

FIFTH SECTION.

—

ON THE STRUCTURE OF THE
CHINESE CHARACTERS.

SECTION

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THINNESSE CHARACTER

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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


* The type employed for the characters given in the margin from here on to p. 142 is termed 清朝 SHIN-CHŌ, lit. “[the style of] the Ts’in dynasty” of China, now on the throne; its elegant freedom approximates to that of handwriting. Ordinary printing is called 明朝 MIN-CHŌ after an earlier dynasty, the Ming (A. D. 1368-1644); its slavish adherence to the rule that horizontal strokes shall be thin, and the vertical thick, gives it a mechanical, lifeless appearance. (Here used for the proper name SHIN, 清 is in general usage read *sei* or *kiyoi*, “pure,” “limpid.”)



401*
音
402
訓

403
井

404
清


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 , the little creature's head and arms being clearly discernible, the legs perhaps swaddled together.

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


405

首



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


406

馬

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


鳥


鳥 *tori*, "bird," anciently . In the original form, the perplexing likeness of "bird" to "horse" vanishes. **烏** *karasu*, "crow," anciently , is the same as bird minus one stroke, that for the eye having been omitted, "because," says the old lexicographer, "as the crow is black and its eye is likewise black, the latter cannot be seen." (!)




隹 *furu-tori*, another character for bird, anciently , apparently depicts some short-tailed species different from the long-tailed kind portrayed 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 74 and 80.

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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.


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貝

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



409

火


火 *hi*, "fire," anciently , said to represent flames rising up.



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

臼

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

竹

竹 *take*, "bamboo," anciently , a picture of two bamboos with strips of the sheath hanging down.

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*. **ナ** and **寸**, which we shall meet with again later on, are further 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." Yet another variant is **井**, anciently

411

又

井, representing the two hands used together, as in **弄** *rō* or *mote-asobu*, "to play," which

412

弄

depicts hands toying with a jewel (玉); but modern calligraphy omits the dot of the latter in most compounds, writing it as if it were 王 ō, "king."

Various characters for "grain" testify to the importance of the cereals from the very earliest times:— 禾 *ine* or *nae*, anciently 𥝌 "growing grain," is the picture of a single plant with the ear hanging down.— 齊 *SEI*, anciently 𥝌 or 𥝌 shows the heads of ripe grain standing evenly together. The alternative form 𥝌 shows them growing up out of the ground (represented by two lines). 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*, "rice," (the raw grain), anciently 米, 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 skeins of thread, thus 𦉳 for five skeins, 𦉴 for the double parcel of ten skeins.— 𠂇 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 果. Comparing this with 木 "tree," anciently 木, 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 樂, 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 *tsubo*, "a jar" or "pot," anciently 壺, where we actually see the lid and the fastening round the neck. Another of kindred signification was 酉 anciently 酉. Students of Japanese will meet it oftener with the addition of 灬 meaning "fluid," which makes it signify that which the bottle contains, 酒 *i. e.* "spirits," "liquor," Jap. *sake*. Another very pleasing one is 臣 *SHIN*, anciently 臣 "a subject of the king," "a minister," whose body bent 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 工, "work," is represented by 工 a carpenter's square (our No. 88), or when two large trees put together signify a "forest," 林 *hayashi*, or three

413

王

414

禾

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齊

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糸

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絲

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果

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樂

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壺

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酒

422

臣

423

林

424

森

425

坐

426

災

427

集

428

谷

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. 136).—災 *wazawai*, "a calamity," is scarcely less obvious, being made up of "water" and "fire," the two greatest sources of dire misfortune. 集 *atsumaru*, "to collect," shows us (a flock of) "birds" collected together "on a tree;" and 谷 *tani*, "a valley," fairly portrays the "mouth" (of hills) through which "water" (represented by the four upper strokes) flows. The whole series given on p. 77, beginning with 戶 "door," going on to 門 "gate" (a double door),—both of these pictorial—and then proceeding 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 *JIN*, "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 *tsuchi*, "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 meanings 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.

429

軍

Others are much more far-fetched, for example, 至 *itaru*, "to reach" (No. 75), anciently 𠂔 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 whereby 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 德.) Less metaphorical, but extremely elaborate, is 寒 *kan* or *samui*, "cold." The original form 𠂔 is made up of a "man," 人 among

430

德

431

寒

“grass” 艸 (now written 艸*) four times repeated, under a “cover” or “roof” 宀, and over ice 冫 †, anciently 夂—truly a cold shelter.

In a few cases, 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.

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 靈 *rei* or *tamashii*, “spirit,” “supernatural.” We here see 雨 “rain” (observe the 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 “sorceress;” but as it is a comparatively useless character nowadays, the student need not trouble to memorise it.

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,” *inoko* 豕 under a “roof” or “cover.” Could anything better describe a Chinese house than to represent it as a pigsty? 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.

Notice, in passing, the way in which the component parts of characters are apt to be flattened either horizontally or vertically in composition; otherwise the various parts would not together make a square. Take 雨 “rain,” which is flattened horizontally to 𩇛 in the case of 靈 just given, where 巫 also is flattened to 巫 for the same reason. Many abbreviations and alterations sanctioned by usage originated in this way, as will be seen when the “Lists of Radicals” (p. 127 *et seq.*) come to be studied.

* * * * *

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, sometimes even misapprehension, branched out into multifarious elaborateness. It is, however, evident that pictorial

* This character 艸 *lcusa* and (125) 草 are used interchangeably.

† No longer in independent use.

