

Early Analysis of Japanese: Fujitani Nariakira's *Ayuishoo*

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Abstract

Fujitani Nariakira was a pioneering linguist of Edo Japan. In the early stages of *kokugogaku* development, he conducted groundbreaking analyses of the language. In *Ayuishoo*, one of his primary works, he details an elaborate analysis of particles and auxiliary verbs. He provides the first systematic classification of word types, based on function. He also provides an analysis of the conjugation system. In *Ayuishoo*, he gives a detailed analysis of over 200 linguistic elements, explaining the meaning and use of each item, cites poetry showing applications of each, and shows how each is manifested in the colloquial Japanese of his time. In all, he includes over 600 poems, drawing from over 70 sources from Japanese literature. His work spans studies of language, linguistics and literature. His methodology and his work are also applicable in the pedagogy of teaching premodern Japanese today. This paper discusses *Ayuishoo* and its significance.

Key words

Fujitani Nariakira, *Ayuishoo*, *kokugogaku*, premodern Japanese

1. Introduction

In the latter 17th and into the 18th century, during the middle of the Edo period, what came to be known as *kokugaku* studies (study of Japanese literature and culture) began to be established in Japan. This was an effort to move away from the dominant areas of Chinese studies and Confucian and Buddhist scholarship. A feeling of nativism led some scholars to turn their attention more to Japanese culture and history, drawing on the Shinto tradition, and focus significantly on Japanese poetry. Studies in the areas of *kogaku* (古学, classical studies), *wagaku* (和学, study of Japanese history and culture), and *kagaku* (歌学, study of poetry) provided the origins of *kokugaku* studies. The philosophical foundation for *kokugaku* became an influence in the Meiji Restoration, in the rise of nationalism, and in the idea of *nihonjinron* (日本人論, theories of Japanese uniqueness). It also has had an influence in *kokubungaku* (国文学, Japanese literature) studies (see Kokugo Kyooiku Project 2003).

One of the first scholars to have a profound influence on the development of *kokugaku* studies was Keichuu, who lived from 1640 to 1701. He was a Buddhist priest who studied historical kana usage (*rekishiteki kanazukai*) and, in 1690, he published a study of the *Man'yooshuu*. He was known for more empirical, objective, and inductive analyses of classical texts (*koten*) (Kokugo Kyooiku Project 2003).

There are four primary scholars who built on the foundation laid by Keichuu, and they became known as the four great men of *kokugaku* scholarship in Japan. These are Kada no Azumamaro (1669-1736), Kamo no Mabuchi (1697-1769), Moto'ori Norinaga (1730-1801), and Hirata Atsutane (1776-1843). These men and their work will not be discussed in depth here, but more will be said below about Norinaga, who is the best known of these scholars. In many ways this could be considered a Renaissance period in Japanese scholarship. It is in this era of the development of *kokugaku* studies that Fujitani Nariakira did his work.

Nariakira was contemporary with Norinaga, but is not as well known. The research that has been done in the West about him is scant, and even in Japan, studies of Nariakira and his work are now quite dated. This paper will introduce Nariakira and his primary work, *Ayuishoo*, and discuss its significance.

The philological and exegetical approaches that characterized much of the *kokugaku* scholarship provided a natural foundation for the development of linguistic (*kokugogaku*) studies that arose during this same period. Nariakira is the first to identify word classes and provide a systematic analysis of the Japanese language. He drew from poetry throughout Japanese history in providing actual examples of language use as the basis of his analysis.

Nariakira was born in 1738 in Kyoto, the second son of a doctor (Takeoka 1962). From his childhood, he was said to be a prodigy (Kokugo Gakkai 1955). His older brother, Minakawa Kien, was a prominent Confucian scholar, painter, and writer. Nariakira is said to have studied poetry, Japanese history, Chinese classics, astronomy, calendrical sciences, music and other fields (Inoue and Kuramori 1958). He excelled in Chinese studies (漢学, *kangaku*), but with his brother being prominent as a Confucian scholar, he felt it would be difficult to establish himself in that field, so he turned to *kokugaku* (Okada 1909) and then became involved in detailed linguistic analysis.

