

The language of the Seika

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Introduction

For the student who has been learning modern Japanese and has begun to gain confidence in everyday communication, the experience of attending a Japanese church and singing the traditional hymns can be quite disturbing. The tunes are, by and large, familiar, but the text? It may seem at first to be a string of unconnected syllables, not obviously related to the language taught in the lessons. In time, probably, certain key words will begin to stick in the memory, and the text of some common hymns may start to come naturally; but for many of us, the actual meaning of many words and phrases, let alone the unusual behavior of the grammatical structures, can remain a mystery.

How did it get this way?

We might as well ask the same question of our English hymns and their language. Many of us who attended church from childhood will remember wondering about phrases like "laud and magnify" or "transports of delight," and then of course there are all the *thou* and *thee* forms to get used to, plus the special grammar permitted in poetic language. Even favorites like "Amazing Grace" contain uncommon words like "wretch" or completely archaic ones like "*toils* and snares" (*toil* in this sense means a net for catching birds or animals).

It all comes from the feeling - shared by nations all over the world - that in matters of language, old is best. Hymns are poetry, and poets have always written with the example of earlier generations in mind. There may be some innovations, but many old word-forms stay around in literature for centuries after they have ceased being used in common speech. The use of *thou* for the second person singular, for example, passed out of general use in southern parts of England in the late 1500s, but was kept in the King James Version of the Bible published in 1611 and thus gained a special status as "holy" or "reverential" language. Poets continued to use it into the 20th century, and there are still people who use *thou* in prayers.

In the case of Japanese, what we have in the hymn-language is essentially the style of Japanese which was established as "fine" or "formal" language at the time when the first full Bible (the *Bungotai* Bible) appeared - that is, the late 19th century. *Bungotai* (文語体) means "literary form" and that is what the earliest hymns were translated into... and all later ones followed the same pattern. Consider the fact that many of the hymns in the *Seika*, at least, were new, original translations made in the 1950s (others came out in the 1930s and were reissued in 1958), and you will

see how persistent a style can be. For the sake of contrast, you could look at *Seika* numbers 648 - 688, which were translated by the same person (Nakada Ugo) but into **modern** Japanese for the use of children: note after each hymn title the kanji (口) for 口語 (*koogo*), meaning "colloquial language." It should, perhaps, be noted that in most cases the classical language turns out shorter (in syllable-count) than its modern equivalent, and is therefore more convenient for fitting into the Western tune; this may have affected the translators' choice to keep to the old style.

So what is this hymn-language? It is not, strictly speaking, "ancient Japanese" or even medieval Japanese, although some of its features derive from the grammar of several centuries back. We might want to call it "literary-early-modern Japanese" or something like that. (Bear in mind that even Shakespeare's language still counts as "early-modern English," not Middle English, which is much more difficult!)

In case it seems too much of an effort to remember the extra words and grammatical features presented here just in order to understand hymns, do bear in mind that the language involved is not limited to hymns. You will certainly encounter it sooner or later in proverbs, poetical quotations and other traditional sayings; in fact, once you start looking for it, you may be surprised how many situations the classical language appears in.

For the purposes of this brief manual we are taking a two-sided approach:

- ① A section on **Grammatical features** covering the special characteristics of adjectives, verbs, and the use of some particles.
- ② A **vocabulary list** arranged alphabetically like a romanized dictionary.

Grammatical Features

Under the heading of grammatical features, we will be dealing mainly with archaic forms of endings in adjectives and verbs.

Note: unless otherwise marked, examples are drawn from the *Seika*, with hymn and verse number; English equivalents have been kept very literal.

Adjectives

You may have noticed that adjectives in hymns never end in a simple い as in あつい or さむい. Typically they end in き instead, but if you look closely you will find that this form appears when the adjective is before the noun, whereas after the noun (less common in hymns) it has a し ending (in grammar, we call such adjectives *attributive* and *predicative* respectively). Examples:

Attributive

いとよきもの (いと良き物) the best things (89 v3)
ふかきみめぐみ (深き御恵み) (his) deep grace (89 v3)
くろきやみ (黒き闇) the black darkness (168 v2)
よわきわがみ (弱き我が身) my weak body (244 v1)

Predicative

イエスのじゅうじかのもとはずし (イエスの十字架のもとはずし) it is peaceful at
the foot of Jesus' cross
すべてはずし (すべて安し) everything is at peace (476 refrain)
...ちりになるともよし (塵になるともよし) it's OK even if it turns to dust (238 v1)

Note that the same rules apply to the word ない (*there*) *is not* which is an adjective in form even though it is a verb in its function.

