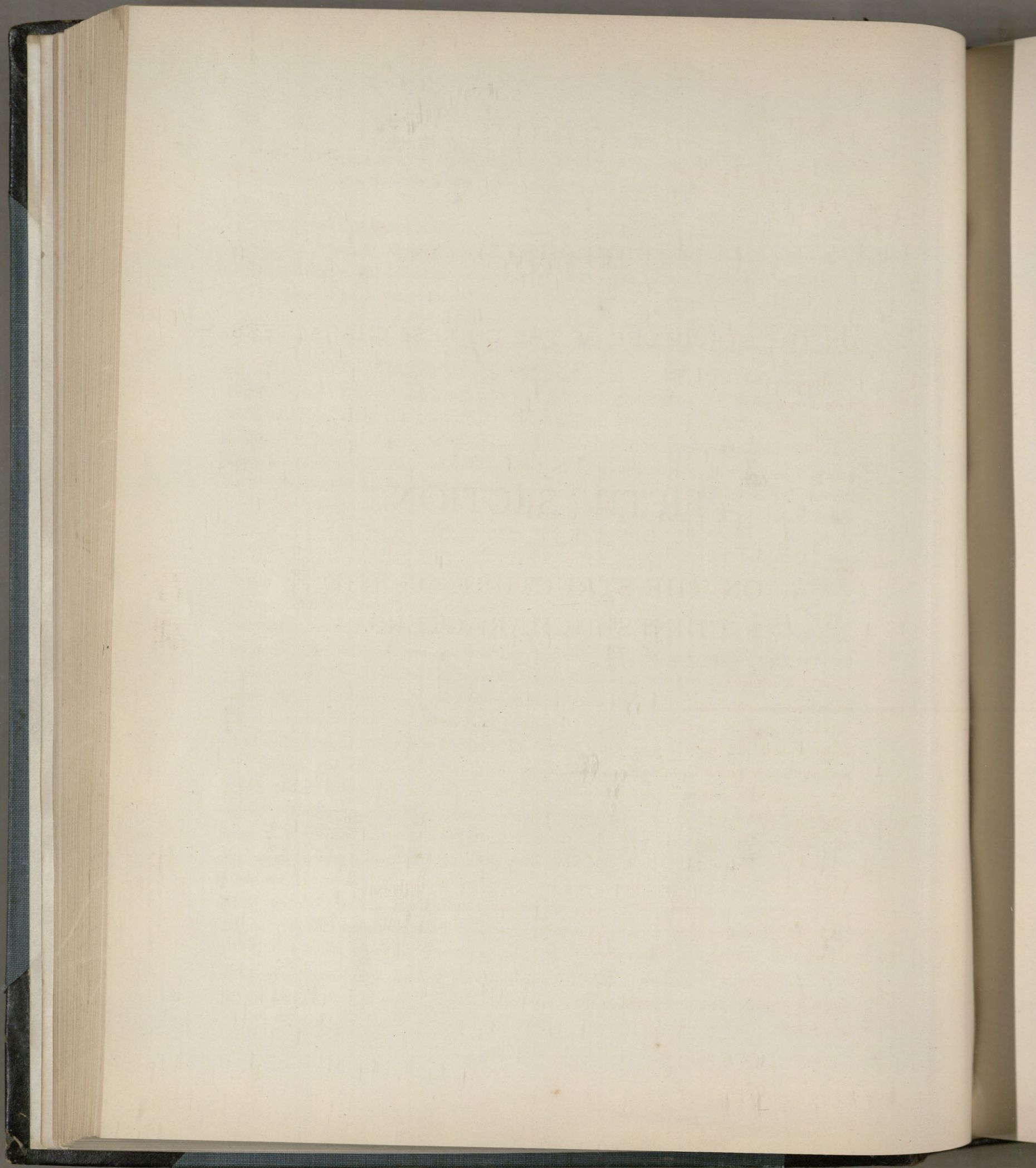


FIFTH SECTION.

ON THE STRUCTURE OF THE
CHINESE CHARACTERS.



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
Having travelled so far, we call a halt. Let the student carefully revise what he has learnt, demonstrating to himself his ability, not only to read the four hundred common characters given in the foregoing pages, but to write them. Then let him rest on his oars awhile, and look with us into the rationale of the subject. A firmer grip will thus be gained of past conquests, together with a clearer hope for the future. When he has read this short discussion through, let him set himself to memorise the new characters adduced in the course of it. They will be managed with comparatively little trouble.

The first point to become plain, after learning a very few characters indeed, and seeing them turned this way and that in the Exercises, is that each originally represents a word,—a Chinese word—sound and meaning complete. This is known technically as the “ON” 音, literally “sound,” of the character. Generally each character has also a fixed rendering into Japanese, which is termed its “KUN” 訓 or “explanation.” For instance, GETSU or GWATSU is the “ON,” *tsuki* the “KUN” of the character 月 “moon.” But how was the character itself obtained? Evidently, in such a case as this—and it is typical of the most ancient class of Chinese characters, on which the whole fabric of the written system was gradually reared—evidently by rudely imitating the shape of the object. From the actual shape of the lunar crescent to such a symbol as 月 is but a short way, especially when we learn that the process of time and the exigencies of the modern Chinese pencil have brought about the squaring of many strokes formerly curved. The old pictures can still be made out equally well in the case of 口 *kuchi*, “mouth;” 目 *me*, “eye,” both formerly round as in nature, but now squared; 山 *yama*, “mountain,” originally depicting three peaks; 田 *ta*, “rice-fields,” with the intersecting dykes; 弓 *yumi*, “a bow;” 井 *i[do]*, “a well,” and a few more, as already incidentally noticed in the previous section. But for others, whose resemblance to nature the wear and tear of ages has obliterated, we must have recourse to ancient authorities which have preserved records of the 古文 *KOMON*, or “old characters,” as they are termed. Such symbols as the following then become quite distinct, or at least sufficiently so to lend a powerful aid to the memory:—

子 *ko*, “child,” anciently 𠂔, the little creature’s head and arms being clearly visible, the legs perhaps swaddled together.


401
音
402
訓

403
井

女 *onna*, "woman," anciently . She looks as if carrying some burden, woman's usual fate in primitive social conditions. 母 *haha*, "mother," anciently , is the same plus two dots for the breasts.


404



首


首 *kōbe*, "head," anciently , a complete picture of the head and face,—hair and all.

405

鳥


馬 *uma*, "horse," anciently . Notice his sweeping tail and his four legs.


鳥 *tori*, "bird," anciently . In the original form the perplexing likeness of "bird" to "horse" vanishes. 烏 *karasu*, "crow," is the same as bird minus one stroke, apparently that for the eye (!), it having been anciently .




隹 *furu-tori*, another character for bird, anciently , apparently depicts some short-tailed species different from the long-tailed kind depicted in the preceding. It is not now used independently, though it enters into the composition of many other characters, as Nos. 205 and 249; *conf.* pages 68 and 74.

406

羽


羽 *hane*, "wings," anciently .

魚 *uwo*, "fish," anciently , probably the picture of a carp.

水 *mizu*, "water," and 川 *kawa*, "river," anciently, as it should seem, identical in such slight variants as , , and , all representing the ripples of flowing water.


407

貝

貝 *kai*, "a shell," anciently , a cowry or some such shell used for money.



408

火


火 *hi*, "fire," anciently , representing flames rising up.



409



臼

臼 *usu*, "a mortar," anciently  or , showing the grain in it that is going to be ground.

竹

竹 *take*, "bamboo," anciently , a picture of bamboos swaying in the breeze.

矢 *ya*, "arrow," anciently  or .




The human hand appears in a variety of forms. One is , the original of the modern character 手 "hand,"—its upper extremities depicting the five fingers. Another is 又, formerly written  and meaning "right hand," but now come to be used in the sense of "also," "again," Jap. *mata*. 扌 and 寸, which we shall meet with again later on are other variants. 寸 indeed we have already met with, it being No. 233 of our list, and having in modern times assumed the sense of "inch."

410

又

411

禾

Various characters for "grain" testify to the importance of the cereals from the very earliest times:— 禾 *ine* or *nae*, anciently , "growing grain," is the picture of a single plant with the ear hanging down.— 齊, anciently , shows the heads of ripe grain standing evenly together, and in the alternative form  shows it standing together

412

齊

in stakes. This character has in modern use dropped its material signification, and has come to be employed metaphorically to mean *hitoshii*, "alike," and *totonou*, "to be regular."—米, *kome*, "hulled rice," is a picture of the separate grains, perhaps contained in a sort of winnow or tray.

Silk is another article of human industry whose influence has been considerable on the pictorial vocabulary. 糸 *ito*, "thread," also used in the double form 絲, originally depicted a packet of cocoons, thus 𦉳 or 𦉴.—厶, more familiar in the compound 私 *watakushi*, "self" (No. 309), "selfishness," was originally written 〇, which is almost certainly the figure of a single cocoon. Can anything more isolated and self-centred be conceived?—白 *shiroi*, "white," has been conjectured to come from the same source, though it serves to express a different quality of the original.

果 *ki-no-mi*, "fruit," anciently 菓. Comparing this with 木 "tree," anciently 𣎵, this is seen to be the picture of a tree with one enormous fruit at the top. Our No. 129, p. 56, is a later variant. 果 itself is now used only in the metaphorical sense of "results," "as might have been expected," "in fine," Jap. *hatashite*. Another useful and interesting compound of 木, "tree" or "wood," is 樂 *GAKU*, "music," also read *RAKU* or *tanoshimu*, "to enjoy." Its ancient form 𪛗, though equally elaborate, is transparently intelligible. On "wood" as a stand we see five drums,—one big drum in the centre and two small ones on either hand,—the Chinese idea of music and hence of enjoyment.

Some of the old picture characters were singularly perfect. Such is 壺 "a jar or pot," anciently 𪛘, where we actually see the lid and the fastening round the neck. Another of kindred signification was 酉 anciently 𪛙. Students of Japanese will meet it oftener with the addition of 𠂔, meaning "fluid," which makes it signify that which the bottle contains, 酒 that is, "spirits," "liquor," Jap. *sake*. Another very pleasing one is 臣 anciently 𪛚, "a subject of the king," "a minister," whose body bent almost double to make the kotow shows that the worship paid to royalty was no less abject at the dawn of history than it remains in our own day.

The gradations by which the character-builders passed from pure pictorial representation to abstract symbolism are insensibly minute. Sometimes the symbol has almost the obviousness of a true picture, as when two large trees put together signify a "forest," 林 *haya-shi*, or three small ones a "wood" or "grove," 森 *mori*; or when "two men" are placed on the "ground" to give the meaning of "sitting," 坐 *ZA*; or when 石 *ishi*, "stone," proves on dissection to be simply a square lump of matter under 厂 *iwao*, "an overhanging cliff" (now disused except in combination, *conf.* p. 121).—災, *wazawai*, "a calamity," is scarcely less obvious, being made up of "water" and "fire," the two greatest sources of dire misfortune. The whole series given on p. 71, beginning with 戶 "door," going on to 門 "gate" (a double door),—both of these pictorial—and then proceeding

413
糸
414
絲

415
果

416
樂

417
壺

418
酒
419
臣

420
林
421
森
422
坐
423
災

to form from this latter the symbols for such verbs as "hearing," "asking," "shutting," is singularly clear and instructive.

