-fish, it is by
E renga gusu,	"	your own fault and for your
E kip ne gusu,	"	own misdoings that you are
Aepakashnu	"	thus punished.
Shirine na.	"	
Apokna notkewe	"	Your lower jaw shall be used in
Ashinru ne koro	"	the closet and your upper
Akana notkewe	"	one shall be sunk with a
Shuma korende	"	stone, and you must die a
Tu rai wen rai	"	very hard and painful death.
Aki ruwe ne na.	"	
Tan okai shirikap	"	Do not treat the matter of this
Ainu itak	"	Ainu tale of the sword-fish
Itaki irara yan!	"	slightingly!

12. AHETENRAI

Like legend No. 11 this one also was recited to me by Mr. Kanturuka of Piratori-panata in 1880.

AHETENRAI

Ahetenrai Pase Kamui	The great goddess felt lonely
" mishnu gusu	and gazed upon the inside
" aunturuba	and surveyed the outside of
" kamui koshikiru	the house.
" sounturuba	
" kamui koshikiru.	
" Soyumba	She went out and beheld.
" kamui ingar'like	

Ahetenrai Ainu moshiri	The clouds were floating and
" moshiri kurukashi	waving about in beautiful
" rakrak paye	terraces upon the horizon of
" an ramasu	Ainu-land. Yes, that is what
" auweshuye;	she saw.
" ingar'ike	
" kor'an awa.	
" Hetopo horoka	So she returned into the house
" aun chisei ta	backwards, and took her
" ahup an aine	needle-work.
" akemikarape	
" asan asange.	
" Ashiri kinne	Again she looked to the point
" kemru etok	of her needle, and fixed her
" Anukara,	gaze upon the eye end there-
" kemru oka	of;
" ashik-kotesu	
" an an awa;	
" Puyara shikrap kata	Then came a little bird called
" enumnoya ari	"water wagtail," and sat upon
" aye chikappo	the window shutter and wag-
" eshish-so un	ged its tail up and down and
" eharikiso un	waved it from right to left.
" ishitara pange	
" ishitara shuye.	
" Tu itak mawe ne	Then two chirps and three
" re itak mawe ne	chirps came to her and touch-
" iko-ariki	ed the inside surface of her
" apui kotoro	ears, and what she heard was
" chikurure	this:—
" ene okaihi:—	
" Pase kamui	The mighty god Okikurumi, who
" Ainu-kotan	governs all Ainu-land, went
" Ainu-moshiri	out of doors for a little while,
" epungine kamui	and, seeing you, has fallen ill
" Okikurumi	of love on your account.
" pon no isoine	
" e nukara awa	
" eyaikatekara.	
" Tambe gusu	And two bad fish and two good
" tu wen chie-kunip	fish were placed before him to

Ahetenrai tu pirika chiekunip	eat but he refused.
" tuhar'ike	
" not-echiu	
" an ruwe ne na.	
" Okikurumi	Now, if Okikurumi should die,
" rai wa ne yakne	the soul of Ainu-land will
" Ainu-moshiri	depart.
" ramachi isam an na.	
" Okikurumi	Then the little bird called
" shiknu kuni	"water-wagtail," waving its
" kara wa	tail, spoke two words to her
" inunukashiki wa	and said: "Have mercy upon
" kore yan,	us that Okikurumi may live."
" enumnoye ari	
" aye chikappo	
" ishitara mawe	
" tu itak sa ne iko-ariki.	
" Tambe gusu	Thus, then, by simply looking
" Ainu-moshiri	out upon the world Okikurumi
" otta ingar'an awa	felt so sick of love that though
" Okikurumi	two bad fish and two good
" Iyeyaikatekara gusu	fish were set before him, he
" tu wen chi-e kunip	could not eat.
" tu pirika chi-e kunip	
" tukar'ike	
" not-echiu a an.	
" Yaikarap	Dear, dear, how badly he felt!
" keutum ayaikoropare!	
" Tambe gusu	Therefore the form of a woman
" ine no an shiwentep	resembling the other was
" ateke kara	made and sent down to Oki-
" Okikurumi orota	kurumi.
" aranre.	
" Ayoikirikata;	The house was set in order;
" nei a shiwentep	that woman who was sent
" arande	down put things to rights.
" yoikirikara an.	
" Okikurumi	Then Okikurumi looked through
" tusa pui kari	his sleeve and saw the divine
" ingara wa	woman;
" kamui shiwentep an;	