めぐみのみわざというほかなし (恵みの御業と言う他なし) there is nothing to say
but that it is a work of grace (229 v3)
けがれなきみ (汚れなき身) a body with no defilement (118 v4)
さんびなきよはなし (賛美なき夜はなし) there is no night without praise (232 v3)

There is the same pattern with the word べき・べし *ought to, must* which does not have a modern equivalent ending in い but which is still used in the べき form in modern speech (e.g. 行くべきじゃなかった *I shouldn't have gone*).

いかにおそるべきことありしも (いかに恐るべき事ありしも) whatever things there
may be to fear (*lit. things which ought to be feared*) (347 v1)
いかでわするべき (いかで忘るべき) how should it be forgotten? (524 v1)
ほむべきかな He is to be praised (711 v1 and many other places)
よみがえるべし (甦るべし) we are due to be raised (171 v4)

くいをのこすべし (悔いを残すべし) it is sure to leave regret (304 v1)
(In the *bungotai* prayer book of the Japanese Anglican Church, used till the late 1980s, the invitation *Let us pray* was われらいのるべし (我ら祈るべし) .)

The Classical Japanese verb differs from its modern counterpart in several ways. There were, for example, a number of verb endings available to the classical poet which have now passed out of use, while a few of the present-day verb forms turn out to be relatively recent developments, and do not occur in hymns at all. It will not be possible here to deal with every possible stylistic variant, but we will try to cover the major patterns which affect our understanding of a hymn text.

-て endings

The “て” ending functions in the same way as in modern Japanese. The only thing to note about it is the much simpler method of attaching it to the verb: where the modern verb has a set of patterns (-て, -いて, -いで, -って, -んで, -して) varying according to the “stem” (the ending of the “dictionary form” of the verb), the classical language simply added *-ite* in place of *-u* in each case. Thus we have:

ひらきて instead of ひらいて, from ひらく (開く)

かちて instead of かつて, from かつ (勝つ)

おもいて instead of おもって, from おもう (思う)

さりて instead of さって, from さる (去る)

しりて instead of して, from しる (知る)

...and so on. Though the same rule applies, a *-ず* ending gives the same result as today, thus さす forms さして、or はなす forms はなして.

The group of verbs ending in *-eru* also shows no difference from the modern form: もとめて (もとめる) ながれて (ながれる) and the same goes for *-iru* verbs of that type: みて (みる) みちて (みちる).

Past Tenses

Modern Japanese simply adds *-た* to the verb stem, following the same patterns as with *-て*. This verb form, however, does not appear in hymn language at all. In its place there are at least four different past tenses! Fortunately, we do not need to work on the fine distinctions as such; if we just recognize them and know that they are past, that is all that is really necessary. Examples, with *Seika* number and verse:

し ending (the most common past form)

9 6 ・ 4 つくられしもの things which have been made

1 5 5 ・ 1 ありし日のおもかげ the appearance of what he used to be

- 1 5 5 ・ 3 わがみをみてにゆだねし I have yielded myself into your hands
 1 5 7 ・ 1 かなるものもてなれこたえし with what have you answered?
 1 5 8 ・ 1 十字架にかかりし主イエス the Lord Jesus who was nailed to the cross
 1 6 8 ・ 1 よみがえりししょうりの主 the victorious Lord who has risen
 1 7 2 *refr.* 死とあくまにかちし he has defeated death and the Devil

たり ending (gives an intensified past sense)

- 1 5 7 ・ 2 われすてたり I have completely given up
 1 6 8 ・ 2 死はどくはりもがれたり death's sting has been snatched away
 1 7 1 ・ 2 みくにのかども ひろくあきたり the Kingdom's gate has opened wide
 1 7 2 ・ 1 はかのなかに...ほうむられたり (utterly) buried in the grave
 5 2 5 ・ 1 さとりえたり I have really come to understand

ませり ending (honorific past, always refers to the Lord)

- 8 5 ・ 3 みこなるイエスをばつかわしませり He has sent Jesus, the Son
 1 6 8 ・ 2 はらいませり くらきやみ He has driven away the black darkness
 1 7 1 ・ 4 きみはいくさに うちかちませり the Lord has won the battle
 3 0 9 ・ 1 かたもつかみはませり God, who is on your side, has come.

