

## On the annotations in *ARTE GRANDE*

Ryoji Baba

Francis Xavier came to Japan in 1549, and the Catholic mission began at that time. The Jesuits came to Japan and studied the Japanese language. João Rodriguez came to Japan in 1577 and published *ARTE GRANDE* in 1608. *ARTE GRANDE* is a Japanese grammar book written in Portuguese and we have two copies of it: one in the Bodleian Library and the other in a personal collection. While their contents are the same, the copy in the Bodleian has no annotations written by hand but the copy in the private collection does have them.

I analyzed the annotations making full use of the knowledge of Japanese, Portuguese, and Latin and of the experience of Japanese language education, and classified them into eight groups: kanzi, striking out, additions, indication of reference, pronunciation, numbering words, writing on words and illegible words.

Key words: *Arte Grande*, *Arte da Lingoa de Iapam*, João Rodriguez, annotations

### 1. Introduction

Francis Xavier came to Japan in 1549, and the Catholic mission began at that time. The Jesuits came to Japan and studied the Japanese language. João Rodriguez came to Japan in 1577 and published *ARTE GRANDE* in 1608. *ARTE GRANDE* is a Japanese grammar book written in Portuguese and we have two copies of it: one in the Bodleian Library and the other in a personal collection. While their contents are the same, the copy in the Bodleian has no annotations written by hand but the copy of the private collection does have them.

Doi (1982, pp. 87-89) and Ogahara (2015, pp. 174-178) researched the annotations on the copy. Doi listed 30 annotations and classified them into five groups and mentioned two illegible annotations. Ogahara found nine more annotations and classified them into nine groups with some explanations. I found five more annotations and ten “+” in the annotations. I listed them and classified them into eight groups and analyzed why they wrote the notes.

The people who annotated the copy were learners or teachers. I call them “the users”.

Language teachers analogize the system and the structure of the language that the learners have acquired. João Rodriguez wrote the system and the structure of Japanese in the book. To research his book is like seeing inside his brain. That is interesting for Japanese language teachers like me.

The language that they learned in the 15th century was Latin, and they did not learn their mother tongue. Rodriguez described Japanese, applying it to Latin grammar and contrasting it with Portuguese. The users complemented and corrected his descriptions.

I analyzed the users’ annotations making full use of the knowledge of Japanese, Portuguese, and Latin and of the experience of Japanese language education, and classified them into eight groups: 1. kanzi, 2. striking out, 3. additions, 4. indication of reference, 5. pronunciation, 6. numbering words, 7. writing on words and 8. illegible words.

The scanned images of *Arte Grande* are from the copy of the private collection. The white scanned images of “7. Writing on words” are from the copy in the Bodleian Library.

## 1. Kanzi

Rodriguez wrote about kanzi, but the book was printed only with alphabet and there is no kanzi in it. A user or users complemented some

annotations with kanzi in leaves<sup>1</sup> 55, 130v<sup>2</sup>, 151, 159 and 180v.

#### 1-1 In leaf 55

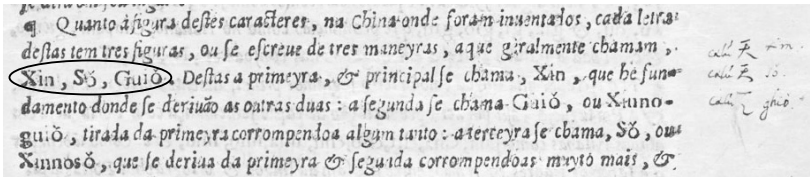


Fig. 1 Scanned image of leaf 55.

Rodriguez placed the names in order as Xin, Sõ, Guiõ.

Rodriguez introduces kanzi in the chapter “On orthography” and says that kanzi has three writing styles: xin, guiõ, sõ. Xin is regular script, guiõ is semi-cursive script and sõ is cursive script. Rodriguez places these three names in order as xin, sõ, guiõ in his book and explains the first style is fundamental and called xin, the second is semi-cursive called guiõ and the third is cursive called sõ. He should have placed the names as xin, guiõ and sõ.

There are no samples of kanzi in the book. So a user annotated “caelú 天 (天) xin. caelú 天 sõ. caelú 天 ghiõ”. “Caelú” means “sky” in Latin. 天 is of regular script, 天 is of semi-cursive script and 天 is of cursive script. So the user should have annotated “caelú 天 xin. caelú 天 ghiõ. caelú 天 sõ”. The user was confused, because Rodriguez’s description was confused.

Rodriguez spelt ghiõ but the user spelt ghiõ, perhaps because the user wanted to clarify that the pronunciation of the name is [gjø] and not [gujø] nor [gwjø]<sup>3</sup>.

<sup>1</sup> Each leaf has its number on the upper right corner in *Arte Grande*.

<sup>2</sup> “V” means the reverse side of a leaf.

<sup>3</sup> See from 5-1 to 5-5.

## 1-2 In leaf 130v

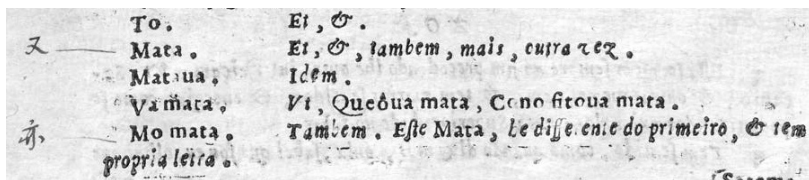


Fig. 2 Scanned image of leaf 130v.

Rodriguez gives a list of copulative conjunctions in the chapter “On conjunctions, the seventh part of speech”. There are mata and mo mata in the list. Both of them mean “also”. Rodriguez says that the kan-zi of first mata is different from the second. And a user annotated the two kanzi, 又 for mata and 亦 for mo mata in the margin.