At the age of 19, he was adopted into the Fujitani clan (Kooyookai 1941). His adoptive father was descended from men who served the Ashikaga Shogunate (Inoue and Kuramori 1958). When he was 38, his health started to fail and he died relatively young in 1779 at the age of 41. He had a son, Fujitani Mitsue, who was 11 when his father passed away, who followed in his father's footsteps and became well known in his own right for his work in analyzing *waka* poetry and for his ideas about *kotodama*, which is the idea that words and language have a spirit or soul.

Nariakira was also contemporary with Moto'ori Norinaga. The question of any possible relationship between the two has been a matter of great interest in *kokugogaku* studies (Ookawa and Minami 1904). Some think that the two may have met once, but the evidence is inconclusive (Okawa and Minami 1904, Okada 1909). Some think that Norinaga was influenced by Nariakira (Suga 1991). It is unknown whether Nariakira may have been familiar with Norinaga's earlier work (published before Nariakira's death). Norinaga does refer to Nariakira and two of his works (*Kazashishoo* and *Ayuishoo*, discussed below) in *Tamakatsuma* (Ono and Okubo 1968, p. 248).

Nariakira and Norinaga each did work in *kokugaku*, poetry (e.g. *waka* analysis and literary issues) (Kokugo Gakkai 1955), and *kokugogaku*. They are both known as preeminent grammarians and recognized for their groundbreaking work. Norinaga seems to be acknowledged for his work in both *kokugaku* and *kokugogaku*, while Nariakira seems to be remembered primarily for his linguistic scholarship. Much of his work was left unpublished in manuscript form (Kokugo Gakkai 1955).

It seems that Nariakira has been greatly overshadowed by Norinaga. Perhaps part of the reason that Nariakira is not as well-known as Norinaga is because he died relatively young and thus had fewer disciples (Kokugo Gakkai 1955, Kooyookai 1941). He was not able to give full expression to his ideas and he did not have as much time to establish his own school of thought and consequently did not have as many followers to carry forward his work (Ookawa and Minami 1904). As a result, his legacy was not promoted as much after his death. On the other hand, Norinaga published more, and also had more followers who wrote more books about his ideas. Another possible reason for the fact that there has been less work on Nariakira is that his style was more abstruse and so it is said that his theories were not commonly understood (Kokugo Gakkai 1955, Kooyookai 1941). His terminology was also somewhat obscure. The fact that Nariakira's work is less well-known today seems to be a misfortune of circumstance and is not a negative reflection on the significance of his substantial contributions.

2. The Linguistic Analysis of Fujitani Nariakira

Nariakira's linguistic scholarship is centered on four works, three of them related to his overall view of language structure.

Table 1. Fujitani Nariakira's Primary Works

Work	Year Written	Age	Year Published	Age
<i>Kazashishoo</i>	1767	29	1767	29
<i>Ayuishoo</i>	1773	35	1778	40
<i>Yosoishoo</i>	1773	35	not published	
<i>Man'yooruigo</i>	?		not published	

(Nakada and Takeoka 1960)

Man'yooruigo classifies words appearing in the *Man'yooshuu* by categories, such as clothing, food, birds, insects, and so on. It was an unpublished manuscript that was named by others later and remains only in fragments (Takeoka 1962).

Kazashishoo, *Ayuishoo*, and *Yosoishoo* are related works that include Nariakira's grammatical analysis. The 'shoo' (抄) in these titles refers to a selection or annotation, which characterizes these studies. His work is known for being very detailed (Nomura 1929).

In his analysis of word types, Nariakira identifies four categories, as shown below.