ぬ ending (a poetic past form)

- 4 9 3 ・ 1 ひきよせたまいぬ He has drawn me (to Himself)
 4 9 8 ・ 2 なげきはかわりて うたとなりぬ weeping has changed, and become a
 song

This ending is prominent in the Christmas carols, with "(Jesus) has been born" expressed as うまれぬ, あれぬ, あれましぬ, etc.

Other past forms

- 1 3 3 ・ 3 かちはさだまれり The victory has been decided
 1 8 4 ・ 1 かどぐちにいたれり it has come as far as the gate
 1 8 4 ・ 3 そのとき せまれり that time has come close
 1 9 5 ・ 1 いままでしらざりし みふみのまこと the truth of the Word, which I did
 not know till now (*past of the -ざる negative, see below*)

In view of the fact that these various past tenses offer a choice of one, two or three syllables, we may suspect that the task of fitting into the poetic meter has influenced the translators' choices in some cases.

Negation

The modern negative endings with -ない or -ません do not occur in hymn language; instead, there are mainly forms with -ず and with -じ.

The ず ending is still in use today, in a more limited way. We meet it in sentences like 何もせずには いられない "I can't just do nothing" or phrases like 思わず "without thinking" and 見ず "without seeing." This usage occurs in classical language too, but -ず can also have the general sense of "not."

- 8 5 ・ 3 のべつくしえず cannot be fully expressed
1 5 8 ・ 1 ほまれも あくたとかわらず honor is no different from rubbish
1 8 7 ・ 1 みずやあさのほしかげ don't you see the morning star?

じ endings:

- 9 6 ・ 3 たぐいあらじ there is none like it
1 5 8 ・ 2 いかなるものにも こころはうごかじ my heart is not moved by anything
4 9 3 ・ 3 ひきさくあたわじ主よりわがみを is not able to separate me from the Lord

(あらじ can be stronger in sense than なし, though both mean "there is not")

There is a -で ending, similar to modern -ないで "not doing..."

- 4 8 6 ・ 2 うたわであるべき should we go without singing?
5 3 9 *refr.* みゆるところにはよらで not relying on what you see

-ず with とも is like modern しなくても "even if... not"

- 2 7 6 ・ 1 かなたをみずともよし it's fine even if I don't see the other side
5 3 9 ・ 1 何をもみずまたきかずとも even if I see or hear nothing

The ending -ぬ is used when a verb comes before a noun to form a relative clause "(someone) who does not..."

- 1 5 8 ・ 2 十字架のほかにはほこりのあらぬみ I, who have no pride but the cross
2 4 5 ・ 2 ほかにかくれがもたぬわがみ I, who have no other hiding place
5 2 5 ・ 2 このすくいぬししらぬもの those who do not know this Savior

There are a few other occasional variants, such as:

- 2 7 3 ・ 2 めぐみにもれたる時はなかりき there is no time when I miss out on grace
4 8 6 ・ 4 うたつきざる (our) song never ends (the -ざる ending is more common in other classical writing.)
4 8 7 ・ 1 めぐみある主まさずば if the Lord of grace were not there (This is the negative conditional of ます, an honorific verb "to be.")

Conditional verbs

In modern Japanese, the endings *-eba* and *-tara* both express the sense *if* or *when*. The second of these is a later development, so only the first form appears in hymns; however, it is usually *-aba* rather than *-eba*.