## 1-3 In leaf 151

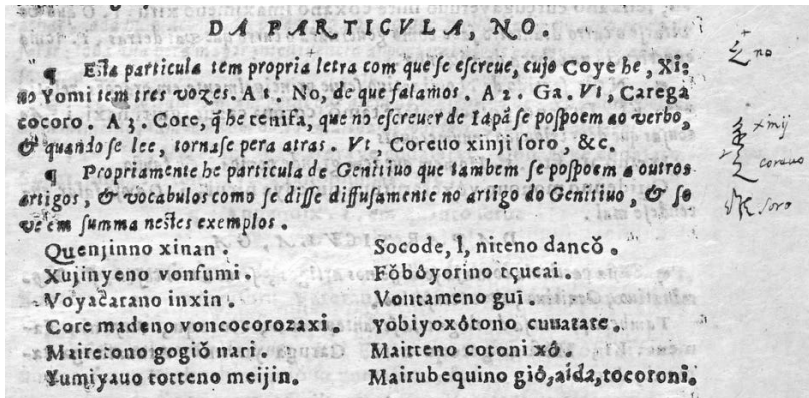


Fig. 3 Scanned image of leaf 151.

The particle no is used very frequently and is important in the Japanese language and Rodriguez says that the particle has its proper kan-zi in the section “On the particle, no”. A user put “+” upon “propria letra (proper letter)” and wrote the kanzi 之 (之) in the righthand margin.

The kanzi has three sounds: no, ga and core. Rodriguez says,

“Core, that is placed after a verb in writing Japanese, but the order is reversed when reading aloud”, and gives a sentence Coreuo xinji soro. And a user annotated the sentence 進 (進, xinji) 之 (之, coreuo) 候 (候, soro) in cursive script kanji with the reading sounds of each letter. The sign ㄥ between the letter 進 and 之 means that you have to read the letters in reverse order. The user mistakenly wrote the sound of the letter 進 as xinij instead of xinji.

#### 1-4 In leaf 159

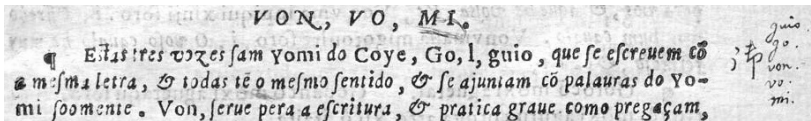


Fig. 4 Scanned image of leaf 159.

Rodriguez says that Japanese is an elegant language and has a highly sophisticated system of honorific expressions. He gives three honorific particles, on, o and mi in the chapter “On the particles of honour that are attached to nouns”, saying that they are written with the same kanji. A user annotated the kanji 御 (御) with its reading sounds, guio. go. von. vo. mi. in the margin.

## 1-5 In leaf 180v

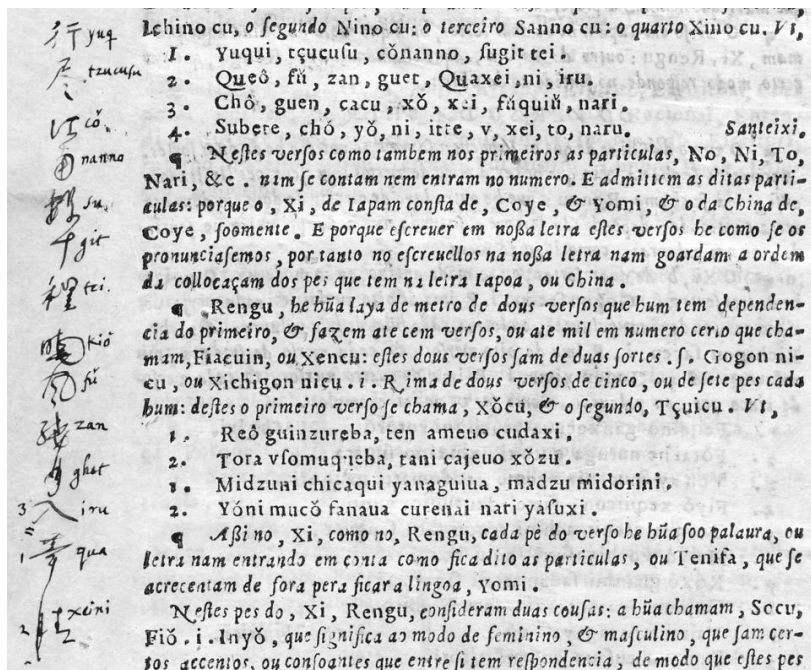


Fig. 5 Scanned image of leaf 180v.

Rodriguez introduces a Chinese poem composed of four lines, in the chapter “On Chinese verse”. He gives their Japanese reading sounds in alphabet. A user annotated the kanzi of the first two lines of the poem with their reading sounds: 行 (yuq) 尽 (tzucusu) 江 (cõ) 南 (nanno) 数 (su) 十 (git) 程 (tei) 曉 (kiõ) 風 (fũ) 残 (zan) 月 (ghet) 入 (iru) 華 (qua) 晴 (xeini). The kanzi 二 between 入 and 華 means “two” and 一 under 晴 means “one”. These two kanzi indicate the order to read the last three kanzi and the figures from 1 to 3 designate the order to read them.

Kanzi is very important for Japanese writing system. Rodriguez explains the system of its reading sound and refers to some kanzi in the

book. But there are no kanzi prints.

Rodriguez did not use kanzi types with many reasons. But the learners and the teachers needed kanzi. And a user or users added some kanzi in the margins.

- The Jesuits published *RACVYOXU*, a kind of kanzi dictionary, in 1598, and they could study kanzi with it.
- It is not easy to compose the alphabet types and the kanzi types mixed. They must have not had many printers capable to do it.
- The Japanese government began to persecute the Christianity in 1587, but they published *VOCABVLARIO DA LINGOA DE IAPAM* in 1603-1604, *ARTE DA LINGOA DE IAPAM* in 1604-1608, *Manuale ad Sacramenta* in 1605 and *Spiritual Xugiō* in 1608. They did not have time, paper, types or printers<sup>4</sup>.

