Universiteit Leiden
The Netherlands

Dutch grammar in Japanese words: reception and representation of European theory of grammar in the manuscripts of Shizuki Tadao (1760 – 1806)

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Citation
Nespoli, L. (2023, September 12). *Dutch grammar in Japanese words: reception and representation of European theory of grammar in the manuscripts of Shizuki Tadao (1760 – 1806)*. *LOT dissertation series*. LOT, Amsterdam. Retrieved from https://hdl.handle.net/1887/3640636

Version:	Publisher's Version
License:	Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden
Downloaded from:	https://hdl.handle.net/1887/3640636

Note: To cite this publication please use the final published version (if applicable).

DUTCH GRAMMAR IN JAPANESE WORDS

Reception and Representation of European Theory
of Grammar in the Manuscripts of Shizuki Tadao
(1760 – 1806)

Published by
LOT
Binnengasthuisstraat 9
1012 ZA Amsterdam
The Netherlands

phone: +31 20 525 2461

e-mail: lot@uva.nl
http://www.lotschool.nl

ISBN: 978-94-6093-435-3
DOI: https://dx.medra.org/10.48273/LOT0650
NUR: 616

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Università
Ca'Foscari
Venezia

Corso di Dottorato di ricerca
in Studi sull'Asia e sull'Africa
Mediterranea
ciclo 35°

Tesi di Ricerca
in cotutela con Universiteit Leiden

DUTCH GRAMMAR IN JAPANESE WORDS

Reception and Representation of European Theory of Grammar in the Manuscripts of Shizuki Tadao (1760 – 1806)

L-OR/22 – Lingue e letterature del Giappone e della Corea

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DUTCH GRAMMAR IN JAPANESE WORDS

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(1760 – 1806)

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir. H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op dinsdag 12 september 2023
klokke 11.15 uur

door

LORENZO NESPOLI
geboren te Ancona
in 1993

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TABLE OF CONTENTS

ACKNOWLEDGMENTS 13
SPELLING CONVENTIONS AND TRANSLATIONS 15
GRAMMATICAL NOTATION 17
1. Introduction 21
1.1 Scope of the research and state of art 21
1.2 Methodology 25
1.3 Presentation of the theoretical framework 27
1.3.1 The danger that ought (not) to be ignored 28
1.3.2 The process of transmission of ideas 31
1.3.3 In defense of "mistakes" 36
1.4 Historical context, the beginnings of the Dutch-Japanese relations 39
1.5 The beginning of Dutch studies in Japan 45
1.6 Research question 49
2. Life and works of Shizuki Tadao 53
2.1 Biographical information 53
2.2 Dating the works 59
2.3 The problems with analyzing the manuscripts 68
2.4 Structure and contents of Shiuki's works on language 70
2.4.1 *Ryūho Nakano sensei bunpō* 71
2.4.2 *Joshi-kō* 74
2.4.3 *Rangaku seizenfu* 86
2.4.4 *Sanshu shokaku* 93
2.4.5 *Ryūho sensei kyoshi-kō* 99
2.4.6 *Kuhinshi myōmoku* 104
2.4.7 *Shihō shoji taiyaku* 108
2.4.8 *Zokubun kinnō* 115
2.5 Conclusions 117
3. Early European studies on the Dutch language 121
3.1 European tradition on grammar, from Socrates to *Twe-spraeck* 121
3.2 The *trivium*-grammarians and the concept of *spraakkunst* 126