- 9 9 ・ 4 　　とこよのあさきたらば when the eternal morning comes
2 4 4 ・ 2 　　かわかば... まよわば... if we are thirsty... if we lose our way...
3 1 5 ・ 3 　　キリストにあらば if we are in Christ
4 2 8 ・ 1 　　くぐりいらば if (you) go through into it
5 0 0 ・ 1 　　主とともにあゆまば if we walk with the Lord

The *-edo* ending

While the word けれど (or けれども) is familiar in the sense of "but" or "however," we should realise that this is actually a remnant of a classical verb form in which the ending *-edo* added the sense of "although" to the verb itself.

- 9 6 . 3 　　ながみさかえをみまつらねど though (our eyes) do not see your glory
3 0 9 ・ 2 　　くらやみそらをおおえど though darkness covers the sky
4 8 6 ・ 2 　　うたをこばむひとはあれど although there are people who refuse to sing
4 5 0 all 　　しるをえねど though we are not able to know

Causative verbs

The *-させる* ending used today for "make somebody do something" occurs in hymns in the same way; but alongside it is another form with *-しめ*

- 1 9 5 ・ 3 　　わがくちびる ときてうたわしめ たえなるみめぐみをつたえしめたまえ
release my lips and cause them to sing; make me declare your wonderful grace.

The *-ん* ending

Verbs ending in *-ん* occur frequently in the hymns. The meaning is roughly equivalent to the modern exhortation しましよ "let us..." or to the するでしょう type of future tense.

- 2 5 7 ・ 3 　　ひはもえたたん the fire will burn up
2 7 1 ・ 2 　　などていいわけせん why should we make excuses?
2 7 6 ・ 3 　　いのちのあさはひらけん life's morning will open up
2 9 1 ・ 3 　　われらはほめん let us praise
3 0 3 ・ 4 　　かちうたたかくそらにひびかん the victory song will resound high in
the sky
3 0 9 . 2 　　(なみかぜを) かみはしずめん God will quieten the wind and waves
3 0 9 ・ 3 　　わがたまみちたるをえん my soul will gain satisfaction
3 1 5 . 3 　　まじわりをつねにつづくるをえん we will gain (the privilege of)
perpetually continuing our fellowship

The following forms also express the sense "let us..."

- 8 5 ・ 5 みむねのなる日をしのびまてかし let us wait in patience for the day His will is done
- 1 0 0 ・ 1 あらたに...こころをわれもたまし I'll have (let me have) a new heart
- 1 0 0 ・ 2 みこえをいざきかまし let's hear His voice

Verbs ending in -eru (and -iru)

If you look up the verb 得る in a dictionary, you will find that it can be read える or うる. It seems that, historically, this verb has been involved in a process of forming endings for other verbs, including many of those which now end in -eru. The consequence for classical Japanese is that verbs which are familiar with -eru endings (and a few with -iru) often appear either with an -uru ending instead, or in a short form without this element at all. This feature is not 100% consistent; like other items, it may depend on the requirements of the poetic meter.

Examples with -uru, including some verbs in the passive:

かわるる (かわれる) すくわるる (すくわれる) つづくる (つづける) せむる (せめる) あとうる (あたえる) ながるる (ながれる) すぶる (すべる)

Examples with short endings:

すつ (すてる) わする (わすれる) うく (うける) せむ (せめる) ながる (ながれる) もとむ (もとめる)

Examples of -iru verbs:

みつ for みちる and いく for いきる.

Potential verbs

Another situation in which an -eru ending is common in modern Japanese is the "potential" form expressing the sense *can, be able to* as in よめる "(I) can read" or およげる "(I) can swim." Even in modern language there are times when -uru replaces -eru or -rareru for this form, as in ありうる (alongside ありえる) for "(it) can be" or かんがえうる (alongside かんがえられる) for "(we) can think".

In hymn language the -uru ending is preferred for affirmative verbs, but an -e-vowel still expresses potential in other forms:

- 2 7 3 ・ 3 たれかはたちうるめぐみのいとを who is able to cut the thread of grace?
- 3 1 5 ・ 1 ひとつのかぞくとなりうるなり we are able to become one family
- 2 5 7 ・ 1 てきにかちえん I'll be able to defeat the enemy
- 2 5 7 ・ 1 よのあらしにたちえぬみは I, who cannot stand against the world's storms
- 2 7 6 ・ 1 ひとあしふみだしえば if I can just take one step

Extra particles

You may notice occasions when grammatical particles like は, が, and を are omitted in hymn language without affecting the meaning. There are also times when extra

particles are inserted: for example, the poetic *かな* which comes at the end of a sentence and can have an emphatic sense as in *ほむべきかな* "He is (indeed) to be praised."