The inclination of “g” in the annotations of leaves 55 and 159 is almost the same. And the shape of “j” in the annotations of leaves 55 and 151 is almost the same. A user might write these three annotations.

## 2. Striking out

A user or users struck out words and parts of words and annotated in leaves 21v, 55, 67v, 109v and 151.

### 2-1 In leaf 21v

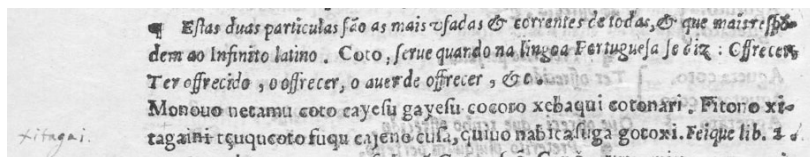


Fig. 6 Scanned image of leaf 21v.

4 See Baba (2015), pp.319-335.

Rodriguez quotes a sentence with the particle *coto* from *the Tale of the Heike* in the section “Particles with which the infinitive mood is made”: Fitono xitgaini t̃quuccoto fuqu cajeno cusa, quiuo nabicasuga gotoxi. A user struck out *ni* in xitagaini and annotated xitagai in the margin because xitagai does not have *ni* in *the Tale of the Heike*.

## 2-2 In leaves 55 and 109v

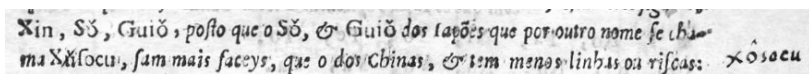


Fig. 7 Scanned image of leaf 55.

A user struck out *ũ* of *XŨOCU* and annotated *xôsocu* in the margin, perhaps because *xôsocu* was more popular than *xŭsocu*.

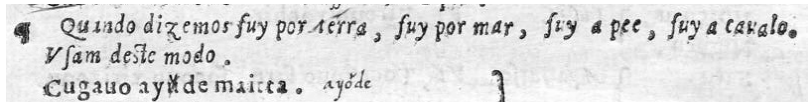


Fig. 8 Scanned image of leaf 109v.

Rodriguez says that you use the accusative particle *uo*, when you say that you pass through some place, and shows a sample *Cugauo ayũde maitta*, which means “I came here walking through land”. A user struck out its *ũ* and annotated *ayõde* in the margin, perhaps because *ayõde* was more popular than *ayũde* at the time.

## 2-3 In leaves 67v and 151

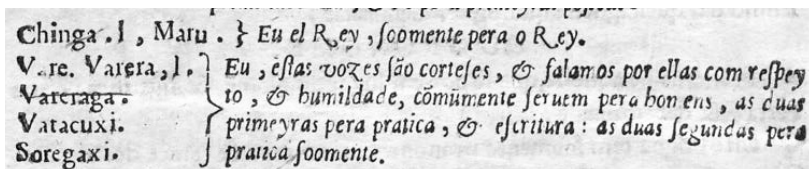


Fig. 9 Scanned image of leaf 67v.

Rodriguez lists first person pronouns in the section “Various grades of primitive pronouns. I etc. for first persons”. Ga of Chinga, and Vareraga between “Vare. Varera” and “Vatacuxi” are struck out. Chinga and vareraga are pronouns with subjective particle ga and other pronouns in the list are without ga. The user thought that it is better to have pronouns without subjective particle.

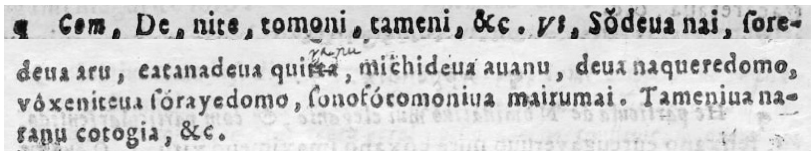


Fig. 10 Scanned image of leaf 151.

A user struck out tta in catanadeua quitta and annotated ranu upon tta. Quiranu is the present negative form of the verb quiru (to cut). This sentence is one of the examples of the dual particle deua (de + ua). The examples are sõdeua nai (not so), soredeua aru (that's it), catanadeua quitta (I cut it with a sword) and michideua auanu (I do not meet him on the street). The first, the second and the fourth sentences are in the present and quitta is in the past. The first and the fourth sentences are negative. The user may have thought that the present negative form quiranu is better to understand the usage of deua than the past affirmative quitta.

A teacher or teachers might have struck out ga, Vareraga and tta, and a teacher might have noted ranu. He, she or they considered the students educationally and formatted the example sentences.

### 3. Additions

A user or users complemented words and parts of words in Japanese, Latin and Portuguese in leaves 3, 9, 28v, 76v, 103, 154, 155, 159v, 169, 170, 173, 173v, 220 and 235, and leaf numbers in leaf 83.

## 3-1 In Japanese

## 3-1-1 In leaf 9

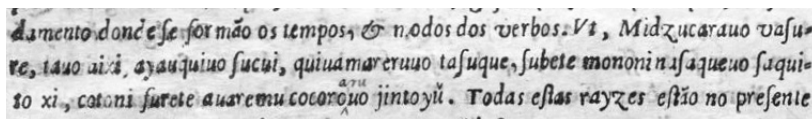


Fig. 11 Scanned image of leaf 9.

A user added *aru* between *cocoro* and *uo* of the quoted sentence *cotoni furete auaremu cocorouo jinto yũ* in ninth leaf. The sentence was quoted from *Rongo*. And it is *COCOROUUO* in *Rongo*.