Table 2. Nariakira's Word Types

Category	Corresponding Modern Categories	Nariakira's Description of Function
<i>na</i> (名)	nouns	identify things
<i>yosoi</i> (装)	verbs, adjectives, adjectival nouns	establish situations
<i>kazashi</i> (挿頭)	pronouns, adverbs, conjunctions, interjections, prefixes	helping words
<i>ayui</i> (脚結)	particles, auxiliary verbs, suffixes	helping words

(Nakada and Takeoka 1960)

These categories, and the associated titles of his works, reflect a metaphorical perspective on language and segmentation as Nariakira relates a sentence to a human form. *Na* refers to the body. In Nariakira's classification, this refers to nouns (*meishi*). He describes these as elements that identify things.

Yosoi refers to the clothing on the body. This includes verbs (*dooshi*), adjectives (*keiyoooshi*), and adjectival nouns (*keiyoodooshi*, this category is referred to by various terms in English). These serve to establish situations.

Kazashi refers to an adornment in the hair or cap, often a sprig or flower (Kindaichi 2002). This category includes pronouns (*daimeshi*), adverbs (*fukushi*), conjunctions (*setsuzokushi*), interjections (*kandooshi*), and prefixes (*settoogo*). Nariakira describes these as elements that help other words.

Ayui refers to a hem-binding cord that in ancient times was used to tie up a hakama below the knee to facilitate mobility and activity. Sometimes a bead or bell was attached for decoration (Kindaichi 2002). This category includes particles (*joshi*), auxiliary verbs (*jodooshi*), and suffixes (*setsubigo*). These are also elements that help other words.

Nariakira provides the following poem from *Kokinshuu* (347) and identifies how the elements of the poem fit into his classification (Takeoka 1973:9).

- (1) かくしつとにもかくにもながらへて君がやちよにあふよしもがな

<i>kaku shitsutsu</i>	may life go on like
<i>to ni mo kaku ni mo</i>	his flowing smoothly with no
<i>nagaraete</i>	ripple to mar it
<i>kimi ga yachiyo ni</i>	until we meet each of us
<i>au yoshi mo gana</i>	in our eight thousandth year

(Rodd and Henkenius 1996:146)

- (2) Kakushitsutsu tonimokakunimo nagarae te kimi ga yachiyo ni au yoshi mogana
 kazashi kazashi yosoi ayui na ayui na ayui yosoi yosoi ayui
 (see Takeoka 1973:9)

3. *Kazashishoo*

Nariakira's three grammatical works deal independently with the *kazashi*, *ayui* and *yosoi* classifications, with *kazashi* being the subject of his first work. *Kazashishoo* appeared as a three-volume analysis, written as though dictated by Nariakira to his followers. In the introduction, Nariakira explains relationships between verbs or adjectives and exclamatory words, pronouns, conjunctions, adverbs, and prefixes. He discusses the relationship between classical Japanese poetry and language, identifies the four main word types noted above, and he discusses how to translate the classical language to colloquial expressions of his day. He explains predicates and cites poems showing examples (see Takeoka 1973).

In the main body of *Kazashishoo*, he presents 96 different entries, about half of which include multiple items grouped together, for a total of 220 expressions that he analyzes. For each, he gives the corresponding colloquial expression, provides an interpretive, concrete explanation of the meaning, and includes poems which are representative examples of the use of the expression. A total of 524 poems are included, from 32 different sources, primarily prominent anthologies such as *Kokinshuu*, *Shuuishuu*, and *Gosenshuu*.

4. *Yosoishoo*

Yosoishoo was an unpublished manuscript which presents a conjugation chart for inflected forms (*yoogen*) (English glosses are based primarily on Shirane 2005). These are also treated in *Ayuishoo*, and will be discussed below. In addition, Nariakira explains the noun forms that come from the continuative conjugation (*ren'yookei*), and also the relationship between the sentence final form (*shuushikei*) and the attributive form (*rentaikei*) in colloquial Japanese.