3.2.1 The parts of speech in the *trivium*-grammars 127
3.2.2 Articles 129
3.2.3 Nouns and adjectives 129
3.2.4 Pronouns 130
3.2.5 Verbs 131
3.2.6 Participles 132
3.2.7 Adverbs 132
3.2.8 Prepositions 133
3.2.9 Conjunctions 133
3.2.10 Interjections 133
3.3 Authors and publications of the late 17th and 18th centuries 134
3.3.1 Joannes Vollenhove (1631 – 1708), *Aan de Nederduitsche schyvers* (1686) 137
3.3.2 David van Hoogstraten (1658 – 1724), *Aenmerkingen over de geslachten der zelfstandige naemwoorden* (1700) 138
3.3.3 Jacobus Nyloë (1670 – 1714), *Aanleiding tot de Nederduitsche taal* (1703) 139
3.3.4 Arnold Moonen (1644 – 1711), *Nederduitsche Spraekkunst* (1706) 139
3.3.5 Adriaen Verwer (1655 – 1717), *Linguae Belgicae idea grammatica, poetica, rhetorica* (1707) 140
3.3.6 Lambert ten Kate (1674 – 1731), *Aenleiding tot de kennisse van het verheven deel der Nederduitsche sprake* (1723) 142
3.3.7 Balthazar Huydecoper (1695 – 1778), *Proeve van Taal- en Dichtkunde* (1730) 143
3.3.8 Lexicography of the 17th and 18th centuries 144
3.3.9 Primers, abecedaries, and *haneboeken* 145
3.4 Books on the Dutch Language that Reached Japan 147
3.4.1 Dutch grammarian Willem Séwel and the struggle of a Quaker of English descent 149
3.4.2 François Halma and Immortal Sea-Monster Pieter Marin 152
3.5 Conclusion 158
4. The grammatical theory of Shizuki's Dutch sources 163
4.1 Identifying the sources 163

4.2 *Nieuw Woordenboek der Nederduitsche en Fransche Taalen*, by François Halma 165
4.2.1 Nouns ... 168
4.2.2 Adjectives ... 169
4.2.3 Adverbs ... 169
4.2.4 Verbs ... 169
4.2.5 Prepositions and Articles ... 173
4.2.6 Conjunctions ... 174
4.2.7 Interjections ... 175
4.2.8 Participles ... 176
4.2.9 Pronouns ... 176
4.2.10 Conclusions ... 181
4.3 *Compleet Nederduitsch en Fransch Woordenboek*, by Pieter Marin ... 182
4.3.1 Verbs ... 186
4.3.2 Nouns ... 195
4.3.3 Adverbs ... 197
4.3.4 Adjectives ... 198
4.3.5 Articles ... 198
4.3.6 Conjunctions ... 200
4.3.7 Prepositions ... 201
4.3.8 Pronouns ... 203
4.3.9 Interjections ... 208
4.3.10 Conclusions ... 208
4.4 *Nouvelle Methode* or *Spraakwyze*, by Pieter Marin ... 209
4.5 *Nederduytsche Spraakkonst*, by Willem Séwel ... 212
4.5.1 Dutch verbs in Willem Séwel's *Spraakkonst* ... 218
4.5.1.1 Active and neuter verbs in Séwel, a morphological or syntactic distinction? ... 229
4.6 Conclusions ... 236
5. History of Japan's thought on language ... 241
5.1 Early investigations of language in Japan ... 241
5.2 Cultural movements of the Edo period and their research on language 248
5.3 Thoughts on language in Edo Japan ... 253

5.3.1 Parts of speech according to Fujitani Nariakira 260
5.3.2 Parts of speech according to Suzuki Akira 262
5.4 Categories of *jidōshi* and *tadōshi* in the history of Japanese thoughts on language 276
5.4.1 Theory of the grammar of verbs according to Motoori Haruniwa 281
5.5 Sino-Japanese uses of the category of "auxiliary words" 284
5.6 A word for "word" 289
5.7 Japanese parts of speech in early European works 294
5.7.1 Japanese parts of speech according to João Rodriguez 295
5.7.2 Japanese parts of speech according to Donker Curtius and Johann J. Hoffman 303
5.8 Conclusions 306
6. Shizuki's Japanese sources on language 311
6.1 Theory of language by Ogyū Sorai and the Neo-Confucian school 311
6.1.1 Theory of translation in *Yakubun sentei* 315
6.1.2 Theory of translation in *Kun'yaku jimō* 318
6.1.2.1 The subject and concept of *bunri* in Ogyū's *Kun'yaku jimō* 344
6.1.3 Conclusions 358
6.2 Theory of language by Motoori Norinaga 359
6.2.1 *Kotoba no tama no o* and the (re)discovery of *kakari-musubi* 361
6.3 Conclusions 371
7. Parts of speech in the works of Shizuki Tadao 375
7.1 *Ryūho Nakano sensei bunpō* 375
7.2 *Joshi-kō* 395
7.2.1 The two tables 395
7.2.2 The first part of the grammatical explanation 403
7.2.3 The second part of the grammatical explanation 414
7.2.4 Category of *joshi* 420
7.3 *Rangaku seizenfu* 423
7.4 *Sanshu shokaku* 426
7.5 *Shihō shoji taiyaku* 433
7.6 *Ryūho sensei kyoshi-kō* 434
7.7 *Kuhinshi myōmoku* 436