432
艸
433
后

434
司

435
靈

436
豕

representation, even with its powers liberally extended by recourse to combination, allusion, and metaphor, would get exhausted long before it had sufficed for 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 adumbrates (very roughly) the sense. Take 梅 "plum-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 (Jap. *ume*), "plum-tree," 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 (Jap. *ita*), "board," 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, or, as in 者 SHA (Jap. *mono*, person) and 著 CHO (Jap. *ichijirushi*, "conspicuous," or *arawasu*, "to manifest," "to publish"), scarcely perceptible. Very frequently, as in 谷 KOKU (Jap. *tani*), "valley;" 俗 ZOKU, "vulgar;" 浴 YOKU (Jap. *abiru*), "to bathe," the rhyme

437 梅

438 枝

439 板

440 案

441 機

442 械

443 戒

444 著

445 俗

446 浴

alone has 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 being 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. If it strikes him as strange that greater exactness should not have been aimed at where it was so easy of attainment, let him bear in mind that ages have rolled by since most of the characters were invented, that many changes of pronunciation have demonstrably taken place in the meantime, first on Chinese and then on Japanese soil, and that consequently many characters now no longer homophonous may have been so at the beginning.

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

功 KŌ, “ability,” “merit.”

N. B. Do not confound No. 448 with No. 74, 切 *kiru*, “to cut.” Inspection will show a difference in both halves (right and left) of each.

助 JO or *tasukeru*, “to help.”

勇 YŪ or *isamu*, “to be valiant.”

勝 SHŌ or *katsu*, “to conquer.”

勞 RŌ or *tsukareru*, “to be weary.”

勤 KIN or *tsutomeru*, “to labour.”

代 DAI, “a generation” (Jap. *yo*), also “a substitute.”

伏 FUKU or *fusu*, “to lie down.”

伯 HAKU, “a Count.”

例 REI, “a precedent,” “an example.”

借 SHAKU or *kariru*, “to borrow.”

儀 GI, “a ceremony,” “with reference to.”

The relation of some of 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,— 犬 *inu*, “a dog” [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

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

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

447
聽

448
功

449
助

450
勇

451
勝

452
勞

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勤

454
代

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伏

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伯

457
例

458
借

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儀

460
犬

461
甫

independent character signifying "beginning," and read *hajime* in Japanese. Here are its most familiar compounds:—

462

匍

匍 HO or *harabau*, "to creep."

463

捕

捕 HO or *toraeru*, "to seize."

464

浦

浦 HO or *ura*, "a stretch of coast."

465

舖

舖 HO, "a shop."

466

補

補 HO or *oginau*, "to supplement," "to repair."

467

輔

輔 HO or *tasukeru*, "to help," also read *Suke* in personal names.*

468

舍

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 needing repair. 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 439), pronounced HAN, while 返 (No. 353) is HEN, have already supplied an instance. Or take the following series,—all very useful characters:—

469

寺

寺 JI or *tera*, "a Buddhist temple."

470

持

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

471

詩

詩 SHI, "poetry" (Chinese or European,—not Japanese). Here the pronunciation and *Kana* spelling シ agree with that of the Phonetic 寺, but for the trivial distinction of the *Nigori*.

472

特

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.‡

473

姓

474

舌

* Because *sukeru* is the original word for "to help," *tasukeru* being a later compound,—*ta* (= *te*) *sukeru*, lit. "to help with the hand." Conf. *tamotsu*, *taguru*, *tayoru*, etc.

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

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

待 TAI or *matsu*, "to wait," is totally different again.

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** *fude*, 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 actual 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**. Another familiar example is supplied by **直** and **值**, the former of which is read *ne*, "price," (see pp. 67-8), and the latter *atae*, "value,"—a distinction with little difference. By this process it has sometimes come to pass that the Primitive now does duty for a metaphor or abstraction, while the form with superadded Radical is used for the material object which the Primitive originally represented. Thus **支** SHI or *eda*, originally "a branch," now signifies a branch of a river, a family, a business, etc., while an actual branch of a tree is **枝**. In like manner **尊** SON, which formerly meant a "wine-cask," *taru* (*conf.* No. 421 and **寸** near bottom of p. 116), now signifies *tattoi*, "venerable," because wine is offered to a revered guest, and *taru* has come to be written **樽** with the Radical for "tree," which emphasises the fact that casks are made of wood. Again, **云** was at first the picture (**☁** or **☁**) of a curling cloud, and accordingly signified "cloud;" but it is now used for UN or *iu*, "to say," while the homonymous UN or *ku*, "cloud," is more closely defined by the addition of the Radical **雨** "rain," thus **雲**.

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).* Characters themselves composite—made up of a Radical and a Phonetic—may serve as Phonetics, so to say, of the second power: **吾** GO, "I," is made up of the Phonetic **五** and the Radical **口**, but is itself the

* An interesting discussion, together with a list of the "Phonetics" or "Primitives," will be found in Section VIII of the Introduction to Dr. Wells Williams's great *Chinese Dictionary*.

475
待

476
筆
477
旁
478
傍
479
值

480
尊

481
樽

482
雲

483
亡

484
妄

485
盲

486

悟

Phonetic in 語 GO or *kataru*, "to tell," in 悟 GO or *satoru*, "to discern," "understand," etc. Such cases are extremely numerous: 青 obtained from the Phonetic 生, but itself used as the Phonetic in 清 and various others, may serve as a familiar instance.*

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位

There are cases not exactly suited either by the word Phonetic or by the word Primitive,—明 for instance, and 東 and 森 in which, as already explained (pp. 40, 46, and 118), both parts of the character are equally radical, inasmuch 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 *kurai*, "rank," Chinese 立. The so-called Phonetic 立 *tatsu*, "to stand," is Chinese 立 or 立, 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.

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仙

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.