5. *Ayuishoo*

Ayuishoo was written when Nariakira was 35 years old and published five years later, a year before his death. It is an analysis of grammar spanning five volumes which summarizes his view of language and grammar. As with *Kazashishoo*, it is presented as though transcribed by two followers, Yoshikawa Hikoyoshi and Inoue Yoshitane, but this was a common convention in the Edo period and it is thought that Nariakira himself wrote the work (Nakada and Takeoka 1960).

5.1 Six Historical Periods of Language Change

In the overview to the work, Nariakira classifies the history of the use of the Japanese language use into six different periods, as shown in the following table (the dates are from Nakada and Takeoka 1960 and the literature groupings are based on Kokugo Kyooiku Project 2003). The *furigana* on the period names appear in the original. Nariakira's categorization is based on the use of words and grammar over time, primarily in the language of poetry.

Table 3: Six Historical Periods (六運-*rikuun*)

	Name	Eras	Western	Prominent Works / Authors
1	<i>Kamitsuyo</i> (上つ代)	creation - Emperor Koonin	through 780	<i>Kojiki</i> , <i>Nihon Shoki</i> , <i>Man'yooshuu</i>
2	<i>Nakamukashi</i> (中昔)	Emperor Kanmu - Emperor Kazan	781 ~ 985	<i>Kokinshuu</i> , <i>Tosa Nikki</i> , <i>Kageroo Nikki</i>
3	<i>Nakagoro</i> (中頃)	Emperor Ichijoo - Emperor Go-Shirakawa	986 ~ 1157	<i>Genji Monogatari</i> , <i>Makura no Sooshi</i> , <i>Izumi Shikibu Nikki</i> , <i>Sarashina Nikki</i> , <i>Konjaku Monogatari</i> , <i>Ookagami</i>
4	<i>Chikamukashi</i> (近昔)	Emperor Nijoo - Emperor Shijoo	1158 ~ 1241	<i>Shinkokinshuu</i> , <i>Hoojooki</i> , <i>Uji Shuui Monogatari</i>
5	<i>Ototsuyo</i> (をとつ代)	Emperor Go-Saga - Emperor Go-Hanazono	1242 ~ 1463	<i>Tsuregusa</i> , Zeami
6	<i>Ima no yo</i> (今の世)	Emperor Go-Tsuchimikado - Emperor An'ei	1464 ~ 1773	Matsuo Bashoo, Ihara Saikaku, Chikamatsu Monzaemon, Yosa Buson, Ueda Akinari

Modern analyses may lead to other divisions, but his attempt to look at language development in this way is considered reasonable and praiseworthy (Kooyookai 1941, Nomura 1929).

5.2 Conjugation Analysis

Another notable contribution is his analysis of conjugations. Nariakira presents two main divisions for *yosoi*: *koto* (事), which are verbs, relating to situations, and *sama* (状), which include adjectives and adjectival nouns, and relate to conditions (see Quinn 1987).

He further divided these categories as follows:

(3)	KOTO:	<i>koto</i>	事	(verbs)
		<i>arina</i>	孔	(ra-hen verbs)
	SAMA:	<i>arisama</i>	在	(adjectival nouns)
		<i>shisama</i>	芝	(~shi adjectives)
		<i>shikisama</i>	鋪	(~shiku adjectives)
		<i>kaeshizama</i>	返状	(negation)

Nariakira likens conjugations to daily life, and identifies eight different rows or levels of conjugation. The main form of a verb is considered the *moto* (本). This is not necessarily the same as the final form (*shuushikei*) or the word stem (*gokan*); he uses this term to refer to the core part of the word that expresses meaning.

He identifies the rows in the table of fifty sounds (*gojuuon*) as *nuki* (緯) (modern *dan*), and the columns as *tate* (経) (modern *gyoo*) (Nakada and Takeoka 1960:106).