*Rongo* was a philosophical book to read in Japan. The user also read it.

## 3-1- 2 In leaf 28v

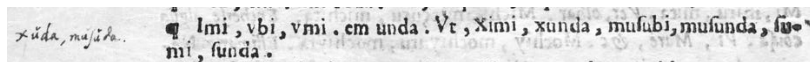


Fig. 12 Scanned image of leaf 28v.

Rodriguez gives examples of some verbs in the section “General rules to know the preterit forms of the verbs of this second conjugation”. Two of them are *xunda* (penetrated, soaked) and *musunda* (formed a connection with, tied). The user annotated the other forms: *xũda* and *musũda*, perhaps because these two forms were also popular at the time.

The system of Japanese verb conjugation changed significantly from the 14th century to the 16th century. Rodriguez was in its transition era. The verb conjugation was confusing for him, for the learners and for the teachers.

## 3-1-3 In leaf 76v

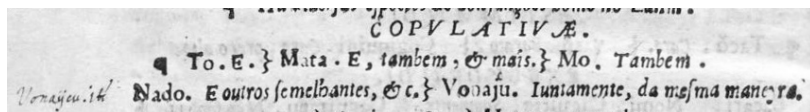


Fig. 13 Scanned image of leaf 76v.

Rodriguez gives examples of some copulative conjunctions in the section “Copulatives”. One of them is *vonaju* (together, in the same way). A user annotated “*Vonajicu. It.*”. *Vonajicu* is a synonym of *vonaju* and “*It.*” is an abbreviation of the Latin “item (likewise)”. The user wanted to increase the vocabulary.

The user annotated an adverb synonym here, a noun allomorph in leaf 55 (2-2) and allomorphs of verb conjugation in leaves 109v (2-2) and 28v (3-1-2).

### 3-1-4 In leaf 103

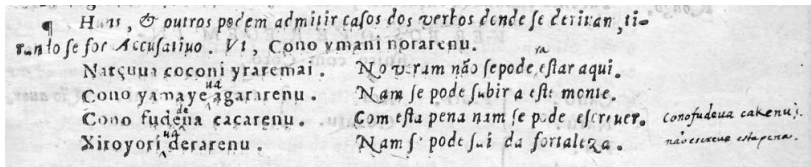


Fig. 14 Scanned image of leaf 103.

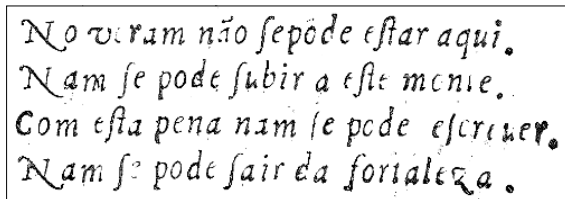


Fig. 15 Scanned image of leaf 103 of the copy in the Bodleian Library.

A user put the particle *ua* after *yamayeg* and *xiroyori*. He saw the other two sentences with *ua* and wanted to make them even. All of them are correct either with or without *ua*. He perhaps thought that it is confusing to have two types of sentences mixed up and that the sentences with *ua* are used more than the sentences without *ua*.

And Rodriguez gives Japanese sentences and their Portuguese translations in the section “On the impersonal verb”, leaf 103. A user put “*ra*” after “*pode*”. “*Pode*” is the present indicative singular third person form of the verb “*poder* (to be able to)” and “*podera*”

is its future singular third person form. The Japanese sentence can be understood as either present or future. So he did not need to change “pode” to “podera”. But he did it. He wanted to make the sentence reflect the actual situations of the Jesuits. They were proscribed by the Japanese government at the beginning of the seventeenth century. And he chose a Japanese sentence suitable for teaching and learning, that means “We will not be able to stay here next summer”.

The last sentence of the four Portuguese ones is “Nam se pode sair da fortaleza”. But the “e” in the “se” and the “r” in the “sair” in the private collection copy are illegible. A user did not annotate these “e” or “r” but added “ra” to “pode”. Its tense must have been future for him.

The user searched for better Japanese sentences and tried to make the translation better. He studied hard.

### 3-1-5 In leaves 154 and 170

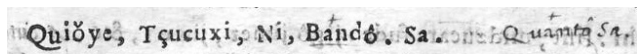


Fig. 16 Scanned image of leaf 154.

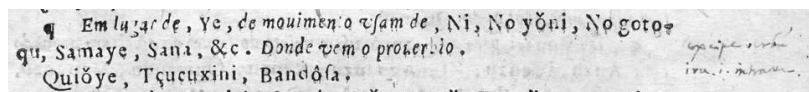


Fig. 17 Scanned image of leaf 170.

Rodriguez introduces a proverb Quiõye, Tçucuxi, Ni, Bandô. Sa. in the section “On the particle, ye”, leaf 154 and in the chapter “On some abuses in the speech and pronunciation peculiar to some kingdoms”, leaf 170. The particle ye indicates direction and the proverb means that they use ye in Kyôto, ni in Kyûsyû and sa in Kantô to indicate direction. A user put “+” upon Bandô and annotated Quantô sa. with “+” above it. Quantô is a synonym of Bandô in leaf 154.

They use ye in Kyôto to express a direction to move but ni in Kyûsyû. Therefore it is not good to use ni formally to express a direction.

But the verb *iru* (to enter) requires the particle *ni*. And a user annotated “Excipe verbú iru. i. intrare.” in Latin in the margin of leaf 170. That means that the verb *iru* which means “enter” is exceptional. *iru* is a verb to express a movement but requires *ni* in Kyôto.

The user has the linguistic knowledge of the relations between verbs and particles and knows that particles have their own meanings and usages.