Ahetenrai Yaikopuntek	He got up greatly rejoicing; he
" hopuni ine	ate some food; strength came
" usa ibe-ambe ibe,	back to his body, and, the
" netobake pirika	woman was gone.
" orowa no	
" nei a shiwentep isam.	
" Okikurumi	Okikurumi saw he had been
" akoshunge katu	deceived, but there was no-
" eram'an,	thing to be done and nothing
" ene akari ka isam,	to say, so he got well.
" ene ye-hi ka isam,	
" orowa no pirika ruwe	
ne.	

13. KAORI

The present legend is connected with the north of Honshu which was known by the ancient Ainu as *Samoro Moshiri*. The "honoured ones" were ancient Ainu and the "old man and woman visitors are called by the names of Okikurumi and his younger sister.

KAORI

Samoro moshiri	Kaori	At the extreme end of Samoro
moshiri paketa	"	there was a very fine pine-
Kani shungu	"	tree. ¹⁾
ash ruwe ne	"	
Kamui ko-uwekarapa	"	The honoured ones, the high
nupuru kamui	"	ones, the low ones, bent their
nupan kamui	"	swords, broke their swords
emush koreuba	"	on them. ²⁾
emush kokekke	"	
shiri an awa,	"	
Nowen chikko	"	Now, a very old man and a very
nowen pakko	"	old woman came together on
utura hine	"	a visit.
ariki	"	

1) The Ainu calls it a "metal pine," metal being an old synonym of beauty or strength.

2) The use of the word "sword" seems to imply that some battle or other is intended the pine tree representing the armoured enemy.

Nowen chikko
 wen kamanata
 shitomushi
 nowen pakko
 wen iyokbe
 shitomushi
 Kamui obitta
 aeuminare.
 Kamui katap ne
 kan niukesbe
 nowen chikko
 nowen bakko
 hemanda kara gusu
 ariki
 kamui utara itak, awa.
 Itak-tek koro
 wen kamanata
 shiko-etaye
 kani shungu
 taugi awa
 pon no ouguru
 Nowen pakko
 wen iyokbe
 shiko-etaye
 taugi awa
 oattuye
 Horak hum
 konna
 turimimse
 Nowen chikko
 Nowen pakko
 humrikikatta
 ouhuye shirika
 kari shiri
 Kamui utan
 nukara
 oro oyachiki
 Okikurumi
 uturesh-koro
 ne rok okai.

Koari The very old man had a bad
 " worthless long knife stuck in
 " his girdle, and the very old
 " woman had a bad worthless
 " reaping hook stuck in her
 " girdle. All the gods could
 " not help laughing at them.
 " "
 " "Why are you, you old man
 " and old woman, come to the
 " honourable ones who have
 " been unable to fell these
 " trees?" So spake they.
 " "
 " When this was said the old
 " man drew his useless old knife,
 " and, striking the metal tree,
 " cut just a little way into it.
 " "
 " Then the old woman, drawing
 " her useless old reaping hook,
 " struck the tree and cut it
 " quite through.
 " "
 " There was a mighty crash; the
 " earth trembled with the fall.
 " "
 " Then the old man and woman
 " passed up with a sound, fire
 " shining on their scabbards.
 " "
 " The ancients saw this and
 " greatly wondered, and then
 " understood that they were
 " Okikurumi and his wife.
 " "

14. POIYAUNBE

Poiyaunbe, sometimes called *Ponyaunbe*, is a name given to an ancient hero. He is said by some to have had his home among the Ishikari mountains. The name means etymologically the "Little one of the land." *Poi* or *pon* is "little" but is often used as a term of endearment.