The eight different conjugations are as follows, together with the corresponding modern terms:

(4) a.	<i>sue</i>	未	final form (<i>shuushikei</i>)
b.	<i>hiki</i> or <i>nabiki</i>	引 or 靡	attributive form (<i>rentaikei</i>)
c.	<i>kishikata</i>	往	continuative form (<i>ren'yookei</i>)
d.	<i>me no mae</i>	目	perfective form (<i>izenkei</i>) and imperative form (<i>meireikei</i>)
e.	<i>aramashi</i>	来	imperfective form (<i>mizenkei</i>)
f.	<i>nabikifushi</i>	靡伏	<i>re</i> following the <i>sue</i> form (a)
g.	<i>fushime no mae</i>	伏目	related to modern perfective (<i>izenkei</i>) of adjective forms
h.	<i>tachimoto</i>	立本	related to modern <i>kari</i> conjugation forms of adjectives

When considering the modern understanding of conjugation, it is seen that there are some gaps and some areas of overlap (see Loosli 1985:29), but it is remarkable to consider the significance of Nariakira's pioneering work in mapping out the conjugation system of Japanese.

5.3 Word Analysis in *Ayuishoo*

The major part of *Ayuishoo* contains Nariakira's classification of the *ayui* category, one of his four types of words. For each element, he includes the kinds of things to which it can connect, the meaning and use of the element, its colloquial equivalent, compounds in which it can appear, and examples from poetry demonstrating its use (see Nakada and Takeoka 1960).

The *ayui* class is divided broadly into two sets: elements that affix to nouns and do not conjugate (particles), and elements that affix to conjugating words. The latter class is further divided into elements that conjugate (auxiliary verbs) and those that do not (suffixes).

The first type is subdivided into those that appear at the end of a sentence, which he calls *tagui* (属), of which there are five types, and those that appear within a sentence, which he calls *ie* (家), of which there are 19 types. Within the second class, the auxiliary verbs are further divided into two classes. The first is referred to as *tomo* (倫), related to tense and mood (modality), of which there are six types, and the second is *mi* (身), which include other auxiliary verbs, of which there are 12 types. The suffix category is labeled *tsura* (隊) and includes eight types.

The following section gives the breakdowns of these categories, with a selection of some of the elements included in that grouping. Combined particles are romanized as one unit.

(5) *Tagui* (属) - sentence-final particles (5 types)

- a. *nagame* (詠) *ya, yo, na, kana, mo*
- b. *utagai* (疑) *ka, gani, kawa, kamo, kaya, ya, yawa, yazo*
- c. *negai* (願) *baya, bayana, mogamoya, teshika, teshikana*
- d. *atsurae* (詔) *yo, ya, ne, namu*
- e. *isame* (禁) *na, na~so, na~somo, nayume*

(6) *Ie* (家) - sentence-internal particles (19 types)

- a. *zo* *zo, koso*
- b. *wo* *wo, monowo, woba*
- c. *wa* *wa*
- d. *mo* *mo, mare, ~mi~mi*
- e. *ni* *ni, nite*
- f. *to* *to, tomo, tosu*
- g. *shi* *shi, shika, shimo, shiwa*
- h. *no* *no, notomo, nokara, ga*
- i. *e* *e*
- j. *ra* *ra*
- k. *nomi* *nomi, bakari, made*
- l. *dani* *dani, sura, sae*
- m. *yor* *yor, kara, karani, monokara, yue*
- n. *namu* *namu*
- o. *goto* *goto*
- p. *mote* *mote, shite*
- q. *gao* *gao*
- r. *nagara* *nagara, mama, manimani*
- s. *gatera* *gatera*

(7) *Tomo* (倫) - auxiliary verbs related to tense and mood (6 types)

- a. *beshi* (可) *beshi, bemi, beranari*
- b. *zu* (不) *zu, ji, maji, zaru, nu, de, nashi*
- c. *mu* (將) *mu, me, mashi, maseba, ramu, rashi*
- d. *ari* (有) *ari, ri, kuari, kere, kemu, tari, niari*
- e. *nu* (去) *nu*
- f. *ku* (来) *ki, ker, kemu, ku*