大 DAI, "great," formerly a picture, has now faded to a symbol. Originally it represented the whole of the human body,—the arms stretched out as well as the legs, whereas **人**, the ordinary sign for *hito*, "man" or rather "person," shows the legs only. On the other hand **男** *otoko*, "male," was symbolic from the beginning, as it means "strength for the rice-fields."—**土** *tsochi*, "earth," one of the most important of characters as it enters into great numbers of others, sometimes in most roundabout ways, represents two layers of earth with something growing out of them. **上** *jō* "above," and **下** *ge* "below," convey their respective meaning to eye and mind by the dot *above* the horizontal line in the former, *below* it in the latter.—**軍** *ikusa*, "war," gives us an insight into history, proving by its introduction of the character for "wheeled vehicle," **車** *kuruma*, into the compound that in early China, as in early Greece, the warriors availed themselves of chariots.—**高** (No. 190), *takai*, "high," anciently **高**, is a very common character of half-pictorial, half-symbolic nature. Its inventor had in view as a type of the quality of height some lofty building in which we can still plainly distinguish the roof, the upper storey, and the ground floor. Though purely, symbolical, **步** *ho* (No. 397), "step," is of very obvious construction, being made up of **止** "to stop," and **少** "a little," referring to the short pause between each step.

Others are much more far-fetched, for example, **至** *itaru*, "to reach" (No. 75), anciently **至**, the figure of a bird flying down to the earth, which it reaches.—Or take **名** "name." This comes from **夕** *yūbe*, "evening" (itself half of **月** the "moon"), and **口** *kuchi*, "mouth," because a man's name spoken is that by which you recognise him in the dark.—**直** *choku* or *tadachi ni*, "straight," "straightway" (conf. No. 200, where it has its other sense of "price," *Jap. ne*), is made up of **十** *jū*, "ten," **目** *me*, "eye," and a crooked stroke, suggesting that what ten eyes can see must not be crooked. Hence **德** *toku*, "virtue," (by the addition of **心** *kokoro*, "heart"), which presupposes a straight heart. (**德** is now generally written **徳**.)

Sometimes inversion—standing a character on its head, or turning it from right to left—was resorted to as an easy means of differentiation. For instance **后** *kisaki*, "empress," and **司** *tsukasa*, "ruler," are originally the same, only turned opposite ways. Less metaphorical, but extremely elaborate, is **寒** *kan* or *samui*, "cold." The original form is **寒**, made up of a "man" **人**, among "grass" **艸** (now written **艸**) four times repeated, under a "cover" or "roof" **宀**, and over ice **凵**, anciently **寒**,—truly a cold shelter.

Sometimes, as will appear but natural in a subject so recondite, the exact composition of a character remains doubtful after comparison with the earliest form. But even in such cases the process of examination may assist recollection of the character as it stands. Take

424
軍

425
德
426
后
427
司
428
寒
429
艸

靈 REI or *tamashii*, "spirit," "supernatural." We here see 雨 "rain" (observe its drops), 口 "mouth" thrice repeated, and 巫 "fortune-teller" or "sorcerer" (itself composed of two "men" 人, doing "work" 工, sorcery having been in early ages and in all countries one of the most important of occupations). We may therefore accept the character 靈 as meaning literally "three sorcerers praying for rain;" but other slightly varying explanations are given. 巫, by the way, which the Japanese read *miko*, is used by them of the female sex only, to mean a "sorcerers."

If we could suspect the ancient Chinese of irony and self-criticism, we might admire the singular appropriateness of the character 家, "house," "family," which is literally a "pig," 豕, under a "roof" or "cover." Could anything better describe a Chinese house than to represent it as a pig-sty? The character for "peace," 安 AN, which shows a woman under a cover, smacks equally of satire at first sight. But as "cover" and "roof" are interchangeable ideas, perhaps we should rather see in this character a picture of family peace and quiet,—the goodwife sitting at home under the roof.

* * * * *

By this time the student will have gathered how similar in its development to a spoken language is this system of written symbols, which grew up gradually from small and simple beginnings, and then, by combination, analogy, metaphor, perhaps sometimes misapprehension, branched out into multifarious elaborateness. It is, however, evident that pictorial representation, even with its powers liberally extended by recourse to combination, allusion, and metaphor, would get exhausted long before it had sufficed for the representation of every shade of thought. Here it was that the homophony which is so marked a feature of the Chinese language came to the rescue. When a word as yet characterless needed to be written, what more simple than to write it with the symbol for some other word of like sound, plus a mark to differentiate the meaning? We Europeans approximate to such a plan when we employ various spellings for like-sounding words, such as "rain," "rein," and "reign" in English, "Mann" and "man" in German. As a matter of fact, though Chinese has no alphabet, and though common parlance styles its written characters "ideographs," nine-tenths of the so called ideographs in modern use have been formed by the help of a peculiar phonetic method. This is true even of some of those deemed simplest, for instance 金 "metal," pronounced KIN. There previously existed another like-sounding character 今 meaning "now." So from this and from 土, "earth," and two little dots to represent the streaks of ore, the character for "metal" was put together.

More often the constituent parts still remain separate, though closely adjacent; and foreign investigators have bestowed the name of "phonetic" on that part which embodies the sound, the name of "radical" on that which indicates (very roughly) the sense. Take 梅 "plum-

430
靈
431
巫

432
豕

433
梅

434
枝
435
板
436
案

tree;" 枝 "branch;" 板 "board;" 案 (originally a table or bench, hence) "a law-case," "an opinion." In all these 木 "tree" or "wood," is the radical, while the other part is the phonetic. Of course the phonetic can tell us nothing of the *Japanese* pronunciation of these or any other characters, seeing that they were invented, not in Japan, but in China. As, however, the Japanese make considerable use of the Chinese pronunciation of words, it is, even from a Japanese point of view, an invaluable help to have the Chinese pronunciation thus indicated by the aspect of the characters themselves.

In 梅 BAI, "plum-tree" (Jap. *ume*), we recognise the sound of 每 MAI, "every."

In 枝 SHI (Jap. *eda*), "branch," we have the exact sound of 支 SHI (Jap. *sasaeru*), "to hinder" (No. 257).

In 板 HAN, "board" (Jap. *ita*), we have the sound of 反 HAN (Jap. *kaeru, somuku*), "to return," "to disobey."

In 案 AN (Jap. *tsukue*), "table," we have the sound of 安 AN (Jap. *yasushi*), "easy," "cheap."

In 機械 KI-KAI, "machine," we have the sounds respectively of 幾 KI (see No. 358) and 戒 KAI (Jap. *imashimeru*), "to warn."

In many cases, e.g. that of 梅 BAI and 每 MAI above, the agreement is partial only. Sometimes, as in 俗 ZOKU, "vulgar," and 谷 KOKU (Jap. *tani*), "valley," the rhyme alone seems to have been thought of; and this may be reduced—at least in the Japanese pronunciation—to the mere coincidence of a single final letter, as in 聽 CHŌ (Jap. *kiku*), "to listen," whose sound is just adumbrated by 王 Ō, "king," in the left-hand corner. But in this line of study we must learn to be thankful for small mercies; even partial coincidences are far better than nothing. The student, as he goes on, will probably come to place only too much reliance on them as guides to pronunciation.

Here are two more sets of examples of groups of characters under one radical:—

功 KŌ, "ability," "merit."

N. B. Do not confound No. 444 with No. 74 切 *kiru*, "to cut." Inspection will show a difference in both halves (right and left) of each.

助 *tasukeru*, "to help."

勇 YŪ, or *isamu*, "to be valiant."

勝 *katsu*, "to conquer."

勞 *tsukareru*, "to be weary."

勤 *tsutomeru*, "to labour."

All appropriately belonging to 力 *chikara*, "strength," which is found sometimes to the right, sometimes at the bottom, sometimes stowed away in a corner.

437
機
438
械
439
戒
440
俗
441
谷
442
聽
443
王
444
功
445
助
446
勇
447
勝
448
勞
449
勤

代 DAI, "a generation" also "a substitute."
 伏 *fusu*, "to lie down."
 伯 HAKU, "a count."
 例 *rei*, "a precedent."
 借 *kariru*, "to borrow."
 儀 GI, "a ceremony," "with reference to."

Belonging to 人 "man," written
 亻 for short in all such cases.

The relation of some these characters to "man" may seem vague and arbitrary; but we must not be too exacting. A good *memoria technica* for 伏 "to lie down," is offered by the composition of the character, — a "dog" 犬 [crouching] at a "man's" [feet].

Now let us look into the matter from the opposite side, following a single phonetic through a series of various radicals, — the phonetic 甫 HO, for instance, which is itself an independent character signifying "beginning," and read *hajime* in Japanese. Here are its most familiar compounds: —

匍 HO or *harabau*, "to creep."
 捕 HO or *toraeru*, "to seize."
 浦 HO or *ura*, "a stretch of coast."
 舖 HO, "a shop."
 補 HO or *oginau*, "to supplement," "to repair."
 輔 HO or *tasukeru*, "to help," also read *Suke* in personal names.

The appropriateness of the first member of this set, 匍 "to creep," must be taken on trust. But from the second onwards we see light; for the HO which means "to seize" is appropriately distinguished by the use of the radical for "hand," that which means "sea-coast" by the radical for "water," that signifying "shop" by the character 舍 SHA,* "an abode," that meaning "to supplement" or "repair" by the radical for "garment," which is just the very thing most often repaired. In the last example, 輔 "to help," the radical 車 "wheeled vehicle" appears less appropriate, until we learn that the character 輔 originally served to denote the poles attached to a cart to help it out of the mud.

The agreement in sound between the several derivatives of a single phonetic is unfortunately not always so perfect as in the series just examined: 反 and 板 (Nos. 347 and 435) pron-

* Not accounted a radical. The radical here (but arbitrarily chosen) is 舌 *shita*, "the tongue."

代 450
 伏 451
 伯 452
 例 453
 借 454
 儀 455
 犬 456
 甫 457
 匍 458
 捕 459
 浦 460
 舖 461
 補 462
 輔 463
 舍 464
 舌 465

ounced HAN, while 返 (No. 353) is HEN, have already supplied an instance. Or take the following series, — all very useful characters: —

466 寺
467 持

寺 JI or *tera*, “a Buddhist temple.”

持 JI or *motsu*, “to hold.” Here the agreement is apparent only, for the *Kana* spelling of 寺 is ジ, whereas that of 持 is チ. In Western Japan the two are pronounced differently (“Colloq. Handbook” † 28, first footnote.)

468 詩

詩 SHI, “poetry” (Chinese or European, — not Japanese). Here the pronunciation and *Kana* spelling ン agree with that of the primitive 寺, but for the unimportant distinction of the *Nigori*.