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仁

It is important to bear in mind—if one would obtain a really sound grasp of this question of the structure of Chinese characters—how slow and gradual and unmethodical the process was. The character-framers did not say to themselves, "We will take this sign for a Radical, that for a Phonetic." They worked by rule of thumb, here a little and there a little, step by step. Thus did it come about that most of the simple characters serve a double purpose. No strict line separates Radicals and Phonetics from each other, and the same symbol is apt to fill now one of these functions, now the other. We find, for instance, the Radical 木 BOKU or MOKU, "tree," as a Phonetic in 沐 MOKU, Jap. *yu-amu*, "to bathe;" the Radical 長 CHŌ "long,"

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沐

as a Phonetic in 張 CHŌ or *haru*, "to stretch" (though not without a smack of its radical meaning as well); 皮 HI, "skin," in 彼 HI or *kare*, "that," in 被 HI or *kōmuru* or *raruru*, the sign of the passive voice, and so on to an indefinite extent.

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皮

492

彼

By some authorities the composition of characters, as described above, is termed their "etymology." The ease given to memory by a knowledge of "etymology" (using the term in this technical sense) is strikingly exemplified in some cases where two characters bear a close superficial resemblance to each other, for instance, 東 SOKU or *tsukaneru*, "to bind" (the

493

被

494

東

* Why 青 has dropped the first stroke of 生 is not clear.

SOKU of YAKUSOKU, "a binding promise" or "engagement"), and 束 SHI or *toge*, "a thorn." Both these, of course, have 木 "tree," as their basis. But "thorn" was at first written 朮, a picture of a tree with a large thorn sticking out straight on either side, though now they have come to hang limply down. Quite different from this, "to bind"—which originally referred to the tying of faggots—pours a tree, plus what now looks like the sign for "mouth" somewhat flattened, but was originally meant for a broad band round the middle, such as binds a faggot together. Slight as the distinction has become in modern calligraphy,—so slight that native writers themselves are perplexed by it,—it can never be forgotten once the clue has been gained. It runs, moreover, through numerous compound forms, such as 速 SOKU or *sumiyaka*, "speedy;" 勅 CHOKU or *mikotonori*, "an Imperial edict" or "rescript" (observe its "force," 力), but 刺 SHI or *sasu*, "to stab," hence *soshiru*, "to blame."

The analysis 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 Chinese 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 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 dissecting 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

* 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 the ancient Chinese 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 characters.)

‡ 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 yet about 熙 as it is of comparatively rare occurrence. 典 TEN (Jap. *nori*) is a common character, signifying "rule."

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束496
速497
勅498
刺499
慎500
部501
篇502
編503
偏504
康505
典

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, on the strength of a merely accidental resemblance, many characters have been placed under Radicals with which they have no etymological connection; and as a natural, but vexatious, result of this, not a few characters have come to be variously classed in different editions and abridgments, as **異** *i* or *kotonaru*, "to differ," which some modern compilers place under the Radical **八**, while others place it under the Radical **田**, thus giving rise to much searching backwards and forwards and consequent waste of time.

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. 503), 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. 477), "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 painful searching. 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, while **木** and **水** have each only four. The difficulty—and also the advantage—

* A superfluous character to the student, as the modern flute is differently written.

506
冠
507
構

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 SHI or *tsukai*, "a messenger," which has six strokes (six, that is, exclusive of the Radical 亻), comes before 侵 SHIN or *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 or *ware*, "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 characters 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 RITTŌ, (立 刀), "the standing sword," on account of its vertical position, thus 到 TŌ or *itaru*, "to reach." Such cases as 切 SETSU or *kiru*, "to cut;" 券 KEN, "a ticket," are exceptional. So is 刃 JIN or *yaiba*, "a blade," which originally depicted a sword with a stain on it.

Nineteenth Radical. 力 *chikara*, "strength," as in 勢 SEI or *ikioi*, "force," and compare p. 121, 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 KO or *yobu*, "to call," but also in various other positions, as 向 KŌ or *mukau*, "to be opposite;" 命 MEI, "a command," also *inochi*, "life;" 器 KI or *utsuwa*, "a utensil" (this last portraying a "dog" guarding four vessels with "mouths").

Thirty-first Radical. 囗 *kuni-gamae*, so called from 國 KOKU or *kuni*, "country," one of the characters classed under it. This is distinguishable from 口 "mouth," by its superior

508 使
509 侵
510 余
511 但
512 儘
513 冷
514 凍
515 刀
516 到
517 券
518 刃
519 勢
520 呼
521 向
522 命
523 器

524 回
 525 園
 526 城
 527 堅
 528 執
 529 壯
 530 壽
 531 太
 532 央
 533 夷
 534 契
 535 好
 536 妻
 537 妾
 538 孔
 539 孟

size, and also by the fact of its always enclosing its Phonetic, thus 回 KWAI or *meguru*, "to turn round," also written 圃; 園 EN or *sono*, "garden."

Thirty-second Radical. 土 *tsochi*, "earth," sometimes written 土 the more effectually to distinguish it from 士 *samurai*. It is placed at the side, thus 土 (tsochi-HEN), or at the bottom, thus 城 JŌ or *shiro*, "a castle;" 堅 KEN or *katai*, "hard." Such a case as that of 執 SHŪ (SHITSU) or *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 ō or *nakaba*, "middle;" 夷 I or *ebisu*, "a barbarian;" 契 KEI, or *chigiru*, "to vow."

Thirty-eighth Radical. 女 *onna*, "woman," mostly to the left, as in 好 KŌ or *konomu*, "to like" (what more likeable than "women" 女 and children 子?). Less often this Radical stands below, as in the painfully similar characters 妻 SAI or *tsuma*, "wife," and 妾 SHŌ or *mekake*, "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 SHUKU or *yado*, "an inn" (cleverly formed from "a hundred men under one cover"); 寫 SHA or *utsusu*, "to copy (in writing)." — [Do not confound with *u-kammuri* another much rarer Radical (the Fourteenth) 冫 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. 506), and 冥 MEI or *kurai*, "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 BI or *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 (*yama*-HEN), above, or below, e. g. 島 TŌ or *shima*, "island," as if to represent birds hovering about some peak rising from the sea (note the omission of the dots of 鳥), also written 嶋; 岡 KŌ or *oka*, "hillock;" 岩 GAN or *iwa*, "rock."