Poiyaunbe

1. Chisei ta turesh, akoro yupi eren a ne wa ramma-kane okan ruwe ne.

2. Shine anchikara mokoro poka iki aetoranne an an awa, ingar' an humi hene ya, wendarap an humi hene ya, aeramu-shkare.

3. Akoro petpo, pet turashi, ingar'an ike, pet etokushbe kamui nupuri, kamui shikuma kata apka topaha shinnai kane.

Topa atpake poro shiapka ushiush apka, kirau ne yakka ushiush ki ruwe ne. Mommambe topa atpa ta ushi-ush momambe topa atpa etereke kane anukan ruwe ne. Tambe gusu, shotki kata aki hopuni, uwok kane erasaine no atumamkosaye; kasa kasarantupet ayaikoyupu, kina-tuye hoshi ayaipoki-shiri kara-kara kane, kani shutu keire aureechiu, kamui rangetam, akutpoki unu tarush ikayup ashiseturu karimba unku ku-num noshike ateksayakare aki soyo-shima.

4. Pet turashi ru an toi ka wa hopuni rera iyorikikurupuni kane ouse nishka ahopuni arapa an awa; akoro yupi chisei ta

Poiyaunbe

1. We three, my younger sister, my elder brother and I, were always at home.

2. One night I was quite unable to sleep, but whether what I now relate was seen in a dream or whether it really took place I do not know.

3. Now I saw on the mountains which lie towards the source of our river a great herd of bucks on the ridges. At the head of the herd there was a large speckled buck; even his horns were speckled. At the head of the herd of the does there was a speckled female skipping about in front of her fellows. So I sat up on my sleeping place, buckled my belt, winding it round my body, tied my hat strings under my chin; fastened my gaiters on my legs, slipped on my strong boots, stuck my beautiful sword in my girdle, placed my quiver sling on my back, seized my yew bow ornamented with cherry bark by the middle, and sallied forth.

4. Rising up from the road by the river side path I went by the wind and proceeded along upon the clouds. Now, my elder

turesh iseturu ka yairariri ki brother and the younger sister
rok okai. followed behind.

5. Paye an awa ; kamui shiku- 5. And as we went along, I
ma kata, soon no poka apka topa saw the mighty mountain ridges
topa shinnai kane, topa atpa ta covered with great herds of
ushiush apka kirau ne yakka ushi- bucks which had a speckled
ushbe ne ruwe ne ; momambe male at their head, even his
topa, topa atpa ta ushiush mo- horns were speckled ; there was
mambe chiterekere ki ruwe ne. also a speckled female deer skip-
ping about at the head of the
does.

6. Tata orota, push shikorui 6. On coming near them, I
hewe an kane, tap orowa no apka took an arrow out of my quiver
topa, topa ikiri orosama ai-er- and shot into the very thickest
oshki, ne-i korachi shikuma kata of the herd, so that the mo-
apka topa ipatuye chiuchiubare. untains became covered with the
Momambe topa akoro yupi oro- multitude of those which had
sama ai-uiruge, ne-i korachi tasted poison. My elder brother
momambe topa yaemoshkarasa- shooting into the thickest of the
ma kane ; irukai tomata apka herd of does, killed so many
topa aokettektek ; momambe that they fell like mown grass ;
topa aokettektek. Rapokeketa, within a very short time the
uhunak yuk ne rok be, ainu pito whole herd, both of bucks and
an nangora ? airamushkare. does was slain. How was it that
that which but a short time ago
was a deer became a man ?
That I cannot tell.

7. Araka itak eashinge ene 7. With angry words he said
okai-i- "Poiyaunbe eposo gusu to me :—" Because you are the
konrametok, tu moshiri ika re brave Poiyaunbe and your fame
moshiri ika assuru ash guru e has spread over many lands,
ne wa gusu, hokamgin no chi- you have come hither with the
shimemokka aekarakara gusu, purpose of picking a quarrel
ek an awa ; autarihipo chiko- with me : Thus then, you have
ekere iyokarakara ki abe gusu, slain my friends and you doubt-
e anrapoki akari kuni eramu less think you can defeat me,
gusu, e konrametok neun hene but however brave you may be,
newa ne yakka e anrapoki akari I think you will probably find
anak ne shomo ki nangoro." that you are mistaken.