469 特
470 姓

特 TOKU or *koto ni*, “specially,” as in the common expression 特別. Here an entirely different pronunciation crops up, and there is nothing for it but memory pure and simple if one would avoid getting laughed at for perpetrating a 百姓讀 HYAKUSHŌ-yomi.*

In any case and waiving absolute guidance, much practical help will be derived from a careful recollection of the principal phonetics, as usage gradually brings them to the student's notice. An alternative and perhaps better name than “phonetic” for the non-radical portion of a character is “primitive.” It alludes to the circumstance that in many cases the non-radical portion is really the original, while the so-called radical is a subsequent addition made for the sake of greater clearness, or in order to distinguish two shades of meaning in what was at first a single word. For instance, 聿 was the earlier symbol for a pen, and still appears in the list of radicals with that signification; but the radical 竹 “bamboo,” has been super-added to the modern form 筆, because Chinese pens commonly have bamboo holders. Or take 旁 HŌ (Jap. *katawara*) “side,” and the same fortified and emphasised, so to say, by the addition of the radical for “man,” thus 傍. The real meaning remains the same; yet there is a tendency towards reserving each of the two forms for different contexts. Thus the word *kata-gata* can only be written 旁, not 傍. An excellent instance of the way in which both the sound and the general signification of a primitive may persist through its various compounds is supplied by the 亡 series, all of which sound BŌ or MŌ and imply the idea of destruction. 亡 itself is BŌ or *horobiru*, “to be destroyed,” “ruined.” Add “heart,” and you have 忘 BŌ or *wasureru*, “to forget” (destruction of the thoughts in the mind). Add “woman” and you have 妄 BŌ or *midari ni*, “disorderly” (destruction of the propriety which befits a woman). Add “eyes,” and you have 盲 MŌ or *mekura*, “blind” (destruction of eyesight). † There are cases where neither the word “phonetic” nor the word “primitive” suits the case, — 明 for instance, and 東, and 森, in which, as already explained (pp. 40, 46, and 105),

471 筆
472 旁
473 傍
474 亡
475 妄
476 盲

* Lit. “peasant's reading.” Such a mistake as reading 特 JI, because its phonetic 寺 is ㄐ is popularly so styled. The SHŌ (姓) of HYAKUSHŌ is generally read SEI in other contexts, and signifies “a surname.”

† An interesting discussion and list of the “phonetics” or “primitives” will be found in Section VIII of the Introduction to Williams's Chinese Dictionary.

both parts of the character are equally radical, in so far as both contribute to form the sense, and neither in any way indicates the sound. Or take another instance—a new one—that of **位** *ku-rai*, “rank,” Chinese 1. The so-called phonetic **立** *tatsu*, “to stand,” is Chinese RYŪ or RITSU, which thus differs from **位** in sound as widely as can well be imagined. But both halves of **位** are really radical; for “rank” is “a man’s standing,” in China as in England. Thus viewed, the character becomes perfectly easy to remember.—**仙** SEN (in Japanese almost always **仙人** SENNIN), “a man of the mountains,” i. e. one of the immortals who dwell hermit-like in inaccessible mountain fastnesses, offers a similar example. Perhaps, however, in this case some regard was paid to sound as well; for the pronunciation of **仙** SEN closely approximates to that of **山** SAN. In fact, the “GO-ON” of **山**, employed in the reading of Buddhist names, is SEN. **仁** JIN, “benevolence,” exhibits another species of irregularity. Here it is the radical itself which acts at the same time as phonetic, **人** JIN, “man,” giving its pronunciation to **仁**, “benevolence,” which is, says Confucius, the most characteristic of human virtues. The right half, **二** NI, “two,” helps to express the sense; for it takes two to render benevolence possible, just as we say in English (but less amiably) that it takes two to make a quarrel.

The dissection of characters into their component elements was first undertaken by the Chinese lexicographer KYO-SHIN **許慎**,* who compiled his celebrated **說文** SETSUMON Dictionary in A. D. 100. This work enumerates 540 **字部** JIBU, i. e. “character-classes” or radicals, under which all the other characters are grouped for practical convenience’ sake, just as our words are grouped in European dictionaries under the successive letters of the alphabet. The **玉篇** “GYOKU-HEN”† Dictionary, which dates from the sixth century and is still popular with scholars both in China and Japan, had in its earlier editions about the same number of radicals, but these were later reduced to 360. The compilers of the **康熙字典**,‡ so-called from the Emperor Kōki (A. D. 1662–1722), further reduced the number to 214, which has ever since been commonly accepted alike in China, in Japan, and by

* **許** is our No. 311. **慎** SHIN or *tsutsushimu*, means “to be careful” or “reverential.”

† **篇** HEN originally designated a section of bamboo, such as people anciently employed for writing on, hence several such slips tied together, hence a section of a book, hence a whole book. A common Japanese reading of the character is *amu*, which means “to tie [such bamboo slips] together,” hence “to compose,” “to write.” The phonetic **扁** HEN, occurs in numerous other characters, for instance **編**, which is read *amu* like the preceding and has the same sense as it; **偏** *hitoe ni*, one-sided, “entirely,” “earnestly” (and see below for its technical use when read HEN to denote certain portions of Chinese character).

‡ At Peking this name is pronounced K’ang Hsi. The character **康** *kō* (Jap. *yasu*) means “easy,” “peaceful.” It occurs in the celebrated historical name Ieyasu **家康** and in other familiar compounds. The student need not trouble about **熙**, as it is of very rare occurrence. **典** TEN (Jap. *nori*) is quite a common character, signifying “rule.”

477
位478
仙479
仁480
慎
481
部
482
篇
483
編
484
偏
485
康
486
典

foreign investigators. We do not mean of course that Kōki's editors changed the manner of writing the characters or diminished their number, but only that, by analysing them in a different manner, they succeeded in classing them under fewer heads. Curiously enough, though every one has bowed in practice to their decision which was imposed by Imperial authority, almost every one is agreed that they made a great mistake, apparent simplification having been purchased at the expense of real confusion and error. Many of Kōki's so-called radicals are not really radical at all, but derivative, while on the other hand some genuinely radical forms have been omitted from the list. Many are useless, being either obsolete or having extremely few characters liable to be grouped under them. The worst feature is that many characters have been placed, by rule of thumb, under radicals with which they have no original connection, on the strength of a merely accidental resemblance.

Anyhow, the 214 radicals, such as they are, hold possession of the field, and must be accepted in practice, though we hasten to add that there is no need to commit them all to memory. There is really no need, notwithstanding that one foreign text-book after another has chosen to lay on European students this heavy burden. No Chinese or Japanese ever thinks of memorising all the radicals. He learns the characters most likely to be useful, regardless of whether they be radical or not. The Japanese have not even any name in general use for either "radical" or "phonetic." Many radicals appearing on the left are called **偏** HEN, "side" (No. 484), those on the top **冠** *kammuri*, "cap;" those that enclose the rest of the character, **構** *kamae*, "external arrangement," "enclosure;" certain others which protrude a long way below to the right **入** NYŪ, lit. "entering;" and besides these, there are special names for a few special cases. For radicals appearing at the bottom there is no general appellation. The right-hand portion of a character—whether radical or phonetic matters not—is termed *tsukuri*, lit. "make," a name devoid of all apparent appropriateness, though the character **旁** (No. 472) "one side," with which it is written, suits well enough.

Though to commit all the radicals to memory were a work of supererogation, those of most frequent occurrence should be so committed. The memorising of the characters in which such radicals occur will be rendered easier thereby, as will also the task of looking up characters in Williams, Lay, and the native dictionaries. The plan followed in such dictionaries is to give the 214 radicals in the order of the number of their strokes, from **一** ICHI, "one," which has only one stroke, down to **龠** *fue*, "flute," which has seventeen. It will therefore be a further advantage to recollect the position of the chief radicals in the list, as this will obviate much searching backwards and forwards. It would be best of all, for instance, to remember that **木** *ki*, "tree," is the seventy-fifth, and **水** *mizu*, "water," the eighty-fifth. But if this is expecting too much, something at least will be gained by remembering that "tree" comes before "water," and both before **目** *me*, "eye" (the hundred and ninth). That this last must come later in the list than the two others is indeed self-evident, as it has five strokes,

487
冠
488
構

while 木 and 水 have each only four. The difficulty—and consequently the advantage—of recollecting, if possible, the order of precedence, occurs with Radicals having the same number of strokes.

It is likewise the number of strokes that determines the order of the characters grouped under each Radical. For instance, 使 *tsukai*, “a messenger,” which has six strokes (six, that is, exclusive of the Radical 亻), comes before 侵 *okasu*, “to violate,” which has seven.

The two following lists include all the most important Radicals, with their Japanese names, the numbers indicating their position in the dictionaries, and two or three specimen characters under each, the specimens having been selected for their general usefulness as additions to the learner’s little fund. It will prove a useful exercise to count the strokes of the non-radical portion of characters; for this will contribute towards impressing characters on the memory, at the same time as it gives ease in the use of the dictionary.

A.—LIST OF THE SIXTY COMMONEST RADICALS.

Ninth Radical. 人 “man.” When written at the top, it is called *hito-kammuri*, as in 余 *yo*, “I.” More often it is found at the side in the abbreviated form 亻 called *NIMBEN*, thus 但 *tadashi*, “but;” 儘 *mama*, “manner,” “state.”

Fifteenth Radical. 冫 *NI-SUI*, lit. “two waters.” As an independent character, it means “ice,” but is no longer in use. It occurs on the left, as in 冷 *hiyayaka*, “cool;” 凍 *kōru*, “to freeze.” Both these are easily remembered by their phonetics, which are pronounced *REI* and *TŌ* respectively.

Eighteenth Radical. 刀 *katana*, “sword,”—originally the picture of a broad blade. Generally to the right and then mostly abbreviated to 刂 which is called *RIŌ* (lit. “*ri* sword”), because resembling the *Kana* letter 刂 *ri*, thus 到 *itaru*, “to reach.” Such cases as 切 *kiru*, “to cut;” 券 *ken*, “a ticket,” are exceptional.

Nineteenth Radical. 力 *chikara*, “strength,” as in 勢 *ikioi*, “force,” and compare p. 108, where several other examples of this Radical occur. Do not confound 力 *chikara*, “strength,” in which the second stroke pierces the first, with the Eighteenth Radical 刀 *katana*, “sword,” in which the second stroke merely touches the first.

Thirtieth Radical. 口 *kuchi*, “mouth.” Mostly at the left side (*kuchi-HEN*), as in 呼 *yobu*, “to call,” but also in various other positions, as 向 *mukau*, “to be opposite;” 命 *mei*, “a command,” also “life;” 器 *utsuwa*, “a utensil (this last portraying a “dog” guarding four vessels with “mouths”).

Thirty-first Radical. 囗 *kuni-gamae*, so called from 國 *kuni*, “country,” one of the characters classed under it. This is distinguishable from 口 “mouth,” by its superior size, and also by the fact of its always enclosing its phonetic, thus 回 *meguru*, “to turn round,” also written 囿; 園 *EN* or *sono*, “garden.”