540 孝
 541 孰
 542 宇
 543 宿
 544 寫
 545 冥
 546 尸
 547 尾
 548 届
 549 屬
 (549) 属
 550 島
 (550) 嶋
 551 岡
 552 岩

553 **巾** *Fiftieth Radical.* **巾** *tenugui*, "a towel," sometimes called KIMPEN from its ON. It stands below or to the left, thus **布** *FU* or *nuno*, "linen;" **帳** *CHŌ* or *tobari*, "a curtain,"—this last to be remembered by its constituent parts as a "long towel."

554 **布** *Fifty-third Radical.* **广** originally denoting a "shelter," but not used alone. It is called *ma-dare*, 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 *ma-dare* from **麻** *MA* or *asa*, "hemp." Examples of characters classed under **广** are supplied by **序** *JŌ*, "preface,"—also read *tsuide*, "a turn," "apropos," and **庭** *TEI* or *niwa*, "garden."

555 **帳**
556 **摩**
557 **麻**
558 **序** *Sixtieth Radical.* **彳** (*GYŌNIN-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** *HI* or *kare*, "that," "he;" **從** *JŪ* or *shitagau*, "to follow." [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

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

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

562 **衛** *Sixty-fourth Radical.* **手** *te*, "hand," as in **舉** *KYŌ* or *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** *SHI* or *yubi*, "finger," also read *sasu*, "to point." In such forms as **拜** *HAI* or *ogamu*, "to worship;" **承** *SHŌ* or *ukeru*, "to acknowledge," this Radical is more difficult to recognise.

563 **意**
564 **憂** *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** *KYŪ* or *sukuu*, "to rescue;" **敢** *KAN* or *acte*, "venturing." One or two characters have this Radical in the upper right-hand corner; for instance, **整** *SEI* or *tonou*, "to be in order,"—synonymous with No. 415.)

Seventy-second Radical. **日** *hi*, "the sun" (**日** *hi-HEN*, when at the side, and **𠄎**

565 情

566 忝

567 戈

568 戰

569 舉

570 指

571 拜

572 承

573 救

574 敢

575 整

576 昨
 577 暑
 578 旬
 579 日
 580 曲
 581 更
 582 最
 583 松
 584 某
 585 查
 586 條
 587 欠
 588 欲
 589 歌

tirabi, "flat sun," when at the top or bottom), thus 昨 SAKU, "yester[-day]," but 暑 SHO or *atsui*, "hot." Such a case as 旬 JUN, "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 with the other strokes, thus 曲 KYOKU or *magaru*, "to be crooked;" 更 KŌ, "a night watch," whence *fukeru*, "to grow late," also *sara ni*, "anew;" 最 SAI or *mottomo*, "most." Notice that 日 *hi* is written rather smaller than most other characters, while 日 *iwaku* is a trifle flatter and of the usual size.]

(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* 扌) shortened when it is written to the left and called *ki-HEN*, as in 松 SHŌ or *matsu*, "pine-tree" (lit. prince 公 of trees 木). It occurs in other positions, as 某 BŌ or *sovegashi*, "a certain person;" 查 SA, "official enquiry" (as in JUNSA, "policeman"). Some fonts of type show it in an abbreviated form resembling the *Katakana* character ホ *ho*. See, for instance 條 JŌ "an item," as written in the margin.

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 KA or *uta*, "a Japanese poem," are examples. The ancient form of 欠 was 𠂔 wherein the two lower strokes are the (tenth) Radical 儿 "man," and the three top strokes represent air issuing from his open mouth.

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 TŌ or *yu*, "hot water;" 海 *umi*, "the sea," Chinese KAI, easily remembered by its rhyming with its phonetic 每 MAI, and with 梅 BAI, "plum-tree," *conf.* p. 120. The characters 氷 HYŌ or *kōri* "ice" (our No. 59); 永 EI or *nagai*, "long;" 求 KYŪ or *motomeru*, "to seek;" and 泉 SEN or *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 SHŌ or *yaku*, "to burn;" 炭 TAN or *sumi*, "charcoal;" but mostly, when at the bottom, abbreviated to four dots 灬 called *rengwa*, lit. "a row of fires;" 烈 RETSU or *hageshi*, "fierce," and 照 SHŌ or *teru*, "to shine," are familiar instances.

Ninety-fourth Radical. 犬 *inu*, "dog," Chin. KEN, as in the difficult but useful character 獻 KEN 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 KO or *kitsune*, "fox;" 狼 狽 RŌBAI, properly "wolf

湯 590
 海 591
 永 592
 求 593
 泉 594
 燒 595
 炭 596
 烈 597
 照 598
 獻 599
 獸 600
 狐 601
 狼 602
 狽 603

604 珍
605 現
606 琴
607 界
608 畏
609 痘
610 痛
611 療
612 眼
613 看
614 真
615 砂
616 磨
617 示

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;" "rare" Jap. *mezurashii*; 現 *GEN* or *arawareru*, "to be revealed." Some names of musical instruments have this Radical at the top in a reduplicated form, for instance, 琴 *KIN* or *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 *KAI* or *sakai*, "boundary;" 畏 *I* or *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 *TSŪ* or *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 目 *me-HEN*) or below, as in 眼 *GAN* or *manako*, another word for "eye;" 看 *KAN* or *miru*, "to look." The two characters 直 *CHOKU*, "straight," Jap. *tadachi ni*, "straightway," 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 *SA* (*SHA*) or *suna*, "sand;" 磨 *MA* or *toyu*, "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 *SAI* or *matsuri*, "a religious festival."—Some fonts of type, for instance 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*, (禾) 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. 宀 *ana*, "a hole," flattened to 宀 and placed atop (*ana-kammuri*), as in 空 *KŪ*, "empty;" 竊 *SETSU* or *hisoka ni*, "secretly."