8. Pakno ne koro, shisak 8. When he had spoken so
utarapa temkahonna shikaye- much, this lordy person drew

kaye, yupke tamkuru ikotere- his sword with a flash and
kere annoikippo aemondasa struck at me with powerful
shinumaka atem ka konna shi- strokes ; in return I also flashed
kayekaye, yupke tamkuru ikote- out my sword, but when I hit
rekare iki an ita, tam ok humi at him with mighty blows there
oaro isam. Aekotpokba ewen was no corresponding crashing
kane, ashimuma ka a emush, sound. It was extremely difficult
emush kano etu peken rara ne. to come upon him ; it was as
Ayai kara kane ekotpaka ewen though the wind caught the
kane ki rok ine, ituipa katu point of my sword. Though
aerampeutekbe iki a koroka, this was the case, though it was
atumankashi wen kempana ko- difficult to strike him, and though
hopuni, wen ainu nitne shinuma I did not realize that I was
ne yakka tuman kashike wen struck, yet much blood spurted
kempana kohopuni : out of my body. That abomin-
able, bad man was also bleeding
profusely.

9. Rapokeketa, chisei ta 9. Whilst things were going
turesh akoro yupi etun ne ine on in this way, my elder brother
ushiush momambe uwetunagara; and younger sister met with the
tun kane tam sep ukohopuni speckled doe, and both attacked
shiri ki. Aine, kimatek yaka iki, her with drawn swords. With
koroka iki, ingar'an ike, akoro great fear they fought ; and,
yupi arasereke aikne tuye mo- when I looked, I saw that my
shiri shokata tek-kuwapo koech- elder brother was cut in twain ;
ararase shiri ki ita ; yupke tam- as he fell, he put out his hands
kuru akoterekere, tup ne rep ne twice or thrice, so that he became
ausatuye iki an ita, shichup kata a living man again. Then riding
shiknu pito ne hum erikikuru upon a sound like thunder, he
puni kane, hontomota kando quickly ascended to the skies
kotoro orun utasa tam sep sere- and again engaged in the fight.
kosamba. Eara utor'un ituyesere I now heard a sound as of ano-
hum serekosamba inu an gusu, ther person being slain else-
chisei ta turesh shichup kata where : it was my younger sister
inotu oroge hopuni hum kokeu- who was killed. With a great
roktke. sound she rode upon the sun (i.e.
she died with a groan).

10. Tata orota wen shiwentep 10. Upon this the bad foreign
wen repun mat yayaparase-chi- woman boasted and said that she
ure kane, moshiri shokata hor- had slain my younger sister and
rochiuwe. Tap orowa no cast her to the earth. Then,

shiwentep etun atutam iworo iyeterekere iki an aine, wen shiwentep tup ne rep ne ausatuye, shichup kata hum erikikurutesu kane, shiknu kamui ne hum erikikurutesu kane, okaketa wen ainu nitne ikoyaisana sange kane kurukashike itak omare, okai-i:—

11. "Poiyaunbe epose gusu, ekonrametok tu assuru oroge hopuni awa; e iki ap gusu, akoro kotan reihe koro katu Samatuye kotan ne ruwe ne. Akoro akihi akoro turesh tun ne ine chashi shikkashima, kamui otta ka konrametok aihunara akoro akihi ne ruwe ne na. Sekoro an gusu eraige yakka akora akihi ikemnu yak ne po ishiknupo e ki nangora, eyaikoshunge e ki nangon na.