使 489
 侵 490
 余 491
 但 492
 儘 493
 冷 494
 凍 495
 刀 496
 到 497
 券 498
 勢 499
 呼 500
 向 501
 命 502
 器 503
 回 504
 園 505

506

城

507

堅

508

執

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壯

510

壽

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太

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央

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夷

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契

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好

516

妻

517

妾

518

孔

519

孟

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孝

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孰

522

宇

Thirty-second Radical. 土 *tsuchi*, "earth," sometimes written 土 the more effectually to distinguish it from 士 *samurai*. It is placed at the side, thus 土 (*tsuchi*-HEN), or at the bottom, thus 城 *shiro*, "a castle;" 堅 *katai*, "hard." Such a case as that of 執 *toru*, "to take," is exceptional.—[士 *samurai* is also the Radical (the Thirty-third) of a few characters, for instance, the two common ones 壯 *sō* or *sakan*, "youthful vigour," and 壽 *ju* or *kotobuki*, "long life."]

Thirty-seventh Radical. 大 *dai*, "great." Often written at the top or bottom, but sometimes, as it were, inconveniently hidden away. Examples are 太 *futoi*, "thick;" 央 *nakaba*, "middle;" 夷 *ebisu*, "a barbarian;" 契 *chigiru*, "to vow."

Thirty-eighth Radical. 女 *onna*, "woman," mostly to the left, as in 好 *konomu*, "to like" (what more likable than women 女 and children 子?). Less often this Radical stands below, as in the painfully similar characters 妻 *sai*, "wife," and 妾 *shō*, "concubine."

Thirty-ninth Radical. 子 *ko*, "child," found in various positions, as 孔孟 *Kō-Mō*, "Confucius and Mencius;" 孝 *kō*, "filial piety;" 孰 *izure?* "which?"

Fortieth Radical. 宀 *u-kammuri* (not used independently), so called because 宀, the *Katakana* letter for the vowel *u*, is derived from 宇 *u*, "world," one of the characters classed under it. It is always found at the top, thus 宿 *yado*, "an inn" (cleverly formed from "a hundred men under one cover"); 寫 *utsusu*, "to copy (in writing)."—[Do not confound with *u-kammuri* another much rarer radical (the Fourteenth) which differs from it in lacking the dot at the top, and which has no special Japanese name: 冠 *KWAN* or *kammuri*, "a head covering" (our No. 487), and 冥 *MEI*, "dark," are the most important characters classed under it. Notice also that 寫 is often less correctly written 寫.]

Forty-fourth Radical. 尸 *shikabane*, "corpse," always placed as in the following: 尾 *o*, "tail;" 届 *todokeru*, "to send in," "to report;" 屬 *zokusuru*, "to belong," "to be attached to." The first of these examples is easily memorised by noting that a tail is the "hair" 毛 (our No. 185) hanging down behind an animal's "body" ("corpse" and "body" being much about the same). The third 屬 has this same "tail" contracted at the top, and "insect" 虫 at the bottom, intimating that nothing so well belongs or is attached to anything else as a tail to the insect of which it forms part. 屬 is often contracted to 属.

Forty-sixth Radical. 山 *yama*, "mountain," placed to the left (山 *yama*-HEN), above, or below, e. g. 島 *shima*, "island;" 岡 *oka*, "hillock;" 岩 *iwa*, "rock."

Fiftieth Radical. 巾 *tenugui*, "a towel," sometimes called *KIMPEN* from its ON. It occurs in various positions, thus 市 *shi* or *ichi*, "a market [-town];" 布 *nuno*, "linen;" 帳 *tobari*, "a curtain,"—to be remembered by its constituent parts as a "long towel."

523

宿

524

寫

524

寫

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冥

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尸

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尾

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届

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属

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属

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島

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岡

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岩

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巾

534

市

535

布

536

帳

537 摩
538 麻
539 序
540 庭
541 彳
542 彼
543 待
544 衛
545 意
546 憂
547 情
548 忝
549 戈

Fifty-third Radical. 广 originally denoting a "shelter," but not used alone. It is called *madare*, apparently from 摩 MA or *suru*, "to rub," of which it is used as an abbreviation, though this character is classed under another Radical, 手 "hand." Some prefer to derive the name of *madare* from 麻 MA or *asa*, "hemp." Examples of characters classed under 广 are supplied by 序 JO, "preface," — also read *tsuide*, "a turn" "apropos," and 庭 niwa, "garden."

Sixtieth Radical. 彳 (GYÖNIN-BEN), supposed to represent a man walking; but when used alone, it is read *tadazumu*, "to stand still." It always stands at the left, as in 彼 *kare*, "he," 待 *matsu*, "to wait." [This Radical may easily be confounded with the less common *One Hundred and Forty-fourth* 行 *yuku*, "to go," which has the curious peculiarity of being always cut in two by its phonetic, thus 衛 EI or *mamoru*, "to protect." This last character occurs most frequently in men's names in the termination 兵衛 BEL.]

Sixty-first Radical. 心 *kokoro*, "heart." Sometimes written at the bottom or in the middle, thus 意 *kokoro-base*, "volition," "feeling;" 憂 *uryōru*, "to grieve;" but most frequently at the left side in the abbreviated form 小 called *RISSHIM-BEN*, or "the standing heart radical," e. g. 情 *jō*, "human passions," hence specifically *nasake*, "kindly feeling," "pity;" also the "circumstances of a case." — 必 *kanarazu*, "positively" (our No. 336), is an exceptional form easily remembered. Another such is 忝 *katajikenai*, "humbly thankful," — the natural emotion for the "heart" to approach "heaven" with, as the structure of the character intimates.

Sixty-second Radical. 戈 *hoko*, "a spear," either interlaced with the rest of the character, or else to its right, thus 我 *ware*, "I;" (our No. 242) 戰 *tatakau*, "to fight."

Sixty-fourth Radical. 手 *te*, "hand," as in 舉 *ageru*, "to raise" (also read *kozotte*, "all"), but mostly on the left in the abbreviated form 扌 (*te-HEN*), — the third stroke being then a dash made upwards, e. g. 指 *yubi*, "finger," also read *sasu*, "to point." In such forms as 拜 *hail* or *ogamu*, "to worship;" 承 *shō* or *ukeru*, "to acknowledge," this Radical is more difficult to recognise.

Sixty-sixth Radical. 攴 (*utsu*, "to strike," not used alone, but in the abbreviated form) 攴 as a right hand Radical having no special name, and not to be confounded with 文 *bun*, "a written composition." Examples are 救 *sukuu*, "to rescue;" 敢 *aete*, "venturing." One or two characters have this Radical in the upper right-hand corner; for instance, 整 *sei* or *totonou*, "to be in order," — synonymous with No. 412.

Seventy-second Radical. 日 *hi*, "the sun" (日 *hi-HEN*, when at the side, and 日 *hirabi*, "flat sun," when at the top or bottom), thus 昨 *sakū*, "yester [-day]," but 暑 *atsui*, "hot." Such a case as 旬 *jūn*, "a period of ten days," is exceptional. [Puzzlingly similar to this Radical is the *Seventy-third Radical*, 日 *iwaku*, "quoth he," which embraces a few very common characters, and occurs either at the top or bottom, or else interlaced

550 戰
551 舉
552 指
553 拜
554 承
555 救
556 敢
557 整
558 昨
559 暑
560 旬
561 日

562 曲
 563 更
 564 最
 565 松
 566 某
 567 查
 568 條
 569 欠
 570 欲
 571 歌
 572 湯
 573 海
 574 永

with the other strokes, thus 曲 *magaru*, "to be crooked;" 更 *sara ni*, "anew;" 最 *mottomo*, "most."]

(For 月 *tsuki*, "the moon," *Seventy-fourth Radical*, which should come next, see the *One Hundred and Thirtieth*.)

Seventy-fifth Radical. 木 *ki*, "tree." This has strokes three and four (down, not up, as in *te-HEN* 才) shortened when it is written to the left and called *ki-HEN*, as in 松 *matsu*, "pine-tree" (lit. prince 公, of trees 木). It also occurs in other positions, as 某 *soregashi*, "a certain person;" 查 *sa*, "official enquiry" (as in *JUNSA*, "policeman"). The character 條 *jō*, "an item," shows it in an abbreviated form resembling the *Katakana* character ホ *ho*.

Seventy-sixth Radical. 欠 *akubi*, "a yawn,"—also read *kakeru*, "to be missing,"—standing to the right, and sometimes called *KEN-tsukuri*, from one of its Chinese sounds. 欲 *yoku* or *hossuru*, "to wish," and 歌 *uta*, "a Japanese poem," are examples.

Eighty-fifth Radical. 水 *mizu*, "water," almost always written on the left in the abbreviated form 氵 called *SAN-ZUI*, that is "the three [dots for] water," e.g. 湯 *yu*, "hot water;" 海 *umi*, "the sea," Chin. *KAI*, easily remembered by its rhyming with its phonetic 每 *mai*, and with 梅 *bai*, "plum-tree," *conf.* p. 108. The characters 氷 *kōri* "ice" (our No. 59); 永 *nagai*, "long;" 求 *motomeru*, "to seek;" and 泉 *izumi*, "a spring" (lit. white 白 water 水), show this Radical combined in other less usual positions.

Eighty-sixth Radical. 火 *hi*, "fire," written at the left side (*hi-HEN*) or bottom, as in 燒 *yaku*, "to burn;" 炭 *sumi*, "charcoal;" but mostly, when at the bottom, abbreviated to four dots 灬, called *REKKWA*, "fierce fire," from 烈 *retsu*, *hageshi*, "fierce," one of the characters so formed. 照 *teru*, "to shine," is a familiar instance.

Ninety-fourth Radical. 犬 *inu*, "dog," Chin. *KEN*, as in the difficult but useful character 獻 *kenzuru* or *tatematsuru*, "to offer respectfully to a superior," where, however, the 犬 seems to be in reality not radical at all, but phonetic, unless we accept the explanation that the character originally denoted fat dogs sacrificed to the gods. 獸 *jū* or *kedamono*, "animal," "quadruped," is another instance. Almost always 犬 appears to the left in the abbreviated form 犮 (*kemono-HEN*), thus 狐 *kitsune*, "fox;" 狼 狽 *rōbai*, properly "wolf wolf," but used to signify "consternation" (*awateru*). The reason gravely alleged by Chinese authorities is that one of these species of wolf has its forelegs inconveniently short, the other its hind legs, so that each is dreadfully put to unless he can get the other to walk along with him and thus compensate his infirmity!

Ninety-sixth Radical. 玉 *tama*, "gem," generally to the left and abbreviated to 王 (*tama-HEN*), as in 珍 *chin*, "precious;" 現 *gen* or *arawareru*, "to be revealed."