One Hundred and Eighteenth Radical. 竹 *take*, "bamboo," placed at the top in the abbreviated form 𪛗 (*take-kammuri*), thus 笑 (also written 笑) *SHŌ* or *warau*, "to laugh;" 箱 *SŌ* or *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 *ZOKU* or *awa*,

618 福
619 祖
620 祭
621 種
622 秀
623 穀
624 穴
625 空
626 竊
627 笑
628 箱
629 精
630 粗
631 粟

632 栗

"millet." Do not confound this last, lit. "western rice," with 栗 RITSU or *kuri*, lit. "western tree," that is, the "chestnut-tree."

633 細

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 SAI or *hosoi*, "thin;" 素 SO or *shiroi*, "white" (also read *moto*, "origin").

634 素

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 HI or *koeru*, "to be fat;"

635 肉

育 IKU or *yashinau*, "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," "a fixed time," and 望(月) *mochi*[-zuki], "full moon,"—also read *nozomu*, "to hope."]

636 肥

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 船), which also means *fune*, "boat" or "ship;" 舶 HAKU, "a large vessel." 船舶 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.

637 育

638 期

One Hundred and Fortieth Radical. 艸 *kusa*, "grass," written at the top in an abbreviated form 艸 or 艸, 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 KU or *nigai*, "bitter;" whence *kurushimu*, "to be in pain;" 菊 KIKU, "chrysanthemum;" 葉 YŪ or *ha*, "a leaf;" 落 RAKU or *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 117. 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 symbols of impermanence?

639 望

640 舟

641 船

642 舶

643 苦

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 KEI or *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 袂 BEI or *tamoto*, "a sleeve;" also below, as in 裁 SAI or *tatsu*, "to cut out (clothes)." Such examples as 表裏 HYŌ-RI, "front and back," show this Radical cut into two parts,—an upper and a lower,—with the Phonetic inserted between them.

644 菊

645 葉

643 落

647 藥

648 蠟

649 融

650 螢

651 袂

652 裁

653 表

654 裏

655 詔
656 設
657 話
658 譽
659 財
660 費
661 賴
662 跡
663 蹟
664 轉
665 輪
666 載
667 遠
668 近
669 運

One Hundred and Forty-ninth Radical. 言 *in*, "to speak," or *kotoba*, "words," almost always written on the left, and then called GOMBEN, from GON or GEN, its Chinese sound, thus: 詔 CHŌ or *atsuraeru*, "to order" (goods); 設 SETSU or *mōkeru*, "to establish;" 話 WA or *hanasu*, "to speak." This last word offers a good example of what has been said above (p. 124) of both halves of a character being sometimes really radical; for on the left we have "words," on the right "tongue," appropriately combining to signify "to speak."—The common character 譽 *yo* or *homeru*, "to praise," offers an example of this Radical in an exceptional position.

One Hundred and Fifty-fourth Radical. 貝 *kai*, "a shell," to the left or below, as in 財 SAI or ZAI, "wealth;" 費 HI or *tsuiyasu*, "to spend," "to waste." Its position in 賴 RAI or *tanomu*, "to rely," is exceptional.

One Hundred and Fifty-seventh Radical. 足 "foot," almost always at the left and abridged to 足 (*ashi*-HEN), e. g. 跡 or 蹟 SEKI or *ato*, "traces."

One Hundred and Fifty-ninth Radical. 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 SAI or *noseru*, "to place on the top of," "to record."

One Hundred and Sixty-second Radical. 辵 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);" 迄 *made*, "till;" 達 TASSURU, "to reach."

One Hundred and Sixty-third Radical. 邑 *mura*, "village," contracted in composition to 阝 which is called *ōzato*, and always placed on the right, thus 邸 TEI or *yashiki*, "a mansion;" 郡 GUN or *kōri*, "a district."

One Hundred and Sixty-fourth Radical. 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. 117), 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 SHAKU or *kumu*, "to pour out;" 配 HAI or *kubaru*, "to distribute;" very rarely below, as in 醫 I, "a physician" (who gives one medicine to drink).

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

One Hundred and Sixty-ninth Radical. 門 "gate," called *MON-gamae*, because written so as to enclose its Phonetic, thus 關 KWAN or *seki*, "barrier;" 閱 ETSU or *kemi-suru*, "to

670 送
671 迄
672 達
673 邑
674 邸
675 郡
676 酉
677 酌
678 配
679 醫
680 銀
681 鏡
682 釜
683 關
684 閱

685

鬪

inspect" (as at a barrier or custom-house). The commonest derivatives of this Radical have been given already on p. 77. [Do not confound with this common Radical the less useful *One Hundred and Ninety-first*, 鬥 *tatakau*, "to fight," sometimes called *tō-gamae* from its ON. The latter occurs in 鬪 which has the same meaning, and replaces it in modern usage.]

686

阜

One Hundred and Seventieth Radical. 阜 *oka*, "a mound." In combination it is contracted to 阝 and called *kozato*.

687

陰

陰陽 *IN-YŌ*, "shade and light," *i. e.* the female (or passive) and male (or active) elements of nature," according to Chinese philosophy, are familiar examples; but 陸 *RIKU*, "land," better shows its significative force. Notice that whereas the closely similar form *ōzato*, Radical 163, appears always on the right, this Radical 170, *kozato*, stands as constantly on the left.

688

陽

One Hundred and Seventy-third Radical. 雨 *ame*, "rain," placed atop (雨) and called *ame-kammuri*, as in 霜 *sō* or *shimo*, "hoar frost;" 雷電 *RAIDEN*, "thunder and lightning."