12. Hontomota wen ainu nitne komaretare atuye humi aeramu an. Tasa tamkuri ya-inutumnu ohon no ne ya, setak no ne ya ayainutumnu. Orosama, akoyaishikarun; ingar'an gusu ashkai samma amut-emushi aekurukashike tamun-tamun; aikap sama moshiri ka ushbe awakina ayaipekap, shinrit kata ako-opentari.

13. Orosama, koyaishikarun aki ruwe ne. Ayaikoshiramshuye ike, neita an kotan reihe koro kuni Samatuye kotan newa gusu, chiiseitomare aiyekarakara ki hawe ne koro, tukarikehe ahoshiipi yak anak ne hi-emina

the two, the woman and man, fell upon me with all their might and main, but I struck the bad woman twice or thrice so that she rode upon the sun: she went to the sun a living soul. Then the bad, malignant man, being left alone, spoke thus:—

11. "Because you are Poiyaunbe and the fame of your bravery has spread over many countries, and because you have done this, know ye that the place where I live is called Samatuye. The two, my younger brother and sister, are the defenders of my house, and they are exceedingly brave. Thus then, if I am slain by you, my younger brother will avenge my death and you will live no longer. You must be careful."

12. Now I made a cut at that bad, malignant man, but he returned the blow, and I swooned. Whether the swoon lasted for a long space or a short, I know not. But when I opened my eyes I found my right hand stretched out above me and striking hither with the sword, and with the left I was seizing the grass and tearing it up by the roots.

13. So I came to myself. And, I wondered where Samatuye could be, and why it was so called. I thought that name was given to the place to frighten me, and I considered that if I did not pay it a visit I should

ayekarak kara ki humihi, oturaisambe aekotekara.

14. Tambe gusu, ingar'an ike, tan inne topa ariki ruwe, ru kurukashi aehopuni, inne kotan, kotan upsoro koyaiterekere. Tap an topa ru kurukashike ehopuni arapan aine, tokap rere ko, kunne rere ko, chi-uko pishko no iwan rere ko, arapa an goro, atui-teksama aiyosange. Inne kotan chishirianu.

15. Tap an ekayechish kando kotoro ko-yairikikuru puni kane, kurusashike kamui kot chashi chioushi kara, chashi tapka nishpa turembe konisho shirikonoye kane shiran chiki, chashi teksam aiyorange; chisei samkata humi mo apkash akourepentoknoye kane; puyara otbe akakoturi sepka uturu ashikposare. Ingar'an ike, abe itok ta pon ainu pon guru abe tek sam koisamkokka eshitchiure, hoka noshike koenitomom, oharakiso un pon shiwentep an nangora, aeramushkare.

16. Tap eashiri, chisei, ta turesh eturu pak nanga yai-koropare hum shiwentep okai ruwe ne. Tata orota pon ainu pon guru ine itakhi;—"Koiagara gusu, akot turesh itak an chiki pirika no nu yan. Tan anchikatta kamui kururo yaikar'humi aiyamokte ki ruwe ne na. Koiagara gusu ochiu tasure kinin tasure, pon ram orowa no e ki rok a na. Kekonhetak tusu wa

be laughed at when I returned home, and thus feel humiliated.

14. Therefore I looked up and discovered the track by which this multitude of persons had come; I ascended to the path and passed very many towns and villages. And I travelled along for three days and three nights, in all six days, till I came down upon the sea-shore; here I saw many towns and villages.

15. Here there was a very tall mountain whose top extended even into the skies; upon its summit was a beautiful house, and above this circled a great cloud of fog. I descended by the side of the house, and stealthily walking along with noiseless steps, peeped in between the cracks of the door and listened. I saw something like a very little man sitting cross-legged at the head of the hearth staring into the fire, and I saw something like a little woman sitting on the left-hand side of the fire-place.

16. Here again was a woman who in beauty equalled my younger sister. Now, the little man spake thus:—"Oh, my younger sister, listen to me, for I have a word to say. The weather is clouding over, and I am filled with anticipation. You know, you have been a prophet from a child. Just prophesy to me, for I desire to hear of the future."

en kore yan, kusu humashbe anu gusu ne na."