7.8 *Zokubun kinnō* 443
7.9 Conclusions 444
8. Morphosyntax of verbs in Shizuki Tadao's works 449
8.1 Approaches to morphosyntax 449
8.2 The two chapters on "Examples of Japanese" 450
8.3 Active and neuter verbs 456
8.4 Morphosyntax of verbs in *Rangaku seizenfu* 467
8.4.1 Combining two auxiliaries: potentiality and passivity 467
8.4.2 The table of the three times 476
8.4.3 Translations of Dutch auxiliaries in a few sentences 488
8.4.4 The twenty-seven sample sentences in *Rangaku seizenfu* 494
8.5 The six auxiliary verbs in *Rangaku seizenfu* 498
8.5.1 The verb *zullen* 498
8.5.2 The verb *zouden* 506
8.5.2.1 The concept of *tatoe* and its connection to the verb *zouden* 508
8.5.3 The verb *hebben* 534
8.5.3.1 Non-auxiliary uses of *hebben* 535
8.5.3.2 Uses of *hebben* as an auxiliary 538
8.5.4 The verb *hadden* 544
8.5.5 The verb *zijn* 553
8.5.6 The verb *waren* 567
8.6 Additional issues 576
8.6.1 The concept of *musubi kotoba* in *Rangaku seizenfu* 576
8.6.2 The concept of *jiseki* 584
8.7 Conclusions 594
9. Conclusions 599
9.1 Research on language in Edo Japan 599
9.2 Dutch research on language 600
9.3 The Japanese get exposed to European theory of grammar 601
9.4 How the Japanese learn Dutch 602
9.5 Evaluating Shizuki's manuscripts 603
9.6 Final conclusions and prospects for future research 605
Bibliography 609

List of sources 609
Japanese manuscripts 623
Other sources 624
Appendix 1 - Comparison between Marin's *Spraakwyze*'s chapter on syntax and Waseda's *Seizenfu*'s version of it 627
Appendix 2 - Comprehensive table of all terms of grammar (*bunpō yōgo* 文法用語) used in Shizuki's manuscripts 635
Appendix 3 - Letter of William Séwel to François Halma 649
Appendix 4 - "Preface to the reader" from the first edition of Willem Séwel's *Spraakkonst* 651
Appendix 5 - "Preface to the reader" from the second edition of Willem Séwel's *Spraakkonst* 657
Appendix 6 - Introduction to Marin's dictionary 665
Appendix 7 - Comparison of the contents across the editions of Willem Séwel's *Spraakkonst* 669
Appendix 8 - Motoori Haruniwa's *jita* (*konata-kanata*) 自他 table 671
Appendix 9 - List of Dutch *joshi* listed in Shizuki's *Joshi-kō* 675
Samenvatting 683
Curriculum Vitae 691

ACKNOWLEDGMENTS

If I claimed that compiling this dissertation has not been difficult and tiresome, I would be lying. I would be lying more blatantly if I claimed that I did not enjoy every moment of it. Starting an intercultural PhD in the academic year 2019-20 has not been the luckiest of coincidences. While the mirage of flying to Japan was being repeatedly taken away from me, the academic world was finally more welcoming toward online exchanges. This, along with many compromises, allowed me to ultimately be able to focus my research in a way I would describe as a successful.

Claiming that this book is only based on what I have discovered during the last three years is also inaccurate. Since my Bachelor's in Bologna, I have pursued both Japanese and Dutch studies with the same dedication, eventually writing a thesis on Sugita Genpaku. I had almost abandoned the way with my Master's thesis in Venice, but after some second thoughts, I decided to change my plans. Being in Japan at the time, I have hoarded any store of any book with the character *ran* 蘭 in the title and started pursuing *rangaku* again. It is by reading those books that I realized how much was still unknown regarding them study of the Dutch language in Japan. This compelled me to discover it myself and eventually led to the compilation of the present dissertation.