575 求
 576 泉
 577 燒
 578 炭
 579 烈
 580 照
 581 獻
 582 獸
 583 狐
 584 狼
 585 狽
 586 珍
 587 現

588 琴
 589 界
 590 畏
 591 痘
 592 痛
 593 癢
 594 眼
 595 看
 596 眞
 597 石
 598 扇
 599 六
 600 示
 601 示
 602 示

588 琴
589 界
590 畏
591 痘
592 痛
593 療
594 眼
595 看
596 眞
597 砂
598 磨
599 示
600 福
601 祖
602 祭

Some names of musical instruments have this Radical at the top in a reduplicated form, for instance, 琴 *koto*, the Chinese and Japanese "lyre."

One Hundred and Second Radical. 田 *ta*, "rice-field," variously placed. See our Nos. 27, 152, 201, 214, 219, 220, 255, 273, 290, and 330. Other common examples are 界 *sakai*, "boundary;" 畏 *osoreru*, "to fear."

One Hundred and Fourth Radical. 疒, called *yamai-dare*, but not used alone. It is the Radical for disease, and always stands (or rather hangs down) as in the following: 痘 *tō*, "small-pox;" 痛 *itamu*, "to pain;" 療 *ryō* or *iyasu*, "to heal." In no series is the phonetic a more trustworthy guide to the ON of each character classed under it.

One Hundred and Ninth Radical. 目 *me*, "the eye," mostly to the left (目 or 身 *me-hen*) and below, as in 眼 *gan* or *manako*, another word for "eye;" 看 *kan* or *miru*, "to look." The two characters 直 *choku*, "straight," also read *ne*, "price" (our No. 200), and 眞 *shin* or *makoto*, "true," show this Radical stowed away between the other strokes.

One Hundred and Twelfth Radical. 石 *ishi*, "stone." It is placed to the left (*ishi-hen*), more rarely below, e. g. 砂 *suna*, "sand;" 磨 *to* *to* *to*, "to polish."

One Hundred and Thirteenth Radical. 示 *shimesu*, "to declare," mostly to the left and abbreviated to 礻 (*shimesu-hen*); more rarely below, thus 福 *fuku*, "happiness;" 祖 *so*, "ancestor;" 祭 *matsuri*, "a religious festival."—Some fonts of type e. g. that used in this book, have 礻 instead of 礻.

One Hundred and Fifteenth Radical. 禾 *ine*, "the rice-plant," mostly written on the left and then called *no-gi-hen*, because resolvable by popular analysis into the *Katakana* letter 丩 *no*, and the character 木 *ki*, "tree." A common example is furnished by 種 *shu* or *tane*, "seed." In some few characters it occurs above, below, or in a corner, as 秀 *shū* or *hiideru*, "to excel;" 穀 *koku*, "cereals."

One Hundred and Sixteenth Radical. 穴 *ana*, "a hole," flattened to 宀 and placed atop (*ana-kammuri*), as in 空 *kū*, "empty;" 竊 *hisoka ni*, "secretly."

One Hundred and Eighteenth Radical. 竹 *take*, "bamboo," placed at the top in the abbreviated form 竹 (take-kammuri), thus 笑 *warau*, "to laugh;" 箱 *hako*, "a box."

One Hundred and Nineteenth Radical. 米 *kome*, "rice," mostly to the left (米 *kome-hen*), as in 精粗 *sei-so*, "fine or coarse;" occasionally below, thus 粟 *awa*, "millet." Do not confound this last, lit. "western rice," with 栗 *kuri*, lit. "western tree," that is, the "chestnut-tree."

One Hundred and Twentieth Radical. 糸 *ito*, "thread, used on the left (*ito-hen*), and then abbreviated by most writers and some printers to 糸; more rarely below. Examples are 細 *hosoi*, "thin;" 素 *shiroi*, "white" (also read *moto*, "origin").

603 種
604 秀
605 穀
606 穴
607 空
608 竊
609 笑
610 箱
611 精
612 粗
613 粟
614 粟
615 細
616 素

617

肉

One Hundred and Thirtieth Radical. 肉 *NIKU*, "flesh," almost always abbreviated in composition to 月 which is called *NIKU-zuki*, because of its identity in shape with 月 "the moon." It occurs chiefly at the left and bottom; thus 肥 *koeru*, "to be fat;" 育 *ya-shinai*, "to nourish." It is a very common Radical, heading a long list of characters denoting parts and attributes of the body.—[The moon itself (*Radical Seventy-four*) has comparatively few classed under it.—As examples we may take 期 *KI*, "a period of time," and 望(月) *mochi[-zuki]*, "full moon,"—also read *nozomu*, "to hope."]

618

肥

619

育

620

期

621

望

622

舟

623

船

624

舶

625

苦

626

菊

627

葉

628

落

One Hundred and Thirty-seventh Radical. 舟 *fune*, "a boat," written thus at the left 舟 and called *fune-HEN*, e. g. 船 (often written 舩), which also means *fune*, "boat" or "ship;" 舶 *HAKU*, "a large vessel." 舩 舶 *SEMPAKU* means "vessels of every description." It has been discovered that Noah's Ark affords a good *memoria technica* for the character 船, as the 八 "eight" 口 "mouths" suggest the eight persons who were saved in the Ark.

One Hundred and Fortieth Radical. 艸 *kusa*, "grass," written at the top in an abbreviated form 艸 or 艹, called *sō-kō* (草冠 lit. "grass cap." The ON of 冠 is *KWAN*, not *KŌ*; probably *kō* is here the first syllable of *kōmuri*, another pronunciation of *kam-muri*.) Examples, taken from among hundreds, are 苦 *nigai*, "bitter;" 菊 *KIKU*, "chrysanthemum;" 葉 *ha*, "a leaf;" 落 *ochiru*, "to fall;" 藥 *kusuri*, "medicine." *YAKU*, which is the ON or Chinese reading of this last difficult-looking character, helps at once to impress it on the memory, because rhyming with the phonetic 樂 *GAKU* or *RAKU*, for which see page 105. In like manner the ON of 落 *RAKU* rhymes with 各 *KAKU* (our No. 231), and its signification "to fall" naturally groups itself under the Radical "grass;" for what falls and fades sooner than grass and the leaves of trees, which have been taken by poets and moralists in all ages as the symbol of impermanence?

One Hundred and Forty-second Radical. 虫 *mushi*, "insect," used chiefly on the left (*mushi-HEN*), as in 蠟 *rō*, "wax," but sometimes in other positions, e. g. 融 *yū* or *tōru*, "to circulate;" 螢 *hotaru*, "a firefly."

One Hundred and Forty-fifth Radical. 衣 *koromo*, "raiment," chiefly to the left and abbreviated to 衤 (*koromo-HEN*, not to be confounded with 衤 *shimesu-HEN*, which has one stroke less), thus 被 *HI* or *kōmuru*, "to have something done to one," hence used for *raruru*, the termination of the passive voice; also below, as in 裁 *SAI*, "to cut out (clothes)." Such examples as 表裏 *HYŌ-RI*, "front and back," are harder to disentangle.

One Hundred and Forty-ninth Radical. 言 *iu*, "to speak," or *kotoba*, "words," almost always written on the left, and then called *GOMBEN*, from *GON* or *GEN* its Chinese sound, thus: 詔 *atsuraeru*, "to order" (goods); 設 *mōkeru*, "to establish;" 話 *hanasu*, "to speak." This last word offers a good example of what has been said above (pp. 105 and 111) of both halves of a character being sometimes really radical; for on the left we have "words," on the right

629 藥

630 蠟

631 融

632 螢

633 被

634 裁

635 表

636 裏

637 詔

638 設

639 話

640 譽
641 財
642 費
643 賴
644 跋
645 踉
646 載
647 轉
648 遠
649 遠
650 遠
651 遠
652 遠
653 遠
654 遠

640 **譽** "tongue," appropriately combining to signify "to speak."—The common character **譽** *homeru*, "to praise," offers the example of this radical in an uncommon position.

641 **財** SAI or ZAI, "wealth;" **費** *tsuiyasu*, "to spend," "to waste." Its position in **賴** *tanomu*, "to rely," is exceptional.

642 **足** "foot," almost always at the left and abridged to **足** (*ashi-HEN*), e.g. **跡** or **蹟** *ato*, "traces."

643 **車** *kuruma*, "a wheeled vehicle," mostly to the left (*kuruma-HEN*), as in **轉** TEN, "revolving," "changing." Sometimes it is otherwise placed, as in **載** *noseru*, "to place on the top of," "to record."

644 **走** SHINNYŪ. This is the abbreviated form employed in composition. The character **走** *washiru*, "to run," from which it is derived, is not in use and need not be remembered. The meaning of the name SHINNYŪ does not clearly appear; but the characters grouped under this Radical all have to do with such related ideas as coming and going, motion, distance, e.g. **遠近** ENKIN, "far and near;" **運送** UNSŌ, "sending or transporting (goods);"

645 **邑** *mura*, "village," contracted in composition to **邑** which is called *ōzato*, and always placed on the right, thus **邸** *yashiki*, "a mansion;"

646 **郡** GUN or *kōri*, "a district."

647 **酉** "bird," as one of the signs of the zodiac, distinguished by the name of *hiyomi no tori*; but originally it denoted "a wine-jar" (*conf. p. 105*), whence the fact that most of its compounds have to do with liquor in one way or another. It stands on the left, thus **酌** *kumu*, "to pour out;" **配** *kubaru*, "to distribute;" very rarely below, as in **醫** I, "a physician" (who gives one medicine to drink).

648 **金** *kane*, "metal," almost always to the left and written thus **金** (*kane-HEN*), as in **銀** GIN, "silver;" **鏡** *kagami*, "a mirror,"—Far-Eastern mirrors being made of burnished metal. Merely as a *memoria technica*, assume the sense of this character to be "metal set up to look at;" but one stroke is missing from **見** "to look." **釜** *kama*, "cauldron," is an exceptional form.

649 **門** "gate," called *MON-gamae*, because written so as to enclose its phonetic, thus **關** *seki*, "barrier;" **閱** *kemi-suru*, "to inspect" (as at a barrier or custom-house). The commonest derivatives of this Radical have been given already on p. 71. [Do not confound with this common Radical the less useful *One Hundred and Ninety-first*, **鬥** *tatakaru*, "to fight," sometimes called *TŌ-gamae*. The latter occurs in **鬪** which has the same meaning and replaces it in modern usage.]

650 **阜** *oka*, "a mound." In combination it is contracted to **阝** and called *kozato*. **陰陽** IN-YŪ, "shade and light," i. e. the female (or

655 **邸**

656 **郡**

657 **酉**

658 **酌**

659 **配**

660 **醫**

661 **銀**

662 **鏡**

663 **釜**

664 **關**

665 **閱**

666 **鬪**

667 **阜**

668 **陰**

669 **陽**

670 陸
 671 雲
 672 雷
 673 革
 674 靴
 675 鞍
 676 頁
 677 順
 678 須
 679 頭
 680 餘
 681 館
 682 駕

passive) and male (or active) elements of nature," according to Chinese philosophy, are familiar examples; but 陸 RIKU, "land," better shows the significative force of this Radical. Notice that whereas the similar form *ōzato*, No 163, appears always on the right, this No. 170, *kozato*, stands as constantly on the left.