### 3-2 In Latin

#### 3-2-1 In leaf 155

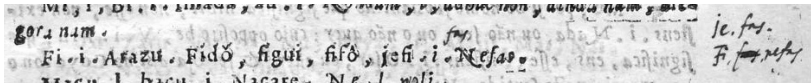


Fig. 18 Scanned image of leaf 155.

Rodriguez gives a list of negative particles and some example words with them. We have *fi* in the list and *fidô* (injustice), *figui* (against rules), *fifô* (illegal), *jefi* (right or wrong) as its example words. And Rodriguez says that *jefi* means *nefas*<sup>5</sup> (injustice). This is wrong. And a user wrote “fas (justice)” upon “Nefas” and annotated “je, fas. Fi, fas, nefas.” in the margin.

#### 3-2-2 In leaf 159v

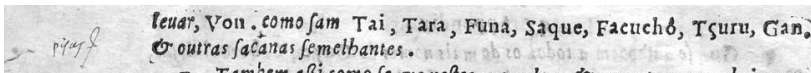


Fig. 19 Scanned image of leaf 159v.

Rodriguez treats the honorific particle *on* in the section “On the particles of honour that are attached to nouns”. He says that you cannot use this *on* to *sacanas* for example *tai* (porgy), *tara* (cod), *funâ* (crucian), *saque* (salmon), *facuchô* (swan), *tçuru* (crane) and *gan* (wild goose).

<sup>5</sup> “Fas” and “nefas” are Portuguese and Latin.

Sacana has two meanings in Japanese: “fish” and “food for alcoholic drink”. Rodriguez mentions *sacana* with the second meaning, but a user put “+” upon *sacanas* and annotated “piscis (‘fish’ in Latin)”.

The user did not know that *sacana* has two meanings and that it means “food” in this case.

### 3-2-3 In leaf 169

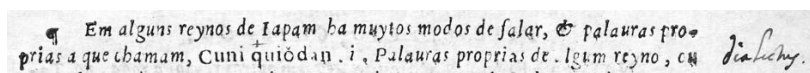


Fig. 20 Scanned image of leaf 169.

Rodriguez gives the word Cuni quiōdan in the chapter “On some abuses in the speech and pronunciation peculiar to some kingdoms”. The word means “dialect” and a user put “+” upon the “q” of *quiōdan* and annotated a Latin word “*dialectus* (dialect)” in the margin.

### 3-2-4 In leaf 173 and 173v

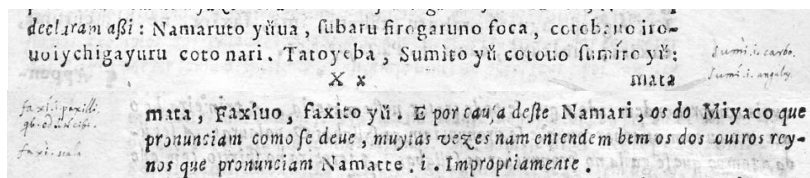


Fig. 21 Scanned image of leaf 173v.

Rodriguez treats provincial pronunciation in the chapter “On the mode to pronounce the Japanese language”. He quotes a Japanese phrase *Sumito yū cotouo sumíto yū: mata, Faxíuo, faxito yū* (they pronounce ‘carbon’ as ‘corner’ and ‘chopsticks’ as ‘stairs’). And a user annotated “*sumi. i. carbo* (carbon), *sumí. i. angulus* (corner)”<sup>6</sup> and “*faxí. i.*

6 Each word has its accent and each mora of a word has its tone in Japanese. Akinaga (1977) says that *sumi* (carbon) had a low-low accent and *sumi* (corner) had a low-high accent according to the dictionaries edited in the eleventh and the twelfth centuries.

paxilli qb edútr cibi. faxì scala (faxí that is sticks with which we eat and faxì that is stairs)”<sup>7</sup>.

The user knows that the Japanese word accents distinguish their meanings and he knows the accents of sumi (carbon), sumi (corner), faxi (sticks) and faxì (stairs).

### 3-2-5 In leaf 220

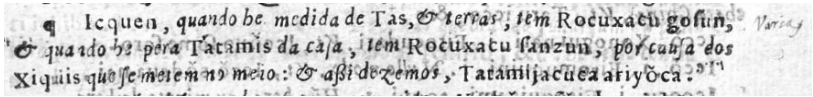


Fig. 22 Scanned image of leaf 220.

Rodriguez treats measures of length and one of them is quen. 1cquen means 1 quen and he explains 1 quen is Rocuxacu gosun (6 syaku 5 sun), when you measure the size of Tas (rice fields). And a user put “+” upon Tas and annotated “Varias (various)”<sup>8</sup> in the margin.

### 3-2-6 In leaf 235

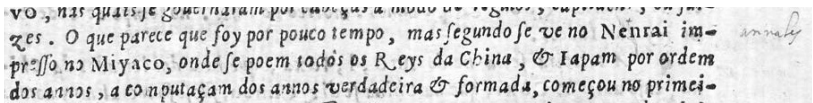


Fig. 23 Scanned image of leaf 235.

Rodriguez introduces Nenrai in leaf 235. Nenrai is a kind of chronological table, in which all the kings of China and Japan are registered in historical order. And a user put “+” upon the word, annotating “an-nales (‘chronological table’ in Latin)”.

7 Akinaga (1977) says that hqsi (chopsticks) had a low-high accent and hqsi (stairs) had a high-low accent.

8 The reason why rice fields are various is obvious. “Variās” is Latin and the female plural accusative form of the adjective “varius”.