689

陸

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

690

霜

One Hundred and Eighty-first Radical. 頁 properly *kōbe*, "the head," later used to denote sheets or pages of paper. The modern Japanese use it to write the English word "page," which has been naturalised as *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. 405), for which see p. 116. Common examples of its use are 順 *JUN*, "order," or *shitaganu*, "to obey;" 須 *subekaraku*, "ought;" 頭 *tō* or *kashira*, "head."

691

雷

One Hundred and Eighty-fourth Radical. 食 *kurau*, "to eat," mostly on the left and abbreviated to 食 (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. 510 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.

692

革

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

693

靴

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 *GEI* or *kujira*, "a whale," may be quoted.—The same remarks apply, *mutatis mutandis*, to the

694

頁

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

696

順

697

須

698

頭

699

餘

700

館

701

騷

702

駕

703

鮮

704

鯨

705

鷄

706

鶴

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

- 707 **丈** *First Radical.* 一 ICHI, "one." It is variously placed, as in 丈 JŌ, a measure of 10 feet, also read *take*, "measure," and *dake*, "thus much;" 且 *katsu*, "moreover." 718 兒
- 708 **且** *Fourth Radical.* 丿, nameless and not used alone. It is placed at the top or on the left. Examples are 乃 NAI (DAI) or *sunawachi*, "[if so.....] then;" 久 KYŪ or *hisashii*, "long" (of time); 乍 *nagara*, "while." (718) 兒
- 709 **乃** *Fifth Radical.* 乙 OTSU (our No. 202). Variously placed, and sometimes altered to ㄥ. Examples are 乞 KITSU or *koi-negau*, "to beg;" 乳 NYŪ or *chichi*, "milk." 719 几
- 710 **乍** *Seventh Radical.* 二 NI, "two." Found in perplexingly various positions, thus 互 GO or *tagai ni*, "mutually;" 况 KYŪ or *ivan ya*, "all the more." In this last it may be easily mistaken for the Fifteenth Radical ㄣ (NI-SUI); in fact, the Japanese commonly so write and print that character (*vide* the margin). 720 凭
- 711 **乞** *Eighth Radical.* 一 "a cover," not used alone, but always in composition and at the top, as 市 SHI or *ichi*, "a town, "market;" 交 KŌ or *majiwaru*, "to associate with." 721 具
- 712 **乳** *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 KŌ or *hikari*, "brilliancy;" 兒 JI or *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*), 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. 凭 KYŪ or *yori-kakaru*, "to lean" (as with one's elbows on a table), shows No. 16 in composition.] 722 兼
- 713 **互** *Twelfth Radical.* 八 (HAT-TEN, "dots [representing] eight"), as in 具 GU or *sonaeru*, "to provide;" 兼 KEN or *kaneru*, "to do two things at once," "to be unable." It almost always occurs at the bottom. 723 册
- 714 **况** *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." 724 再
- 715 **市** 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. 725 勿
- 716 **交** *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 HŌ or *tsutsumu*, "to wrap up." 726 包
- 717 **光** *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

727 匠
728 匿
729 升
730 午
731 博
732 印
733 危
734 卷
735 卯
736 雁
737 原
738 友
739 叙
740 夙
741 夢
742 專
743 射
744 將

in print the two are constantly confounded. Examples are 匠 SHŌ or *takumi*, "carpenter" (one who makes boxes); 匿 TOKU or *kakusu*, "to conceal" (as inside a box).

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 *hiro*, "broad."

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 KI or *ayaw*, "dangerous," or of 卷 KWAN or *maku*, "to roll," is exceptional; that of 卵 RAN or *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.

Twenty-seventh Radical. 厂 called GAN-dare, originally meaning "cliff" (see p. 118), but now used as an abbreviation of 雁 GAN or *kari*, "wild goose," (classed under 隹 the 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 YŪ or *tomo*, "a companion;" 叙 JO, "raising in rank," "promotion."

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

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

Fifty-first Radical. 干 azukaru, "to be concerned with," as in 幸 KŌ or *saiwai*, "happiness." It is often hard to pick out among the other strokes, thus 並 HEI or *narabi ni*, "together," also written 井井 and 竝—a perplexing multiplicity, which has to be learnt.

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

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

Sixty-third Radical. 戶 to, "door," called *to-kammuri*. It is placed above and to the left, as in 扇 SEN or *ōgi* "a fan" (lit. "feather" 羽 "door" 戶); 戻 REI or *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 RYŌ or *hakaru*, "to estimate," 斜 SHA or *naname*, "slanting."

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

Seventieth Radical. 方 kata, "side," mostly on the left, as in 施 SHI (SE) or *hodokosu*, "to give" (as alms); 旅 RYO or *tabi*, "a journey." Observe that the really radical element

干
幸
並
竝
強
弱
形
彫
扇
戻
斗
料
斜
斤
斬
斷

760 施

of such characters is not merely 方 but 𠂔 (for 於), an obsolete character meaning "flag;" and this is why most of the compounds have (or had originally) to do with flags. For instance, our No. 395, 族 "a tribe," is the picture of a flag on a dart 矢, such

761 旅

as the tribe would anciently have carried into battle as their distinctive badge. Similarly 旅 which now means "journey," was formerly "a regiment of 500 men," represented by a "flag" and "man" repeated (氏 here and elsewhere standing for 从).

762 歲

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

(762) 歲

Seventy-eighth Radical. 𠂔 *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," as 匕 represents 人); 殆 TAI or *ayami*, "dangerous" (*i. e.* threatening death), hence also read *hotondo*, "nearly."