I could not have possibly done it all by myself. This is why I must mention and thank a few academics whose support and expertise have been fundamental to my scholarly upbringing. I would like to do that in the order I have met them. It was 2012 when I started studying Dutch in Bologna, with Prof. Dr. Marco Prandoni. He did not only teach me the language, but he also accepted to supervise both my theses, even though the subject was rather distant from his own expertise. His selfless support throughout the years certainly exceeds what one would expect from an academic toward a student and I will never cease to thank him for what he did. In Venice, I chose Prof. Patrick Heinrich as the main supervisor for my Master's thesis and, for some reasons I am still not able to fully grasp, not only did he accept my proposal unquestionably, but he also always fully supported all my decisions. For my PhD, I was assigned to the meticulous Prof. Dr. Giuseppe Pappalardo, and reasonably so, considering his immense knowledge of diachronic phenomena of the Japanese language. I thank him for the support and aid he contributed with in the compilation of the present work. Early in the research, I started working with Prof. Dr. Gijsbert Rutten whose knowledge of the history of Dutch and of its grammatical tradition together with his unrivaled professionality has been fundamental in the completion of the present work as it is now. Lastly, I would also like to deeply thank Prof. Dr. Wim Boot, who also selflessly decided to share his immense knowledge and materials with me. The fun and insightful conversations we had on Shizuki and Early Modern Japan will always remain impressed in my memory. Of course, this list cannot but be incomplete, and all the individuals and institutions that have contributed to the finalization of the present book are also thanked generously, even though I could not name them.

I do not believe a PhD dissertation to be serving the researcher receiving the doctorate; or, at least, this is not the state of mind with which I have engaged in this endeavor. Do forgive me, thus, if I have indulged in personalizing this section by mentioning my biographical information and the individual relationships I have built with other scholars. I do believe that this has scientific relevance, clarifying some of my personal biases and influences. My goal has always been to provide the scientific world with a fair picture of Shizuki Tadao's intellectual work and to revive the subject of *rangaku*. For this reason, I can only ask Shizuki and his fellow *rangakusha* forgiveness for any eventual imprecision in the representation of their words and their stories. My only hope is that the present work will reinvigorate the research on *rangaku*, making it an appealing subject again, worthy of new research with updated tools. It is with this goal in mind that I have always pushed myself forward – even when my skills appeared not to be sufficiently developed yet, and even when the world was locking itself down – inspired by what are claimed to have been the last words of Master Tezuka Osamu, greatgrandchild of *rangakusha* Tezuka Ryōsen. It is claimed that Tezuka-*sama*, while hospitalized and terminally ill, desperately asked, in one of his last days: "I beg of you, just let me work!".

SPELLING CONVENTIONS AND TRANSLATIONS

I will provide a diplomatic transcription of historical documents and manuscripts. This entails always including special and non-standard uses of characters. For example, as far as modern technology allows, I will always maintain the character < ſ > and all diacritics. I will not be able to do the same for a few special characters, such as those for some consonant clusters, such as < ct >, as they are not currently available in Unicode. Other minor orthographic issues will be handled pragmatically, such as the difference between lower and upper case, which is not always easy to make, specifically when it comes to handwriting.

All texts and words in languages different form English will be translated, with the exception of the French entries to the Dutch-French dictionaries as they mostly are French translations of the Dutch text.