## 3-3 In Portuguese in leaf 3

Arū . sou .	Nitearu . sou .
Vogiaru . sou , estou .	De arū . id̃
Yru . estou .	De vogiaru . id̃
Gozaru . sou , estou .	Nite gozaru . id̃
Naru .	De voriaru . id̃
Maximalu . es , he , estas , esta .	Nite maximalu . id̃
Vouaximalu . id̃	Nite vouaximalu . id̃
Voriaru . id̃	Denai . n̄e .
Nai . n̄a Estar . }	De vorinai . id̃ Ser . }
Vorinai . n̄a Auer . }	De gozanai . id̃
Gozanai . id̃	De sōrō , l , foro . est . sou .
Saburō . sou .	De lō . id̃
Fanberu . id̃	Vataraxe tamō . id̃
Nari , defectiuo . he .	Imalō caliqueru .
Sōrō , l , foro . id̃	Matū . i . Maximalu .
Sō . id̃	Arazu , defectiuo . n̄e .
Zōrō , l , foro . id̃	

Fig. 24 Scanned image of leaf 3.

Rodriguez says in the section “Conjugation of the substantive verbs for the common practice” that this language has many substantive verbs. He gives a list of the verbs divided into two groups and explains that the verbs in the left column have the meaning of the verbs “estar, auer” and the ones in the right column are with the particles *de*, *nite* and have the meaning of the verb “ser”. “Estar, auer and ser” mean to exist and “estar” and “ser” are copulas, too. “Estar” expresses a temporal state and “ser” a nature.

The annotated words are “sou”, “es”, “he”, “hé”, “estou”, “estas”, “esta”, “nā”, “n’he”, “n’est”, “id̃” and “l”. “Id̃” means “the same as the upper one” and “l” means “or” in English. “He”, “hé”, “estas”, “esta”, “nā” and “n’he” are “é”, “é”, “estás”, “está”, “não” and “não é” in contemporary orthography. “Est” of “n’est” must be an abbreviation of some conjugated form of “estar”. “Sou”, “es” and “é” are the first, second and third person

singular present forms of “ser”, and, “estás” and “está” are the second and third person singular present forms of “estar”.

A user added nine annotations: “sou.”, “sou, l, estou”, “estou”, “es, he, l, estas, esta”, “nã”, “hé”, “n’est”, “est. sou” and “n’he”. “Est. sou” should be the same as “sou”. And he did not add any annotations to *narü*, *imaso cariquerü* and *masü*, *maximasü*. That means that he divided the verbs into nine groups: groups of “sou”, “sou, l, estou”, “estou”, “es, he, l, estas, esta”, “nã”, “hé”, “n’est”, “est. sou” and “n’he”, and a group with no annotation.

### 3-4 Leaf numbers in leaf 83

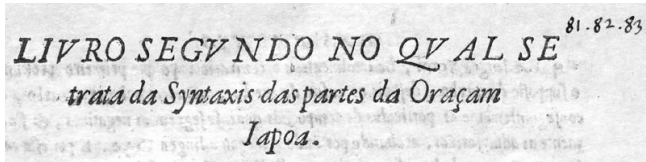


Fig. 25 Scanned image of leaf 83.

The book has leaf numbers in the upper right corners. But the first leaf of the second part does not have a number. The last leaf of the first part is numbered 80 and the second leaf of the second part is numbered 84. A user annotated “81. 82. 83” on the upper right corner of the first leaf of the second part.

- The user formatted the sentences, adding *UQ* and adjusted the translation to the actual situations. These are educational considerations.

- The user(s) complemented the quotations and the leaf numbers. He, she or they added the synonyms and the explanation to Rodriguez’s description, translated the Japanese words into Latin and explained the usage of the particle and the accents of the words.

- They read *ARTE GRANDE* well and made efforts.

#### 4. Indication of reference

A user annotated the numbers of the reference leaves in leaves 78, 135 and 137v.

##### 4-1 In leaf 78

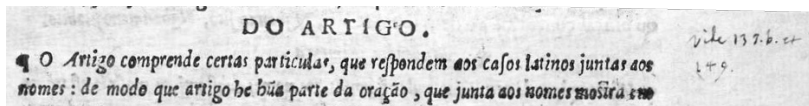


Fig. 26 Scanned image of leaf 78.

A user annotated “Vide<sup>9</sup> 137. b et 149.” in the righthand margin of the title of the section “DO ARTIGO. (on the article)”. “Vide 137. b et 149.” means “See the reverse side of 137 and 149” in Latin. There is a chapter “On the articles that serve to the nominative” on the reverse side of 137 and a chapter “On the particle, last and tenth part of speech” on leaf 149.

##### 4-2 In leaf 135

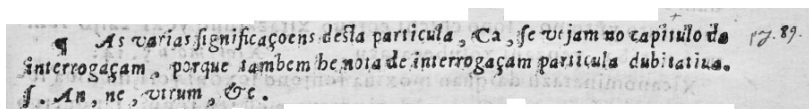


Fig. 27 Scanned image of leaf 135.

A user put “+” upon “capitulo (chapter)” in the sentence “Ca, se vejam no capitulo de interrogaçam (Ca that appears in the chapter of interrogative)” and annotated “pag. 89” in the margin. We find an item about the interrogative Ca on the page.

<sup>9</sup> “Vidē” is Latin and the present singular second person imperative form of the verb “vidēre (to see)”.

## 4-3 In leaf 137v

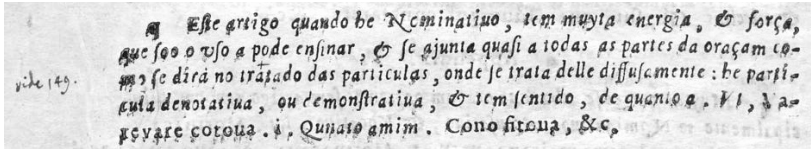


Fig. 28 Scanned image of leaf 137v.

A user put “+” upon “tratado” in the sentence “como se dira no tratado das particulas (as we will say in treatise of particles)” written in the chapter “*DA CONSTRVIÇAM DO ARTIGO* oitaua parte da oraçam. (On the construction of the article, eighth part of speech)” and annotated “Vide 149”. We find a chapter “*DA PARTICVLA VLTIMA E* decima parte da oraçam. (on the particle, last and tenth part of speech)” in leaf 149.