One Hundred and Seventy-third Radical. 雨 *ame*, "rain," placed on the top (雨) and called *ame-kammuri*, as in 雲 *kumo*, "clouds;" 雷電 RAIDEN, "thunder and lightning."

One Hundred and Seventy-seventh Radical. 革 *nameshi-gawa* or *tsukuri-kawa*, "leather," mostly to the left, as in 靴 *kutsu*, "boots;" 鞍 *kura*, "a saddle." The original form 革 portrayed a hide flayed and stretched out.

One Hundred and Eighty-first Radical. 頁 properly *kōbe*, "the head," but now more often used for the English word "page," pronounced *peiji*. It stands to the right, and is called *ōgai*, "big shell," because fortuitously resembling the character 貝 *kai*, "shell." But it is really a rude picture of the human face, in fact only a variant of 首 (our No. 404), for which see p. 104. Common examples of its use are 順 JUN, "order"; 須 *su-bekaraku*, "ought;" 頭 *kashira*, "head."

One Hundred and Eighty-fourth Radical. 食 *kurau*, "to eat," mostly on the left and abbreviated to 倉 (SHOKU-HEN), as in 餘 *yo* or *amari*, "surplus;" 館 KWAN or *yakata*, "a mansion." Both these are excellent examples of phonetics (compare our Nos. 491 and 310), and at the same time of the power of the Radical, as the idea of "food" is naturally connected with excess or satiety and with the mansions of rich men.

One Hundred and Eighty-seventh Radical. 馬 "horse," generally to the left (*uma*-HEN) or below, as in 駕 GA or *noru*, "to ride;" 騷 *sawagu*, "to make a row."

One Hundred and Ninety-fifth Radical. 魚 *uwo*, "fish," mostly to the left (*uwo*-HEN). It includes a large number of fishes' names not very useful to the beginner. 鮮 SEN, "fresh fish," also read *azayaka*, "fresh," "bright," and 鯨 *kujira*, "a whale," may be quoted.—The same remarks apply, *mutatis mutandis*, to the

One Hundred and Ninety-sixth Radical. 鳥 *tori*, bird," except that it oftenest stands on the right side, e. g. 鷄 *nivatori*, "the barndoor fowl;" 鶴 *tsuru*, "a stork."

B.—LIST OF SEVENTY-FIVE RADICALS OF SECONDARY IMPORTANCE.

First Radical. 一 ICHI, "one." It is variously placed, as in 丈 JŌ, a measure of 10 feet; 且 *katsu*, "moreover."

Fourth Radical. 丿, nameless and not used alone. It is placed at the top or on the left. Examples are 乃 *sunawachi*, "[if so.....] then;" 久 *hisahii*, "long" (of time); 乍 *nagara*, "while."

Fifth Radical. 乙 OTSU (our No. 202). Variously placed and sometimes altered to 乞. Examples are 乞 *koi-negau*, "to beg;" 乳 *chichi*, "milk."

683 騷
 684 鮮
 685 鯨
 686 鷄
 687 鶴
 688 丈
 689 且
 690 乃
 691 久
 692 乍
 693 乞
 694 乳

695 互
 696 況
 697 市
 698 交
 699 光
 700 兒
 701 月
 702 角
 703 且
 704 夕
 705 十
 706 十

695 **互** *Seventh Radical*, 二 NI, "two." Found in perplexingly various positions, thus **互** tagai ni, "mutually;" **况** *iwai ya*, "all the more." In this last it may be easily mistaken for the Fifteenth Radical 夂 (NI-SUI); in fact the Japanese commonly so write and print that character.

696 **况** *Eighth Radical* 宀 "a cover," not used alone, but always in composition and at the top, as **市** SHI or ichi, "a town," "a market;" **交** majiwaru, "to associate with."

697 **市** *Tenth Radical*. 儿 used only in composition. It is a mere variant of the Ninth signifying "man," but it occurs only at the bottom, thus **光** hikari, "brilliancy;" **兒** chigo, "an infant," often abbreviated to **兒**. The top part is intended for a picture of an infant's head before the fontanels have closed up.—[A comparatively rare Radical (the Sixteenth),

698 **交** 几 tsukue, "a table," may easily be mistaken for No. 10. Observe that in correct calligraphy the two strokes of No. 10 do not meet at the top, whereas those of No. 16 do meet.

699 **光** 凭 yori-kakaru, "to lean" (as with one's elbows on a table), shows No. 16 in composition.] *Twelfth Radical*. 八 (HAT-TEN, "dots [representing] eight"), as in **具** GU or sonaeru, "to provide;" **兼** kaneru, "to do two things at once," "to be unable." It almost always occurs at the bottom.

700 **兒** *Thirteenth Radical*. 冂 nameless, and not used alone. The commonest characters arbitrarily classed under it are **册** SATSU, "a volume;" and **再** SAI or futa-tabi, "again." **册** can be easily remembered by its real construction **册**,—two (for several) bamboo slips tied together, such as constituted the most ancient books or volumes of the Chinese previous to the invention of paper about A.D. 300.

701 **兒** *Twentieth Radical*. 勹 called hō-gamae and meaning "to wrap up," but not used alone. It is placed outside, as in **勿** nakare, "don't;" **包** tsutsumu, "to wrap up."

702 **凭** *Twenty-second Radical*. 匚 and the *Twenty-third* 匚 both nameless, show by their shape that they relate to boxes; the latter of the two has a large lid on, but alike in writing and in print the two are constantly confounded. Examples are **匠** SHŌ or takumi, "carpenter" (one who makes boxes); **匿** kakusu, "to conceal" (as inside a box).

703 **具** *Twenty-fourth Radical*. 十 jū, "ten," variously placed, as in **升** SHŌ or masu, "a measure," also read noboru, "to ascend;" **午** GO, "noon" (properly "the horse," uma, one of the signs of the zodiac, whose hour is noon); **博** HAKU or hiroi, "broad."

704 **兼** *Twenty-sixth Radical*. 卩 denoting a kind of seal, but not used alone. It is mostly placed on the right, thus **印** IN, "a seal." The case of **危** ayawi, "dangerous," and of **卷** KWAN or maku, "to roll," is exceptional; that of **卵** tamago, "egg," still more so. This last character was originally a picture of the eggs (still recognisable as two dots) inside the body of some oviparous creature, probably a reptile.

705 **册** *Twenty-seventh Radical*. 厶 called gan-dare, originally meaning "cliff" (see p. 105), but now used as an abbreviation of **雁** GAN, "wild goose," (classed under **隹** the

706 **再**

707 **勿**

708 **包**

709 **匠**

710 **匿**

711 **升**

712 **午**

713 **博**

714 **印**

715 **危**

716 **卷**

717 **卵**

718 **雁**

719 原
720 友
721 叙
722 夙
723 夢
724 專
725 射
726 將
727 干
728 幸
729 并
729 并
729 並
730 竝
731 强
732 弱
形

172nd Radical). It always begins thus at the top, and hangs down (*tareru*) on the left side. 原 GEN or *moto*, "origin," also read *hara*, "moor," is a familiar example.

Twenty-ninth Radical. 又 *mata*, "again," mostly to the right or below, as in 友 *tomo*, "a companion;" 叙 JO, "raising in rank," "promotion."

Thirty-sixth Radical. 夕 *yūbe*, "evening," as in 夙 *tsuto ni*, "early;" 夢 *yume*, "a dream."

Forty-first Radical. 寸 SUN, "inch," placed below or at the right hand, as in 專 *moppara*, "entirely;" 射 *iru*, "to shoot;" sometimes in a corner, as 將 SHŌ, "a general," also read *hata*, "moreover."

Fifty-first Radical. 干 *azukaru*, "to be concerned with," as in 幸 *saiwai*, "happiness." It is often hard to pick out among the other strokes, thus 并 *narabi ni*, "together," also written 并並 and 竝—a perplexing multiplicity, which cannot be helped.

Fifty-seventh Radical. 弓 *yumi*, "a bow," mostly placed to the left, as in 强弱 KYŪJAKU, "strong or weak."

Fifty-ninth Radical. 彡, "feathers" or "long hair," not used alone. It mostly stands on the right, as in 形 *katachi*, "shape;" 彫 *horu*, "to engrave."

Sixty-third Radical. 戶 *to*, "door," called *to-kammuri*. It is placed above and to the left, as in 扇 *ōgi* "a fan" (lit. "feather" 羽 "door" 戶); 戻 *modoru*, "to return" (as a "dog" 犬 to the "door" 戶 of his master's house).

Sixty-eighth Radical. 斗 *hakaru*, "to measure." Mostly placed on the right, as in 料 *hakaru*, "to estimate," also read RYŌ, e.g. in 料理 RYŌRI, "cookery."

Sixty-ninth Radical. 斤 *kin*, originally "an axe," hence "a pound" (weight), as in 斬 *kiru*, "to cut off;" 斯 *kono*, "this;" 斷 DAN or *tatsu*, "to cut off," "to refuse."

Seventieth Radical. 方 *kata*, "side," mostly on the left, as in 施 *hodokosu*, "to give" (as alms); 旅 *tabi*, "a journey."

Seventy-seventh Radical. 止 *yamu*, "to cease," variously placed, as in 歲 SAI or *toshi*, "year" (歲 is mostly shortened to 歲); 歷 *heru*, "to pass by;" 歸 *kaeru*, "to return."

Seventy-eighth Radical. 歹 *sare-bone*, "bleached bones," not used alone. It is placed to the left or below, as in 死 SHI, "death" (the "bleached bones" of a "man," 匕 representing 人); 殆 *ayau*, "dangerous" (i.e. threatening death), hence also read *hotondo*, "nearly."

Seventy-ninth Radical. 攴 properly *hoko*, "a spear," but called *ru-mata* from its superficial resemblance to the *Katakana* character ル *ru* and the character 又 *mata*, "again." It is always written on the right. Familiar examples of this Radical are offered by 段 DAN, "a step," and 殺 *korosu*, "to kill."

Eighty-second Radical. 毛 *ke*, "hair," variously placed. When at the left with its

733 彫
734 扇
735 戻
736 斗
737 料
738 斤
739 斬
740 斯
741 斷
742 施
743 旅
744 歲
745 歲
746 歷
747 歸
748 死
殆

749 段
750 糸
751 毫
752 毛
753 斤
754 箇
755 等
756 斤
757 斤
758 斤
759 斤
760 斤
761 斤
762 斤
763 斤
764 斤

749 段
750 殺
751 毫
752 毬
753 爪
754 爵
755 爭
756 瓜
757 牆
758 版
759 牧
760 瓦
761 瓶
762 甘
763 甚
764 嘗

last stroke prolonged, it is called MÖNYŪ. Examples are 毫 gō, "fine down," "something quite minute;" 毬 mari, "a ball" (to play with).