Also common are *ぞ* and *ば* (especially *をば*), which come after individual words and may possibly have an emphatic sense, but often seem more to ensure the right syllable count rather than adding any real meaning.

- 2 5 7 · 1 みうでのなかをば わがいえとせん I'll make my home in His arms
2 6 1 · 1 こえをばあわせて blending our voices together
2 6 3 *all* あいさせたまえ なれをば cause me to love you
3 9 2 · 2 つみをばおかして committing sin
1 8 4 · 1 はなむこぞきたる the bridegroom has come
1 9 9 · 3 やみにはあめなる火ぞたみてらす in the darkness the heavenly fire shines on the people
2 9 1 · 2 (かみは) なやむよには そばにぞます God is near in the night of distress
3 0 3 · 2 きかずやラッパの こえぞひびく don't you hear? The trumpet's voice is sounding

That last example also shows the particle *-や* expressing a question. See also:

- 1 8 7 · 1 みずや あさのほしかげ don't you see the morning star?

...but *-や* can also indicate a command:

- 1 5 9 · 3 あおげや いばらをいただきたもう主を look up at the Lord, with thorns on His head!
1 8 4 · 2 きけや うたごえを listen to the singing voices!

However, it is usually *-よ* which forms commands:

- 1 8 4 · 1 さめよ、ひはちかし wake up, the day is near!
4 8 4 · 1 たたえよ すくいぬしイエスを praise the Savior Jesus!

Conclusion

There are a lot more details to be found among the various hymn texts in the *Seika* and the *Sambika* - and still more in the vast treasury of classical literature, even if we only see the fragments which surface in the form of proverbs and quotations. The Japanese language has a long, rich history. It may be that churches will make increasing use of modern worship songs, but the classical hymns will never disappear entirely, any more than they have in English. They have expressed the faith and devotion of generations, and with a little effort on our part we, too, can use them to sing our own praises to our Savior.

Vocabulary List

Notes:

Arrangement is alphabetical, based on the romanized form in column one.

Not all these words are really archaic; some have been included because they are uncommon or highly formal in modern Japanese but are more prominent in hymns. There are also some which may look familiar, but have a specialized sense in hymn-language (e.g. *ashita* and *yuube* just mean "morning" and "evening," rather than "tomorrow" and "last night"). The list is not exhaustive; however, if you cannot find a word here it would be a good idea to check a regular dictionary next, in case the word in question turns out to be current Japanese after all. When doing so, remember to make allowances for the changes of ending, etc., mentioned in the **grammatical section**, and see the extra note after the vocabulary list.

The words included are not all equally common in hymns. Occasionally, you may find some of these words used in modern worship songs as well as in classical-style hymns.

The appearance of a kanji in column three does not guarantee that this kanji is regularly used in writing this word; some (perhaps most) are more often written in kana.

ada <i>or</i> ata	あだ・あた	仇	enemy, harm
akuta	あくた	芥	rubbish, trash
amaneku	あまねく	遍く、普く	everywhere, universally
amatsu	あまつ	天津、天つ	heavenly
ame	あめ	天	heaven
aogu	あおぐ	仰ぐ	look up to (sth., s.o.)
araji	あらじ	あらじ	(there) is not (=ない)
are, aremasu	あれ (ます)	あれ (ます)	birth, to be born
ashita	あした	朝	morning
chishio	ちしお	血潮	(Christ's) blood, <i>lit.</i> "tide of blood"
chitose	ちとせ	千歳	(for) 1,000 years
emu/emi	えむ・えみ	笑む・笑み	to laugh/a laugh, smile