- The user or the users annotated the reference leaves as learners and teachers do nowadays.

## 5. Pronunciation

There are some annotations to clarify the pronunciations of Japanese words in leaves 95, 156v, 158v, 174 and 218.

## 5-1 In leaf 95

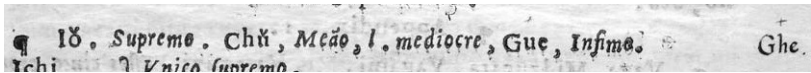


Fig. 29 Scanned image of leaf 95.

On the first line of the section “Various vocabularies that serve for the superlative” we find: “Iõ, *Supremo*. Chũ, *Meão*, l. *mediocre*, *Gue*, *Infimo*.” A user annotated Ghe and “+” upon its “h”. He wanted to clarify the pronunciation of Gue. It is [ge] and not [gue] nor [gwe].

## 5-2 In leaf 156v

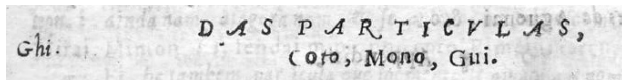


Fig. 30 Scanned image of leaf 156v.

A user wrote Ghi on the lefthand margin of Gui (thing) on the reverse side of leaf 156. He wanted to clarify the pronunciation of Gui. It is [gi] and not [gui] nor [gwi].

## 5-3 In leaf 158v

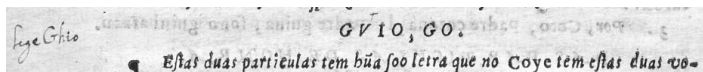


Fig. 31 Scanned image of leaf 158v.

A user wrote “+” upon “V” of the section’s title GVIO, GO. and annotated “Lege Ghio” in the margin. “Lege” is the second person singular present imperative form of the verb “legere (to read)”. He wanted to clarify the pronunciation of guio. It is [gjo] and not [guio] nor [gwio].

## 5-4 In leaf 174

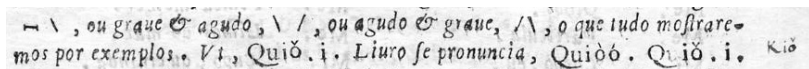


Fig. 32 Scanned image of leaf 174.

A user wrote Kiõ on the righthand margin of Quiõ (book). He wanted to clarify the pronunciation of Quiõ. It is [kjo] and not [kuiõ] nor [kwio].

## 5-5 In leaf 218

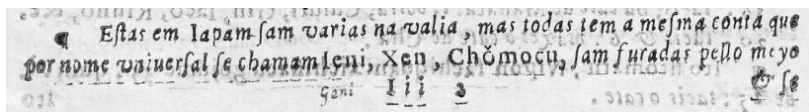


Fig. 33 Scanned image of leaf 218.

A user wrote *Geni* under *leni* on the last line of leaf 218. He wanted to clarify the pronunciation of *ieni*. Its pronunciation is [ʒeni] and not [ieni] nor [jepi].

5-1, 5-2 and 5-3 concern hard “g”. *Gue*, *gui* and *guio* have “u” but you do not pronounce it. You do not pronounce “u” in *quiõ*, either.

5-5 concerns the pronunciation of “i”, which has two sounds: [i] and [j].

The user(s) knew the ambiguity of the sounds of “g” and “i”.

## 6. Numbering words

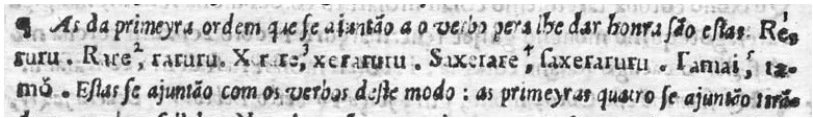


Fig. 34 Scanned image of leaf 10.

Rodriguez presents Japanese honorific auxiliary verbs in the section “On some particles that together with the roots of verbs supply all the moods and tenses very elegantly”: *re*, *rare*, *xerare*, *saxerare*, *tamai*. And a user put numbers 1 to 5 on each.

Numbering words is also useful for learners and teachers to study them at the time.

## 7. Writing on words

A user or users wrote letters and something on the printed letters in leaves 69v, 73, 79v.

## 7-1 In leaf 69v

¶ O verbo Impessoal assi affirmatiuo como Negatiuo, cu he actiuo, ou passiuo. Impessoal actiuo he todo verbo actiuo, & commum, & neutro corrente, quando carece de pesscas, particularmente seguindo-se no Portugues a particula Se. Vt, *Miuo fatafutomo, iquuarino iuanu m: no nari.* Não se ha de mentir, ainda que se perca a vida.

Fig. 35 Scanned image of leaf 69v.

¶ O verbo Impessoal assi affirmatiuo como Negatiuo, cu he actiuo, cu passiuo. Impessoal actiuo he todo verbo actiuo, & commum, & neutro corrente, quando carece de pesscas, particularmente seguindo-se no Portugues a particula Se. Vt, *Miuo fatafutomo, iquuarino iuanu m: no nari.* Não se ha de mentir, ainda que se perca a vida.

Fig. 36 Scanned image of leaf 69v of the copy in the Bodleian Library.

A user wrote a small “n” on the capital “N” of “Negativo”, perhaps because “affirmatiuo”, “actiuo” and “passiuo” in the sentence are with small letters.

A user wrote something on the second “actiuo” in the sentence “Impessoal actiuo he todo verbo actiuo, & commum, & neutro corrente”.

## 7-2. In leaf 73

¶ As que regem, No.