Eighty-seventh Radical. 爪 tsume, "nail," "claws," (a picture of the bent hand). In composition it is generally placed at the top, and abbreviated to 𠂇 as in 爭 arason, "to dispute;" 爵 SHAKU, "an order of nobility."—[This Radical must be carefully distinguished from another (the Ninety-seventh), 瓜 uri, "melon," which has two strokes more.]

Ninetieth Radical. 𠂇 (not used alone). This and the Ninety-first 片 kata, "side," are supposed to represent the two halves of a tree-trunk split in two. Common examples are 牆 kakine, "a fence," and 版 HAN, "printing."

Ninety-third Radical. 牛 ushi, "cattle," sometimes at the bottom, more often at the left side and then written 𠂇 (ushi-HEN), as in 牧 BOKU or maki, "pasture." How valuable cattle must have been in ancient times, for the word 物 "thing," to be placed specially under that, of all possible, headings!

Ninety-eighth Radical. 瓦 kawara, "a tile," placed to the right or below. The commonest character under it is 瓶 BIN, "a bottle," also read kame, and then signifying "a jar."

Ninety-ninth Radical. 甘 amai, "sweet." Various placed, as in 甚 hanahada, "very;" 嘗 katsute, "previously which is also written 嘗."—Remember this Radical by its likeness to 口 "mouth," the organ which appreciates sweetness.

One Hundred and Third Radical. 疋 HIKI, the auxiliary numeral for animals. Various placed. The commonest character classed under it is 疑 utagan, "to doubt," "to suspect."

One Hundred and Sixth Radical. 白 shiroi, "white," variously placed, as in 的 mato, "a target" (but compare "Colloq. Handbook," ¶ 115, N. B.); 皆 mina, "all" (our No. 306); 皇 "emperor" (our No. 286), which last recalls the "White Czar."

One Hundred and Seventh Radical. 皮 kawa, "skin," mostly at the right, as in 鼓 tsuzumi, "a drum."

One Hundred and Eighth Radical. 皿 sara, "a plate," always at the bottom, as in 盃 sakazuki, "a wine-cup;" 盛 moru, "to heap up" (as on a plate), also read sakan, "flourishing."

One Hundred and Eleventh Radical. 矢 ya, "an arrow," as in 短 mijikai, "short." It occurs at the left or below.

One Hundred and Seventeenth Radical. 立 tatsu, "to stand," at the top, bottom, or left, as in 章 shō, "chapter;" 奇 KI, "strange" (more properly 奇 under Radical 大); 豎 tate, "perpendicular;" 端 hashi, "edge."

One Hundred and Twenty-first Radical. 缶 kame, "a jar," placed at the left or bottom. Its commonest derivative is 缺 kakeru, "to be flawed," "missing."

765 疋
766 疑
767 的
768 皮
769 鼓
770 皿
771 盃
772 盛
773 短
774 章
775 奇
776 豎
777 端
778 缶
779 缺

780 網

One Hundred and Twenty-second Radical. 网 *ami*, "a net," generally replaced in practice by 網 when signifying "net," and reduced to 囧 when employed as a Radical at the top. Many of the characters under it have to do with some unpleasant entanglement (as in a net), hindrance, wrong, etc., as 罪 *tsumi*, "sin;" 罰 *BATSU*, "punishment;" 罹 *kakaru*, "to incur," "be involved in,"—as in guilt, distress, or disease.

781 罪

782 罰

783 罹

784 羊

One Hundred and Twenty-third Radical. 羊 *hitsuji*, "a sheep," generally at the top or right, as in 美 *BI*, "beautiful;" 群 *GUN* or *mure*, "a flock."

One Hundred and Twenty-fourth Radical. 羽 *hane*, "feathers," variously placed, thus 翁 *okina*, "an old man;" 習 *narau*, "to learn."—Both these characters are easy to remember, for a venerable old man is princely (公) and his gray beard flows down like feathers. On the other hand, that which tender white (白) nestlings learn is to fly with their wings or feathers.

785 美

786 群

787 翁

788 習

789 耒

790 耜

791 耘

792 聊

793 聚

794 聲

One Hundred and Twenty-seventh Radical. 耒 *suki*, "a plough," placed to the left, as in 耕耘 *KŌ-UN*, "cultivating and weeding," hence "husbandry."

One Hundred and Twenty-eighth Radical. 耳 "the ear," variously placed, thus 聊 *isasaka*, "a little;" 聚 *atsumeru*, "to collect;" 聲 *koe*, "the voice."

One Hundred and Thirty-fourth Radical. 臼 *usu*, "a mortar," sometimes above or below, as in 舊 *furui*, "old;" and more difficult to recognise in such complicated but useful characters as 與 *atōru*, "to give;" 興 *okosu*, "to raise," where part of the phonetic is wedged in between. 與 is sometimes abbreviated to 与.

One Hundred and Thirty-fifth Radical. 舌 *shita*, "tongue." Mostly to the left; mostly also with the character 人 "man," above it, as in 館 *KWAN* or *yakata* (also and better written 館 our No. 681).

One Hundred and Forty-first Radical. 虎 *tora*, "tiger," generally at the top in the abbreviated form 虤 called *tora-gashira*, thus 虐 *GYAKU*, "cruel;" 虛 *munashii*, "empty."

One Hundred and Forty-third Radical. 血 *chi*, "blood." Mostly to the left; but in the common character 衆 *SHŪ*, "many," it is found at the top. Remember this Radical by its likeness to the Hundred and Eighth 皿 "a plate or dish." It is really derived from the latter, the dot at the top representing the blood of a victim flowing into a dish when a religious sacrifice is performed.

One Hundred and Forty-sixth Radical. 而 "a cover," but not used alone. It always stands at the top, as in 要 *yō*, or *kaname*, "essential;" 覆 *FUKU* or *kutsugaeru*, "to overturn and is then mostly written as if it were 西 "west."

One Hundred and Forty-seventh Radical. 見 *miru*, "to see," placed to the right or below, as in 觀 *KWAN*, "to inspect;" 覺 *satoru*, "to discern."

795 舊

796 與

797 与

798 興

799 館

800 虎

801 虐

802 虛

803 血

804 衆

805 要

806 覆

807 觀

808 覺

808 魚

809 解

810 豆

811 豈

812 豐

813 象

814 豸

815 豸

816 赤

817 赤

818 云

819 走

820 走

821 身

808 角
809 解
810 豆
811 豈
812 豐
813 象
814 豫
815 貌
816 赤
817 赦
818 走
819 起
820 越
821 躬

One Hundred and Forty-eighth Radical. 角 *tsuno*, "horn;" also read *kado*, "a corner." Mostly to the left, as in 解 *toku*, "to loosen," "to explain."

One Hundred and Fifty-first Radical. 豆 *mame*, "beans." Mostly below, as in 豈 *ani*? "how?" 豐 *yutaka* or *toyo*, "abundance."

One Hundred and Fifty-second Radical. 豕 *buta*, "a pig." Variouslly placed, as in 象 *zō*, "an elephant" (also often read *katachi*, "shape," "appearance"); 豫 *arakajime*, "beforehand."

One Hundred and Fifty-third Radical. 豸 not used alone and of uncertain meaning, except that it has something to do with animals. It is found at the left, as in 貌 *katachi*, "shape."

One Hundred and Fifty-fifth Radical. 赤 *akai*, "red." Placed to the left, as in 赦 *yurusu*, "to pardon."—Anciently this Radical was written 炎 lit. "great fire," an appropriate symbol for the colour "red."

One Hundred and Fifty-sixth Radical. 走 *washiru*, "to run," called *sōnyū* in composition, and written and placed thus: 起 *okoru*, "to rise up;" 越 *koeru*, "to cross over." This last character, with its Chinese sound *ETSU* or *ECHI*, occurs in some common place-names, e. g. 越中 *ETCHŪ*; 越後 *ECHIGO*.

One Hundred and Fifty-eighth Radical. 身 *mi* "self." Placed to the left, thus 躬 which also means *mi*, "self;" 裸 *hadaka*, "naked" (for this latter see also pp. 126-7).

One Hundred and Sixtieth Radical. 辛 *karai*, "pungent," "acid." Mostly to the left, as in 辨 *wakimaeru*, "to discriminate;" 辭 *kotoba*, "words."—Note that 辨 has "knife" between "acid" repeated, indicating the solving (as by an acid) and cutting asunder which discrimination involves. Another form of the same character is 辯 which indicates discrimination arrived at by means of words or arguments.

One Hundred and Seventy-second Radical. 隹 known as *furu-tori*, lit. "old bird;" but the "old" seems a misnomer (conf. p. 104). It mostly stands on the right, as in 雜 *ZATSU* or *zō*, "mixed;" less often in other positions, such as are exemplified in the characters 集 *atsumeru*, "to collect;" 雇 *yatou*, "to hire."



One Hundred and Eighty-second Radical. 風 *kaze*, "wind," as in 颶 *GU*. The compound term 颶風 *GUFŪ* or *tsumuji-kaze*, "a whirlwind," is fairly common; and 颶 may be easily remembered by its phonetic 具 *GU*, our No. 703.

One Hundred and Eighty-sixth Radical. 香 *nioi*, "fragrance." Placed to the left or below, as in 馨 *kaoru*, "to be fragrant."

One Hundred and Eighty-eighth Radical. 骨 *hone*, "bone." Placed to the left, as in 體 *karada*, "the body."

One Hundred and Ninetieth Radical. 髟 meaning hair, but not used alone. It occurs at the top, as in 髮 *kami*, "the hair of the head" (our No. 139).

822 裸
823 裸
824 辛
824 辨
824 辯
825 辭
826 雜
827 雜
828 集
829 雇
830 颶
831 香
832 馨
833 骨
833 體

- 834 **鬼** *One Hundred and Ninety-fourth Radical.* 鬼 *oni*, "a demon," variously placed, as 魁 *kwai* or *sakigake*, "a leader;" 魂 *tamashii*, "the soul;" 魔 *ma*, "a devil." 844 麥
- 835 **魁** *One Hundred and Ninety-seventh Radical.* 鹵 *ro*, properly "salt," but common only in the expression 鹵簿 *robo*, "the Imperial cortège." (簿 signifies "a tablet;" but how "salt tablet" came to denote the Imperial cortège, we cannot say.) Examples of this Radical are afforded by 鹽 the standard character for *shio*, "salt;" and (石鹼 *sekken*, "soap." It occurs mostly on the left side. 845 麩
- 836 **魂** *One Hundred and Ninety-eighth Radical.* 鹿 *shika*, "a deer," as in 麗 *rei* (the *rei* of *kirei* 奇麗 "pretty"). It is variously placed. 846 點
- 837 **魔** *One Hundred and Ninety-ninth Radical.* 麥 *mugi*, "wheat." In composition it is placed at the left, and the last stroke generally prolonged, as in 麩 *kōji*, "yeast." 847 黨
- 838 **鹵** *Two Hundred and Third Radical.* 黑 *kuroi*, "black," as in 點 *ten*, "a dot;" 黨 *tō*, "a (political, etc.) party." The general appropriateness of "black" as a Radical in both these words should assist the memory. 848 鼠
- 839 **簿** *Two Hundred and Eighth Radical.* 鼠 *nezumi*, "a rat." The original form was , in which we may still distinguish the head with its teeth, the four little legs, and the long tail. 849 鼻
- 840 **鹽** *Two Hundred and Ninth Radical.* 鼻 *hana*, "nose." 850 齒
- 841 **鹼** *Two Hundred and Eleventh Radical.* 齒 *ha*, "tooth," placed on the left, thus 齡 *yowai*, "age" (as we tell a horse's age by its teeth). This Radical is often abbreviated to 齒. 851 齡
- 842 **鹿** *Two Hundred and Twelfth Radical.* 龍 *ryō, ryū, or tatsu*, "a dragon." 852 龍
- 843 **麗** *Two Hundred and Thirteenth Radical.* 龜 *kame*, "a tortoise," constantly abbreviated to 龜. The original form was , giving a side-view of the creature, with its head and beak above, its tail below, its carapace on the right side, and its feet on the left. 853 龜

Any one knowing these two lists by heart will be better equipped for finding characters in the dictionary than are nineteen-twentieths of the educated natives of China and Japan. It will help towards a working knowledge of the Radicals and their use to cast a glance from time to time through the *Index of Characters* given at the end of this volume. Such rare Radicals as |, \, J, etc., will then also gradually loom before the mind as possible clues to characters whose construction is not at once referable to any of the larger and more familiar classes.