- (8) *Mi* (身) - all other auxiliary verbs (12 types)
- | | | |
|----|-----------------|--|
| a. | <i>te</i> | <i>te, tewa, temu, teki, tari, tsu, tsutsu</i> |
| b. | <i>shi</i> | <i>shi, seba, shika, shikado, shikaba, mashika</i> |
| c. | <i>meri</i> | <i>meri</i> |
| d. | <i>nari</i> | <i>nari</i> |
| e. | <i>yuku</i> | <i>yuku</i> |
| f. | <i>au</i> | <i>au</i> |
| g. | <i>yarū</i> | <i>yarū</i> |
| h. | <i>kanu</i> | <i>kanu</i> |
| i. | <i>ru</i> (被) | <i>ru, raru</i> |
| j. | <i>su</i> (令) | <i>su, mu</i> |
| k. | <i>su</i> (為) | <i>su</i> |
| l. | <i>goto</i> (如) | <i>goto</i> |
- (9) *Tsura* (隊) - suffixes (8 types)
- | | | |
|----|--------------|---------------------------|
| a. | <i>mi</i> | <i>mi, sa</i> |
| b. | <i>ku</i> | <i>ku, raku, keku, ma</i> |
| c. | <i>ge</i> | <i>ge</i> |
| d. | <i>kashi</i> | <i>kashi</i> |
| e. | <i>nabe</i> | <i>nabe</i> |
| f. | <i>mono</i> | <i>mono</i> |
| g. | <i>hata</i> | <i>hata</i> |
| h. | <i>gate</i> | <i>gate</i> |

Some of the elements have further distinctions. For example, the entry for (6p) *mote* (*ie* group, number 16) is subdivided into discussion of *mote* that follows nouns and *mote* that follows the continuative form (*ren'yookei*). In all, Nariakira discusses 211 elements and uses.

For each of these, Nariakira provides an explanation of the meaning and use of the item, gives examples from poetry showing applications of each, and shows how each is manifested in the colloquial Japanese of the time. In all, he cites 610 poems from over 40 sources. Over half of the poems are taken from *Kokinshuu*. A significant number are taken from *Gosenshuu*, *Shuuishuu*, and *Goshuuishuu* as well. Within his explanations, he also refers to parts of poems from an additional thirty sources. In addition to bringing to light the functions and roles of *ayui*, Nariakira attempts to investigate how they connect with *na* and *yosoi*, as well as historical changes over time (Kooyookai 1941).

6. Conclusion

Nariakira was an eminent scholar who thus developed elaborate analyses of particles and auxiliary verbs. *Ayuishoo* is considered groundbreaking work and much of it is still recognized for its accuracy and relevance today (Kokugo Gakkai 1955). His work laid the foundation for later examinations of the language, which have led to our modern understanding of the structure of Japanese.

His primary contributions include his systematic classification of word types, based on function, which is considered to be the first such attempt, his identification of word ordering and the relationships between elements in an expression, his identification of historical transition periods in the use of the Japanese language, primarily in poetry, in addition to his pioneering work in analyzing particles and the conjugation system of the language. A strength of his work was his examination of language use in context as he provided a careful, detailed analysis. He was scientific in his work, he took an inductive, empirical approach, and he left a body of excellent scholarship.

Nariakira is considered the founder of Japanese grammar and is justifiably recognized as the preeminent scholar in *kokugogaku*, even being considered by some ahead of Moto'ori Norinaga (Matsuo 1961). There is much that we can learn from Nariakira. His work spans language, linguistics and literature. His methodology and his work are also applicable in the pedagogy of teaching premodern Japanese today. They provide a window into the language of his time as well as the language of earlier poetry. Greater attention to his theories and analyses can further increase our understanding and appreciation of the Japanese language and of the literature and culture of Japan.

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