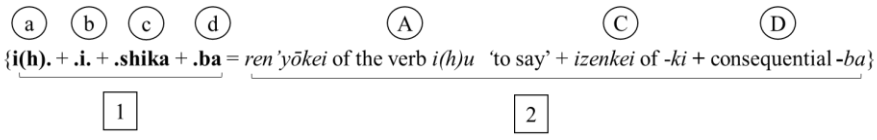
All Japanese text will be Romanized according to the Hepburn system and all Chinese text in Pinyin. Japanese text will always be written in MS Mincho, though this font does not always support all the special characters I need. For this reason, I have preferred maintaining the special character, albeit in a different font, rather than "normalizing" it into a more common character. This is the case, for example, of the character 𠂢, that is typed in the font named MingLiU-ExtB. I will sometimes need to cite Chinese characters as to provide metalinguistic analysis regarding their use in Japanese. Since Chinese characters possess multiple reading in Japanese, I decided to cite them according to the method I witnessed in Ogyū, thus by using their *on'yomi*. When copying Japanese manuscripts, I will always use the hiragana syllable *ha* は, even in those instances in which its spelling resembles its *katakana* version, whenever the syllable is featured within a word, or a sentence otherwise written in hiragana. This differs from what I have often witnessed in secondary literature.

GRAMMATICAL NOTATION

The conjugation of Japanese adjectives and verbs mostly relies on the combination with specific elements that are nowadays called *jodōshi* 助動詞 'auxiliary verbs'. I will call these "(verbal/adjectival) affixes". Historically, these phenomena have been studied by means of the *kana* syllabary even though the variations occurred within the syllables themselves. For this reason, the analysis of classical Japanese conjugations will be carried out disregarding the *kana* spelling but focusing on the single sounds that compose each syllable, in their romanization.

In Shizuki's analysis of Dutch grammar, each Japanese affix roughly corresponds to one specific element in the Dutch sentence. In order to illustrate which affixes compose one specific predicate I will use the following grammatical notation, always written in brackets and divided by an equal's sign < = >. On the lefthand side one finds the bare division of the morphemes composing the verbal or adjectival construct, while on the righthand side one finds a brief explanation of each member of the compound. Each member of the compound, within the lefthand side, will be provided in bold, while, on the righthand side they will be typed in italics. As a rule, on the righthand side I will use dots to distinguish the roots of the main verb/adjective, from their inflected vowel ending and then, from the affixes they combine with. Since the verbal affixes' roots are less consistent than those of the main predicate, I will not divide each affix in its root and in its inflected ending. The root of the main predicate in the compound will be recognizable by the presence of a single dot after the morpheme. The inflecting vowel will present two dots, one before and the other after, while the affixes will only present a dot preceding them. This should not be interpreted as implying that the inflecting vowel requires something to be attached to in a subsequent position, or that the affixes only require something to be attached to in a preceding position. This is a simple graphical tool I have adopted to intuitively distinguish them.

I shall raise an example for the sake of clarity, with the verbal construct *iishikaba* 'if one (had) said'. Its grammatical notation, to which I have also added letters and numbers for reference, will look as follows:



As can be seen, the notation is divided into two sides, identified by the numbers 1 and 2, in the scheme above. On the righthand side, number 1, corresponds to the bare division in morphemes. Element *a* identifies the root of the main verb since it only presents a dot afterward. In this particular case, one can also notice the use of the parenthesis to signal consonants that do not realize in all conjugated forms. This is specific to some verbs, particularly those that, in classical Japanese, were written

with the syllables of the *ha-gyō* は行 line, that have been substituted with a combination of the syllabic characters from the *a-gyō* あ行 and *wa-gyō* わ行, in contemporary standard Japanese. Element *b*, instead, by presenting two dots, can be recognized as the inflecting part, specifying which of the six traditional forms the verb is inflected into. Elements *c* and *d* are both affixes as can be understood by the presence of a single dot before them.

On the righthand side, after the equal's sign, one can find the explanation of each morpheme. Since *b* was the inflected ending of *a*, on the right side, I have combined them into *A*, specifying the inflected form and presenting the verb in its citation form, with a simplified English translation, for rapid reference. In *C* one finds the specification of the affix corresponding to *c*, on the lefthand side, and the same goes for *D*, referring to *d*. In *D* one can also see that the suffix *-ba* is not specified in which form it appears, this is because *-ba* only exists in one form. However, in classical Japanese grammar one can distinguish between two types of the suffix *-ba*, one combining with a preceding *izenkei* form, generally expressing consequentiality, just like the one in this example, and another *-ba* combining with a *mizenkei*, expressing hypotheticals. In these cases, on the righthand side of the notation, it will not be rare for the suffixes to be briefly explained or qualified, as well.