Before we quit the subject of Radicals, it may be well to mention the following miscellaneous items:—
Some few characters are written indifferently with various Radicals of approximately the same signification. Thus our No. 605 穀 "cereals," with the Radical 禾 *ine*, "rice," also occurs as 穀 with 米 *kome*, another Radical for "rice." In the case of 粿

“naked” (Radical 身 “self”), also written 裸 (Radical 衣 “clothes”), the appropriateness of the exchange is equally apparent.

Some few allow of the Radical being variously placed. 略 or 畧 RYAKU, “abbreviation,” is a common instance; so is 嶋 or 嶼 shima, “island” (but 島 with four strokes less is the standard form, our No. 530). Others are afforded by 稿 or 豪 kō (as in 原稿 GENKŌ, “manuscript” or “copy” for the press, and in 草稿 SŌKŌ, “a rough draft”); also by 群 or 羣 MURE, “a flock;” by 峯 or 峰 mine, “a mountain peak;” and by 松 “pine-tree,” sometimes written 姿 for the sake of variety.

Sometimes, on the contrary, change of position in the Radical produces an entirely different character. Thus whereas 忘 is wasureru, “to forget,” 忙 is isogashii, “hurried.” 泉 is izumi, “a spring of water;” but 泊 is tomaru, “to stop.”

A few useful characters are obtained by trebling a Radical. Such are 姦 KAN, “immorality,” “adultery” (representing intrigues with three women at a time); 晶 SHŪ, used in 水晶 SUI-SHŪ, “crystal,” which we may suppose to be as bright and clear as three suns; 蟲 mushi, “insects;” 最 used in the common though obscure compound 最負 HIKI, “patronage,” “favour;” 轟 todoroku, “to rumble.”

We have alluded above to the arbitrary manner in which many characters are classed in the dictionaries. 門 MON-gamae, “gate,” the *Hundred and Sixty-ninth Radical*, for instance, is made to include 閉 開 間 etc., but not 問 and 聞 which are placed under the Radicals 口 and 耳 respectively. 求 motomeru, “to seek,” has no etymological connection with 水 mizu, “water,” neither have 由 yoshi, “circumstance;” 甲 kō, “firstly;” and 申 mōsu, “to say,” any connection with 田 ta, “rice-field.” The dictionaries class them under “rice-field” on the strength of a merely superficial resemblance. This is a matter in which nothing but practice can avail.

Some few characters occurring in Japanese books will not be found in the ordinary dictionaries at all under any Radical, because they are local Japanese inventions, and therefore lack the sanction of the learned. The most useful members of this small class are:

- 辻 tsuji, “a place where four roads meet,” “cross-roads.”
- 込 komu, “to be crowded;” also komeru, “to stuff in.”
- 込 tote, “saying (or thinking) that.”
- 畑 hata, “a (dry) field,”—as contrasted with a wet rice-field.
- 畑 hatake, “a (dry) field,” a “vegetable garden.”
- 峠 tōge, “a mountain pass.”

In inventing such new characters to suit their own special needs, the Japanese did but follow the example set by every provincial Chinese dialect.

稿 854
 峯 855
 忙 856
 泊 857
 姦 858
 晶 859
 蟲 860
 最 861
 負 862
 轟 863
 辻 864
 込 865
 込 866
 畑 867
 畑 868
 峠 869

433 梅	425 德	417 壺	409 竹	401 音
434 枝	426 后	418 酒	410 又	402 訓
435 板	427 司	419 臣	411 禾	403 井
436 案	428 寒	420 林	412 齊	404 首
437 機	429 艸	421 森	413 糸	405 烏
438 械	430 靈	422 坐	414 絲	406 羽
439 戒	431 巫	423 災	415 果	407 貝
440 俗	432 豕	424 軍	416 樂	408 臼

473 傍	465 舌	457 甫	449 勤	441 谷
474 亡	466 寺	458 匍	450 代	442 聽
475 妄	467 持	459 捕	451 伏	443 王
476 盲	468 詩	460 浦	452 伯	444 功
477 位	469 特	461 補	453 例	445 助
478 仙	470 姓	462 舖	454 借	446 勇
479 仁	471 筆	463 輔	455 儀	447 勝
480 慎	472 旁	464 舍	456 犬	448 勞

507 堅	499 勢	491 余	489 使	481 部
508 執	500 呼	492 但	490 侵	482 篇
509 壯	501 向	493 儘		483 編
510 壽	502 命	494 冷		484 偏
511 太	503 器	495 凍		485 康
512 央	504 回	496 刀		486 典
513 夷	505 園	497 到		487 冠
514 契	506 城	498 券		488 構

545 意	537 摩	529 属	523 宿	515 好
546 憂	538 麻	530 島	524 寫	516 妻
547 情	539 序	531 岡	524 寫	517 妾
548 忝	540 庭	532 岩	525 冥	518 孔
549 戈	541 彳	533 巾	526 尸	519 孟
550 戰	542 彼	534 市	527 尾	520 孝
551 舉	543 待	535 布	528 屈	521 孰
552 指	544 衛	536 帳	529 屬	522 宇

585 狽	577 燒	569 欠	561 曰	553 拜
586 珍	578 炭	570 欲	562 曲	554 承
587 現	579 烈	571 歌	563 更	555 救
588 琴	580 照	572 湯	564 最	556 敢
589 界	581 獻	573 海	565 松	557 整
590 畏	582 獸	574 永	566 某	558 昨
591 痘	583 狐	575 求	567 查	559 暑
592 痛	584 狼	576 泉	568 條	560 旬

625 苦	617 肉	609 笑	601 祖	593 療
626 菊	618 肥	610 箱	602 祭	594 眼
627 葉	619 育	611 精	603 種	595 看
628 落	620 期	612 粗	604 秀	596 真
629 藥	621 望	613 粟	605 穀	597 砂
630 蠟	622 舟	614 粟	606 穴	598 磨
631 融	623 船	615 細	607 空	599 示
632 螢	624 舶	616 素	608 竊	600 福

閱 ⁶⁶⁵	酉 ⁶⁵⁷	近 ⁶⁴⁹	財 ⁶⁴¹	被 ⁶³³
鬪 ⁶⁶⁶	酌 ⁶⁵⁸	運 ⁶⁵⁰	費 ⁶⁴²	裁 ⁶³⁴
阜 ⁶⁶⁷	配 ⁶⁵⁹	送 ⁶⁵¹	賴 ⁶⁴³	表 ⁶³⁵
陰 ⁶⁶⁸	醫 ⁶⁶⁰	迄 ⁶⁵²	跡 ⁶⁴⁴	裏 ⁶³⁶
陽 ⁶⁶⁹	銀 ⁶⁶¹	達 ⁶⁵³	蹟 ⁶⁴⁵	詭 ⁷³⁶
陸 ⁶⁷⁰	鏡 ⁶⁶²	邑 ⁶⁵⁴	載 ⁶⁴⁶	設 ⁶³⁸
雲 ⁶⁷¹	釜 ⁶⁶³	邸 ⁶⁵⁵	轉 ⁶⁴⁷	話 ⁶³⁹
雷 ⁶⁷²	關 ⁶⁶⁴	郡 ⁶⁵⁶	遠 ⁶⁴⁸	譽 ⁶⁴⁰

703 具	696 况	688 丈	681 館	673 革
704 兼	697 市	689 且	682 駕	674 靴
705 冊	698 交	690 乃	683 騷	675 鞍
706 再	699 光	691 久	684 鮮	676 頁
707 勿	700 兒	692 乍	685 鯨	677 順
708 包	700 兒	693 乞	686 鷄	678 須
709 匠	701 几	694 乳	687 鶴	679 頭
710 匿	702 凭	695 互		680 餘

740 斯	732 形	727 干	719 原	711 升
741 斷	733 彫	728 幸	720 友	712 午
742 施	734 扇	729 并	721 叙	713 博
743 旅	735 戾	729 并	722 夙	714 印
744 歲	736 斗	729 並	723 夢	715 危
744 歲	737 料	729 竝	724 專	716 卷
745 歷	738 斤	730 強	725 射	717 卵
746 歸	739 斬	731 弱	726 將	718 雁

779 缺	771 盃	763 甚	755 爭	747 死
780 網	772 盛	764 嘗	756 瓜	748 殆
781 罪	773 短	765 足	757 牆	749 段
782 罰	774 章	766 疑	758 版	750 殺
783 懼	775 竒	767 的	759 牧	751 毫
784 羊	776 豎	768 皮	760 瓦	752 毬
785 美	777 端	769 鼓	761 瓶	753 爪
786 群	778 缶	770 皿	762 甘	754 爵

818 走	810 豆	802 血	795 舊	787 翁
819 起	811 豈	803 衆	796 與	788 習
820 越	812 豐	804 要	796 与	789 耒
821 躬	813 象	805 覆	797 興	790 耕
822 髀	814 豫	806 觀	798 館	791 耘
822 裸	815 貌	807 覺	799 虎	792 聊
823 辛	816 赤	808 角	800 虐	793 聚
824 辨	817 赦	809 解	801 虛	794 聲

856 忙	848 鼠	840 鹽	832 骨	824 辯
857 泊	849 鼻	841 鹵	833 體	825 辭
858 姦	850 齒	842 鹿	834 鬼	826 雜
859 晶	851 齡	843 麗	835 魁	827 集
860 蟲	852 龍	844 麥	836 魂	828 雇
861 貝 貝	853 龜	845 麴	837 魔	829 颶
862 負	854 稿	846 點	838 鹵	830 香
863 車 車	855 峯	847 黨	839 簿	831 馨

				864 过
				865 込
				866 迎
				867 畑
				868 畠
				869 峠