17. Sekoro kane, pon ainu pon guru itak rok awa, pon shi-wentep tu pase maushok yaiera-rapa ki rok ine, ene itak-i:—"Akoro yupi pon akoro itak pon chiki, pirika no nu yan. Nep irenga koro akoro yupihi ki katuhu ene ani, tuima kane as-suru anup; Tomi-sampet shi-nutap kashi koassuru ashbe Poiyaunbe kamui konranetok iki aige, motoho sak no po chishi-memokka akoro yupihi ekara-kara Poiyaunbe shine okkayo iki yakka akoro yupihi utat'tura no wen toi kando akokirukara ki ruwe ne. Ki rok okai rapo-keketa, ya unguru moshiri orowa no pon kesorap kando koto-ro chikurure; kotusuyupu aki kush ne koroka, makanneko ene tere-kere aweraye. Atui shokata atui chikoikip kambekuruka koechararase, akorokotan attom-sama yayeushi pak no ne koro rep un guru muttam, ya un guru muttam uwatnikoro eshishuye, tu kem shui oro akushpare shiri ki aine, rep un guru muttam pinne shikihi shi-chup kata tonnatara ki-ni anak ne, ayai-komorep akot chashi iki a yakka, akoro chashi uwoma kunip shomo tap an na. Pak no ne koro ashik etoho ushikosamba ki ruwe ne na. Pirika no nu yan."

18. Hawash chiki, tanebo ekbe ashikopayara chisei sam kata

17. Thus spake the little man. Then the little woman gave two yawns and said;—"My elder brother, my little elder brother, listen to me for I have a word to say. Wherefore is my brother thus in anticipation? I hear news coming from above the mountains of Tomisan pet! The brave Poiyaunbe has been attacked by my elder brother without cause, but a single man has annihilated my brother and his men. Whilst the battle proceeds a little Kesorap comes flying across the sky from the interior; and, though I earnestly desire to prophesy about it, somehow or other it passes out of my sight. When it crosses the sea it darts along upon the surface of the water like a little fish; coming straightly towards our town is the clashing of swords. The sword of a *Ya un* man and a *Rep un* man; blood is spurting forth from two great wounds; the sword of the *Rep un* man goes into the setting sun and is lost; the handle of the sword of the *Ya un* man shines upon the sun. Although our house was in peace it is now in danger. In speaking thus much my eyes become darkened. Pay attention to what I have said."

18. As she said this, I pretended that I had but now ar-

nishte toi oro aput'toi kunne aurepoketa ush kane, apa orutbe ka ishitapka terekere. Mindara kuruka koaoshma aki rok awa, apa tuika un shine ikinne ikohosari ki rok awa, nep kamui nukan rokbe kat un kuni itukarige koshike pumba, harikiso sam niwen chinika aikoturi.

19. Pon ainu pon guru eshisho un wa aure erutu abe hetok nehi akoisam kokkaea eshitchiure, kurukashike aita omare ene okaihi:—"Koingara gusu, *Samatuye un guru* pon ainu pon guru itak an chiki, pirika no nu yan. Nep rametok akoro wa gusu hange rep un guru tuima rep un guru chieuramtekuk iyokara kara ki rok gusu, *Samatuye un guru* e koro yupi moto sak no po chishimemokka iyakarakara, tap ambe ne ya? Tap an tumunchi moto sak no po echi kip ne gusu, kamui orowa no tumunchi seremak akopak guru anak chiannuraige aekarakan nangoro; pirika no nu yan. Eepaketa nikap ainu a ne yakka iki, e koro kotan wen toi kando akokiru nangoro; pirika no nu yan."

20. Pak no ne koro atemka kunna shikaye, yupke tamkuru akoterekere iki an wa; peken rrea ne, chisei kan koto-ro kohupuni. Tap orowa no chisei pan-nok chisei pennok koyaikirare;

rived, and knocking the dirt off my boots upon the hard soil just outside the house, I lifted the door-screen over my shoulders and stepped inside. They both turned round and looked at me with one accord; with fear they gazed at me from under their eyebrows. Then I walked along the left-hand side of the fireplace with hasty strides.