763 歷

Seventy-ninth Radical. 𠂔 properly *hoko*, "a spear," but called *ru-mata* from its superficial resemblance to the *Katakana* character 𠂔 *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 SATSU or *korosu*, "to kill."

764 歸

Eighty-second Radical. 毛 *ke*, "hair," variously placed. When at the left with its last stroke prolonged, it is called *mōnyū*. Examples are 毫 *gō*, "fine down," hence "something quite minute;" 毬 KYŪ or *mari*, "a ball" (to play with).

765 死

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

766 殆

Ninetieth Radical. 𠂔 (not used alone). This and the *Ninety-first* 片 (anciently 𠂔) HEN or *kata*, "side," are actually each one side of 𠂔, the old form of 木 "tree," the vertical stroke itself being divided vertically. Common examples are 牆 SHŌ or *kakine*, "a fence," and 版 HAN, "printing."

767 段

Ninety-third Radical. 牛 *ushi*, "cattle," sometimes at the bottom, more often at the left side and then written 𠂔 (*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!

768 殺

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

769 毫

Ninety-ninth Radical. 甘 *amai*, "sweet." Variously placed, as in 甚 JIN or

770 毬

771 瓜

772 爵

773 爭

774 瓜

775 牆

776 版

777 牧

778 瓦

779 瓶

780 甘

781 甚

782 嘗
 783 疋
 784 疑
 785 的
 786 鼓
 787 皿
 788 盃
 789 盛
 790 短
 791 章
 792 奇
 (792) 奇
 793 豎
 794 端
 795 缶
 796 缺

hanahada, "very;" 嘗 SHŌ or 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. Variouslly placed. The commonest character classed under it is 疑 GI or utagau, "to doubt," "to suspect."

One Hundred and Sixth Radical. 白 shiroi, "white," variously placed, as in 的 TEKI or mato, "a target" (but compare "Colloq. Handbook," ¶115, N. B.); 皆 KAI or mina, "all" (our No. 306); 皇 KŌ or "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 KO or tsuzumi, "a drum."

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

One Hundred and Eleventh Radical. 矢 ya, "an arrow," as in 短 TAN or 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 or mezurashii, "strange" (more properly 奇 under the thirty-seventh Radical 大); 豎 JU or tate, "perpendicular;" 端 TAN or hashi, "edge."

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

One Hundred and Twenty-second Radical. 网 ami, "a net," generally replaced in practice by 網 when signifying "net," and reduced to 𦉳 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 ZAI or tsumi, "sin;" 罰 BATSU, "punishment;" 罹 RI or kakaru, "to incur," "be involved in,"—as in guilt, distress, or disease.

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

One Hundred and Twenty-fourth Radical. 羽 hane, "feathers," variously placed, thus 翁 ō or okina, "an old man;" 習 SHŪ or 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.

One Hundred and Twenty-seventh Radical. 耒 siki, "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 RYŌ or isasaka, "a little;" 聚 SHŪ or atsumeru, "to collect;" 聲 SEI or koe, "the voice."

797 網
 798 罪
 799 罰
 800 罹
 801 羊
 802 美
 803 群
 804 翁
 805 習
 806 耒
 807 耕
 808 耘
 809 聊
 810 聚
 811 聲

812

舊

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

813

與

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. 700).

814

興

One Hundred and Forty-first Radical. 虎 *tora* or *ko*, "tiger," generally at the top in the abbreviated form 虍 called *tora-gashira*, thus 虐 *GYAKU*, "cruel;" 虛 *KYO* or *munashii*, "empty." Though called Radical in the dictionaries, 虎 is really Phonetic (Rhyming Phonetic, see pp. 120-1) in the two commonest characters classed under it, viz. in 虛 *KYO*, just given, and in 處 *SHO* or *tokoro*, "place."

815

館

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 the victim flowing into a dish when a religious sacrifice is performed.

816

虎

One Hundred and Forty-sixth Radical. 兩 "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."

817

虐

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

818

虛

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

819

血

One Hundred and Fifty-first Radical. 豆 *mame*, "beans." Mostly below, as in 豈 *ani?* "how?" (or = Latin *num*); 豐 *HŌ*, or *yutaka* or *toyo*, "abundance."

820

衆

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

821

要

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 *BŌ* or *katachi*, "shape."

822

覆

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

823

觀

One Hundred and Fifty-sixth Radical. 走 *washiru*, "to run," called *SŌNYŪ* in composition, and written and placed thus: 起 *KI* or *okoru*, "to rise up;" 越 *koeru*, "to cross"

824

覺

825

角

826

解

827

豆

828

豈

829

豐

830

象

831

豫

832

貌

833

赤

834

赦

835

走

836

起

837

越

838

躬

over." This last character, with its Chinese sound ETSU or ECHI, occurs in some common place-names, e. g. in those of the provinces of **越中** ETCHŪ and **越後** ECHIGO.

839

躬

One Hundred and Fifty-eighth Radical. **身** mi, "self." Placed to the left, thus **躬** which also means mi, "self;" **裸** RA or hadaka, "naked" (for this latter see also p. 141).

(839)

裸

One Hundred and Sixtieth Radical. **辛** SHIN or karai, "pungent," "acid." Mostly to the right, as in **辨** BEN or wakimaeru, "to discriminate;" **辭** JI or 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.

840

辛

841

辨

One Hundred and Seventy-second Radical. **佳** known as furu-tori, lit. "old bird;" but the "old" seems a misnomer (conf. p. 116). 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 **雇** KO or yatou, "to hire;" **雙** sō, "both" (from two "birds" on one "hand").

(841)

辯

842

辭

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. 721.

843

雜

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

844

雇

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

845

雙

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

846

颶

One Hundred and Ninety-fourth Radical. **鬼** oni, "a demon," variously placed, as **魁** KWAI or sakigake, "a leader;" **魂** KON or tamashii, "the soul;" **魔** MA, "a devil."