Vye. } Encima. }	Cami. }	Idem. }	Ato. }	Deiras. }	Nochi. }	Dejois. }
Xita. } Debayxo. }	Kim o. }	Saqui. }	Diante. }	Maye. }	otes, diote. }	
			Antes. }	vxiro. }	Deiras. }	
Vchi. } Dêtro, Entre. }	Soba. Iunto, a par. }	Mauari. }	A orredor. }			
Foca. } Fora. }	A ari. Iunto, perto. }	Cauari. }	Em lugar por. }			
Yuyeuca. Por. }	Vaqui. }	A ilbarga. }	Tçure. }	Tçura. }	Gotocu. }	Como. }
Vyeyori. Por. }	Naca. }	<u>Nomeyo</u> , entre. }		Mucaí. }	Alem. }	
Tame. }	Tamoni. }	Pera. }				

Fig. 37 Scanned image of leaf 73.

Vyeyori. Por. } Naca. Nomeyo, entre. }

Fig. 38 Scanned image of leaf 73 of the copy in the Bodleian Library.

Rodriguez lists some nouns which make phrases with *no* in the section “On the postposition”. *Naca no* in the list means “in the middle” which is “no meio” in Portuguese. A user traced the word “nomeyo (*no meio*)” in italics. He did it because upright type means Japanese, and Portuguese have to be in italic type. But “Nomeyo” is in upright type.

### 7-3 In leaf 79v

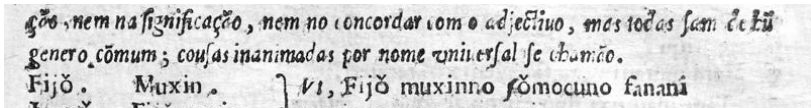


Fig. 39 Scanned image of leaf 79v.

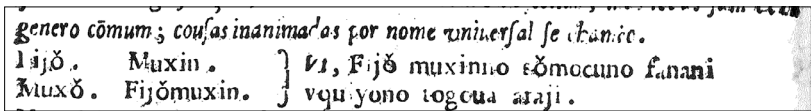


Fig. 40 Scanned image of leaf 79v of the copy in the Bodleian Library.

A user wrote a “j” over the “s” of *sōmocuno*.

A user or users corrected misprints in leaves 69v and 73. What he wrote on “active” in leaf 69v and why he wrote a “j” over the “s” of *sōmocuno* in leaf 79v are unknown.

## 8. Illegible words

There are two illegible words in leaves 206v and 212v.

### 8-1 In leaf 206v

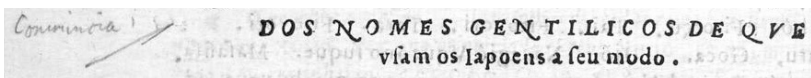


Fig. 41 Scanned image of leaf 206v.

A user annotated a word that looks like “Coniminoia” in the lefthand margin of the title of the sector “On the heretical names that the

Japanese use in their mode”.

8-2 In leaf 212v

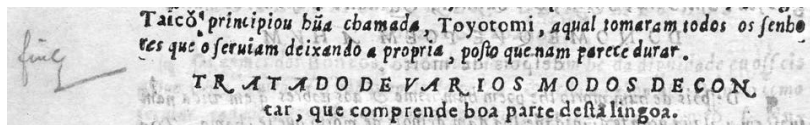


Fig. 42 Scanned image of leaf 212v.

There is an incomprehensible annotation in the lefthand margin of the title “Treatise on various modes of counting, which is a major part of this language”.

#### 9. “+”

A user or users wrote “+” to indicate annotations and words that were annotated.

There are thirteen “+” in *ARTE GRANDE*: three on the annotations and ten on the words that were annotated. The three are in leaves 95 (5-1, Fig. 29), 151 (1-3, Fig. 3) and 154 (3-1-5, Fig. 16). The ten are in leaves 95 (5-1), 135 (4-2), 137v (4-3), 151, 154, 158v (5-3), 159v (3-2-2), 169 (3-2-3), 220 (3-2-5) and 235 (3-2-6). “+” was placed on both of annotations and annotated words in three cases above and was placed only on annotated words in other seven cases.

#### 10. Who annotated?

The annotations were usually written with pen, and only two of them were with pencil in leaves 206v and 212v. The pens are almost always fine, but they are broad in the case of *KANZI* and in leaves 55, 69v, 73, 79v and 160v.

The annotations usually were written with cursive writing, but *Ghe* in leaf 95, *Ghi* in leaf 156v and *Kiō* in leaf 174 were with typeface.

The copy has been from a person to another, and not a user but some users perhaps annotated in the copy.

They may have been Jesuits or not. I do not know who. But I know that they worked hard, studying Japanese.

## 11. Teaching Japanese

The foreign students who learned the Japanese language in Japan in the 1980s wanted to know Japanese business style and to go back to their countries with the knowledge. Many people were interested in the Japanese pop cultures from the 2000s. And now, many young people study it in Vietnam, Nepal and other Asian countries to achieve higher status and to make their dreams come true.

People study foreign languages anytime and anywhere with many reasons. And they work hard sometimes. The notes written in the copy prove their hard work. You always write down notes in the margin. And we, language teachers, learn again from them to work hard.

## References

1. João Rodriguez (1608) *ARTE DA LINGOA DE IAPAM*, Society of Jesus.
2. Ryoji Baba (2015) *João Rodriguez 'ARTE GRANDE' no Sêritu to Bunseki*, Kazama Syobô.
3. João Rodriguez, translated by Doi Tadao (1955) *Nihon Daibunten*, Sansêdô.
4. Tadao Doi (1982) *Kirisitan Ronkô*, Sansêdô.
5. Tosio Ogahara (2015) *Rodorigesu Nihondaibunten no Kenkyû*, Izumisyoin.
6. Akinaga (1977) *Nihongo Akusento-shi Sôgô Shiryô, Sakuin-hen*, Tôkyôdô Syuppan.