fumi (<i>mi-fumi</i>)	ふみ (みふみ)	文 (御文)	letter, writing (<i>Scripture</i>)
fushi	ふし	節	melody
ga	が	が	of (=の)
ge ni	げに	実に	truly, really
gotoshi/gotoku	ごとし・ごとか	如し・如く	(just) like, as
haisuru	はいする	拝する	to worship
ide	いで	いで	go, come
ikanaru (<i>ikanaru ...mo</i>)	いかなる (いかなる ...も)	如何なる (いかなる ...も)	what kind of (=どんな) (<i>whatever</i>)
ikade	いかで	如何で	why?
ikani	いかに	如何に	how?
ikazuchi	いかずち	雷	lightning
ikoi	いこい	憩い	rest, refreshment
ikusa	いくさ	戦	battle
imawa	いまわ	今わ	one's last hour, time of death
iru	いる	入る	enter (=はいる)
isao	いさお	功・勲	merit, worth (<i>of a person</i>)
itade	いたで	痛手	wound, pain
ito, itomo	いと (も)	いと (も)	the most... (=もっとも, <i>forms superlative</i>)
izanau/izanai	いざなう・いざない	誘う・誘い	invite/tempt; temptation
izuko	いずこ	何処	where
izuru	いずる	出 (る)	go out, come out (=でる)
kado	かど	門	gate
kaima-miru	かいまみる	垣間見る	glimpse, see dimly
kakumau	かくまう	匿う	hide
kakumo	かくも	斯くも	this much (=こんなにも)
kakute	かくて	かくて	in this way (=こう)

-kana (<i>homu beki kana</i>)	かな (ほむべきかな)	哉 (誉むべきかな)	indeed (<i>phrase ending</i>) (<i>let ... be praised!</i>)
kanata	かなた	彼方	beyond, other side
kano	かの	彼の	that (<i>emphatic</i>)
kate	かて	糧	food, sustenance
kashiko	かしこ	彼処	there (=あそこ)
kashikomū	かしこむ	畏む	humble oneself
kashira	かしら	頭	head
kayowaki	かよわき	か弱き	weak
-kere	けれ	けれ	<i>affirmative sentence ending similar to けれど</i>
-keri	けり	けり	is/was indeed, truly <i>affirmative sentence ending</i>
kimi	きみ	君	Lord, master
kisuru	きする	帰する	render, return (=かえす)
kitaru (<i>beki</i>) (<i>kitaru beki kata</i>)	きたる (べき) (きたるべきかた)	来る (べき) (来るべき方)	coming, future (<i>the One who is to come</i>)
koobe (<i>koobe o ta(re)ru</i>)	こうべ (こうべをたれる)	頭 (頭を垂れる)	head (<i>bow one's head</i>)
koromo	ころも	衣	cloak, clothing
kozori/kozorite (<i>yo o kozorite</i>)	こぞり・こぞりて (よをこぞりて)	挙りて (世をこぞりて)	all, whole (<i>all the world</i>)
ko wa	こは	こは	this is... (=これは)
kushiki	くしき	奇しき	amazing, mysterious
magiwa	まぎわ	間際	edge, brink
makiba	まきば	牧場	pasture
ma-mieru	まみえる	見える	see, see plainly
mani-mani	まにまに	間に間に	while, as
matsuru	まつる	奉る	worship, adore
mikura	みくら	御蔵	the Kingdom
miza	みざ	御座	throne

moro-/moromoro no (<i>morobito</i>)	もろ・もろもろ の (もろびと)	諸・諸々の (諸人)	all (<i>all people</i>)
mushiro	むしろ	筵・蓆	place, seat (at a feast)
nabete	なべて	並べて	all, everything
nadoka	などか	などか	why?
nadote	などて	などて	why? <i>expressing doubt</i>
naga	なが	なが	your
nakare	なかれ	勿れ	do not...
nani ka wa	なにかは	何かは	why? How could (it be)?
nanji	なんじ	汝	you (sg.)
nanjira	なんじら	汝等	you (pl.)
naomo	なおも	尚も	even more
nare	なれ	なれ	you (sg.)
nari	なり	也	(it) is (=です)
naru	なる	なる	(which) is (=である)
nasu	なす	成す、為す	do (=する)
ne	ね	音	sound, voice
ni te	にて	にて	at, in (=で)
notamoo	のたもう	宣う	(God) says
nukazuku	ぬかづく	額づく	to bow in reverence
oi (<i>oi mo osanaki mo</i>)	おい (おいもお さなきも)	老い (老いも幼 きも)	old (people) (<i>both old and young</i>)
sachi	さち	幸	blessing, happiness
sadaka	さだか	定か	firm, definite
sakae	さかえ	栄え	glory
saraba	さらば	さらば	farewell, goodbye
sayani/sayakani	さやかに	清かに	clearly, purely
shibashi	しばし	暫し	(for) a little while =しばらく
shirabe	しらべ	しらべ	melody
so wa	そは	そは	that is =それは