19. I swept the little man to the right-hand side of the fireplace with my foot, and sitting myself cross-legged at the head thereof, spake thus:—"Look here, little *Samatuye* man, the little Ainu has a word to say: attend well to me. Why has your elder brother, the *Samatuye* man, attacked us without reason? Has he not done so? As you stirred up this war without reason you will be punished by the gods, you will be annihilated. Listen to what I say, besides, although I am a wounded man, I will overthrow your town. Listen to what I say!"

20. And when I had said so much, I drew my sword and flashed it about. I struck at him with such blows that the wind whistled. We ascended to the ceiling fighting, and here I

rapoketa puyara otta apa otta nep eupak kunip ainu ne manu apatui kata ukata tereke. Puyara otta Ainu ne manu kikiri pasushke ekannayukara; apatui kata ahun wa ambe kina atuye aekarakara.

21. Rapokeketa. pon shiwentep ene itak-hi :—"Akoro yupuhi nep burihi echi koro katuhu ene anihi moto sak no po chishi-memokka echi ekarakara gusu, Poiyaunbe aramaukese ayaiora-ye ki nangon na. Pirika no nu yan."

22. Pon shiwentep itak keseta upshoro konna serikosamba; tap orowa no apatui kata ahun wa ambe, kina otuye ekarakan ruwe ne; shine ikinne shine tam ani aki ruwe ne.

23. Shiriki aine, usoinapashte aki ruwe ne. Ingar'an ike, moyo no utara chishirianu, utara seremak ta *Samatuye un guru* poneune hike, utara seremak ne yaikara kane; irukai ne koro moyo no utara aukettektek. Okake an goro, *Samatuye un guru* niwen chinika akoturi kurukashike akotam etaye, yupke tamkuru akoterekere. *Samatuye un mat* iteksam peka koro yupihi yupke tamkuru koterekere.

24. Irukai ne koro, tup ne rep ne ausatuye inotu oroge hopuni

chased him from one end of the house to the other. Whilst this was going on, a very great multitude of men congregated upon the threshold. They were as thick as swarms of flies; so I cut them down as men mow grass.

21. Whilst this was going on, the little woman said :—"Oh my brothers, why did ye commit such a fault as to attack the Poiyaunbe without cause? Was it that ye desired to slay those who had no desire to die that ye fell upon them? Hence-forth I shall cast in my lot with the Poiyaunbe. Listen to my words."

22. When the little woman had thus spoken, she drew a dagger from her bosom and cut down the men at the door as if they were grass; we fought side by side.

23. Fighting so, we drove them out of the house. And, when I looked at them there were but a few left, but behind them stood the little *Samatuye* man; yes, he was there. In a very short time those few persons were all killed. After this I went after the *Samatuye* man with hasty strides and drew my sword above him. I struck at him with heavy blows. The *Samatuye* woman also stood by my side and hit at her brother with her dagger.

24. In a short time he received two or three cuts and was

humi keurototke. Okakata, Pon shiwentep tu chish wenbe yaiye-kote, kurukashike itak omare ene okai-hi :—"Ashinuma anak aoyanenep, ara apaha sak guru, kurukashike tamrarire ne wa gusu; Poiyaunbe pon yattuibo ikokararase ne no poka eara maukese ayaiturare ki ruwe ne na. Pirika no nu yan."

slain. After this the little woman wept very much and spake, saying, "As for me, I am undone. I did not desire to draw my dagger against a man without friends. As the little hawks flock together where there is food, so have I an earnest desire to be with thee, O Poiyaunbe! Listen to what I say."

Tomisan pet is the name of a river said to be about a day's journey further up the west coast of Yezo than Ishikari.

Kesorap is said by some Ainu to be a peacock, and by others a kind of eagle. Here, however, it signifies the victorious Ainu now on his way to destroy *Samatuye*.

Ya un, "Ainu." *Rep un*, the enemy of the Ainu.