sube	すべ	術	way, means (of doing sth.)
suberu/suburu	すべる・すぶる	統べる・統ぶる	rule over
- sugara (<i>yo mo sugara</i>)	すがら (よもすがら)	すがら (夜もすがら)	all through... (<i>all through the night</i>)
tabiji	たびじ	旅路	journey
takaraka ni	たからかに	高らかに	loudly, proudly
taenaru(<i>adv. taeni</i>)	たえなる・たえに	妙なる	beautiful, exquisite(-ly)
taezu, taesezu	たえず・たえせ ず	絶えず・絶えせ ず	for ever, unceasingly
tamae	たまえ	給え	please... (=ください)
tamaeri/tamaishi	たまえり・たま いし	給えり・給いし	(God) did (<i>past of たまう</i>)
tamau	たまう	給う	grant (=くださる)
tamoo, tamawan	たもう・たまわ ん	給う・給わん	(God) does
tare	たれ	誰	who? (=だれ)
taru, tareri	たる・たれり	足る・足れり	(it is) enough (=足りる)
tate	たて	盾	shield
tokiwa no	ときわの	常磐の	eternal
tokoyo (no)	とこよ の	常世 の	eternity/eternal
tokoshie (no/ni)	とこしえの・に	常しえ の・に	eternal, eternally
toku	とく	篤	quickly
tomi	とみ	富	wealth
tomo	とも	友	friend
towa ni	とわに	永久に	eternally
tsuwamono	つわもの	兵	soldier, warrior
ue/ueru	うえ・うえる	飢・飢える	hunger/to be hungry
ukiyo	うきよ	浮世	the world (<i>vain/passing/carnal</i>)
urei	うれい	憂い	sorrow, regret
uruwashii	うるわしい	麗しい	beautiful
utage	うたげ	宴	feast, banquet

waga	わが	我が	my, our
ware	われ	我	I, me
warera	われら	我等、我ら	we, us
waza	わざ	業	deed(s), work(s)
yaiba	やいば	刃	blade, esp. sword
yakara	やから	族	tribe, family
yamai	やまい	病	sickness
yamiji	やみじ	闇路	dark road (<i>of this life, etc.</i>)
yasukeku	やすけく	安けく	peacefully, safely
yasushi	やすし	安し	peaceful
yobito	よびと	世人	people of the world
yokoshima	よこしま	邪	evil, wickedness
yomi	よみ	黄泉・陰府	hell, Hades, world below
yoyo	よよ	世々・代々	for (all) ages, for ever
yuube	ゆうべ	夕べ	evening

Extra note on vocabulary: it will help to keep a certain leeway of mind when trying to recognize individual words. Some are quite close to their modern equivalents, except for a small difference. Most of these have not been included in the list, but here are a few examples:

かむり=かんむり (冠) crown

たれ=だれ (誰) who?

ゆたけき=ゆたかに (豊かに) richly

いく=いきる (生きる) to live (*see grammatical section, on -eru/-iru verbs*)

たま=たましい (魂) soul, spirit

かたぶける=かたむける (傾ける) to lean, grant (a hearing)

たのし=たのしい (楽しい) happy, joyful

もて=もって by, by means of

またき=まったき (全き) perfect

On closer examination, it appears that the "small *tsu*" (っ) does not occur in hymn language at all (cf. the section on -て endings of verbs). Look out also for sound changes in vowels such as:

おう (あう) つこうる (つかえる) しょう (したう) にぎおう (にぎわう)

やすろう (やすらぐ)