847

香

One Hundred and Ninety-seventh Radical. **鹵** RO, properly "salt," but common only in the expression **鹵簿** ROBO, "the Imperial retinue." (**簿** signifies "a tablet;" but how "salt tablet" came to denote the Imperial retinue, we cannot say.) Examples of this Radical are afforded by **鹽** the standard character for EN or shio, "salt;" and **(石)鹵** SEKKEN, "soap." It occurs mostly on the left side.

848

馨

One Hundred and Ninety-eighth Radical, **鹿** shika, "a deer," as in **麗** REI or uruwashii (the REI of KIREI, **奇麗** "pretty"). It is variously placed.

849

骨

One Hundred and Ninety-ninth Radical. **麥** muji, "wheat." In composition it is placed at the left, and the last stroke generally prolonged, as in **麴** KIKU or kōji, "yeast."

850

體

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.

Two Hundred and Eighth Radical. **鼠** nezumi, "a rat." The original form was **𧔒**

851

鬼

852

魁

853

魂

854

魔

855

鹵

856

簿

857

鹽

858

鹵

859

鹿

860

麗

861

麥

862

麴

863

點

864

黨

865

鼠

in which we may still distinguish the head with its teeth, the four little legs, and the long tail.

Two Hundred and Ninth Radical. **鼻** *hana*, "nose."

Two Hundred and Eleventh Radical. **齒** *ha*, "tooth," placed on the left, thus **齡** REI or *yowai*, "age" (as we tell a horse's age by its teeth). This Radical is often abbreviated to **齒**.

Two Hundred and Twelfth Radical. **龍** RYO, RYŪ, or *tatsu*, "a dragon."

Two Hundred and Thirteenth Radical. **龜** *kame*, "a tortoise," constantly abbreviated to **龜**. The original form was **龜** 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.

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 [丿] 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. 623 **穀** "cereals," with the Radical **禾** *ine*, "rice," also occurs as **穀** with **米** *kome*, another Radical for "rice." In the case of **裸** "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 **寫** *shima*, "island" (but **島** with four strokes less is the standard form). Others are afforded by **稿** or **藁** KŌ (as in **原稿** GENKŌ, "manuscript" or "copy" for the press, and in **草稿** SŪKŌ, "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

866
鼻

867
齒

868
齡

869
龍

870
龜

(870)
龜

871
稿

872
峯

873
忙

874
泊

875
姦

876
晶

877 蟲

three suns; 蟲 *mushi*, "insects;" 𧈧 used in the common, though obscure, compound 𧈧負 *HIKI*, "patronage," "favour;" 轟 *todoroku*, "to rumble."

878 𧈧

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 "water" and "rice-field" respectively on the strength of a merely superficial resemblance. This is a matter in which nothing but practice can avail.

879 負

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:

880 轟

働 *hataraku*, "to work" (formed from a "man moving").

881 働

峠 *tōge*, "a mountain pass."

畑 or 畠 *hata* or *hatake*, "a (dry) field,"—as contrasted with 田 *ta*, a wet rice-field; a "vegetable garden."

882 峠

躑 *yagate*, "forthwith."

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."

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

883 畑

(883) 畠

884 躑

885 辻

886 込

887 込

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

473 特	465 舖	457 例	449 助	441 機
474 姓	466 補	458 借	450 勇	442 械
475 待	467 輔	459 儀	451 勝	443 戒
476 筆	468 舍	460 犬	452 勞	444 著
477 旁	469 舌	461 甫	453 勤	445 俗
478 傍	470 寺	462 匍	454 代	446 浴
479 值	471 持	463 捕	455 伏	447 聽
480 尊	472 詩	464 浦	456 伯	448 功

510 余	505 典	497 勅	489 仁	481 樽
511 但	506 冠	498 刺	490 沐	482 雲
512 儘	507 構	499 慎	491 皮	483 亡
513 冷	508 使	500 部	492 彼	484 妄
514 凍	509 侵	501 篇	493 被	485 盲
515 刀		502 編	494 束	486 悟
516 到		503 偏	495 束	487 位
517 券		504 康	496 速	488 仙

(549) 属	542 宇	534 契	526 城	518 刃
550 島	543 宿	535 好	527 堅	519 勢
(550) 嶋	544 寫	536 妻	528 執	520 呼
551 岡	545 冥	537 妾	529 壯	521 向
552 岩	546 尸	538 孔	530 壽	522 命
553 巾	547 尾	539 孟	531 太	523 器
554 布	548 届	540 孝	532 央	524 回
555 帳	549 屬	541 孰	533 夷	525 園

588 欲	580 曲	572 承	564 憂	556 摩
589 歌	581 更	573 救	565 情	557 麻
590 湯	582 最	574 敢	566 忝	558 序
591 海	583 松	575 整	567 戈	559 庭
592 永	584 某	576 昨	568 戰	560 彳
593 求	585 查	577 暑	569 舉	561 從
594 泉	586 條	578 旬	570 指	562 衛
595 燒	587 欠	579 曰	571 拜	563 意

628 箱	620 祭	612 眼	604 珍	596 炭
629 精	621 種	613 看	605 現	597 烈
630 粗	622 秀	614 真	606 琴	598 照
631 粟	623 穀	615 砂	607 界	599 獻
632 粟	624 穴	616 磨	608 畏	600 獸
633 細	625 空	617 示	609 痘	601 狐
634 素	626 竊	618 福	610 痛	602 狼
635 肉	627 笑	619 祖	611 療	603 獺

668 近	660 費	652 裁	644 菊	636 肥
669 運	661 賴	653 表	645 葉	637 育
670 送	662 跡	654 裏	646 落	638 期
671 迄	663 蹟	655 詭	647 藥	639 望
672 達	664 轉	656 設	648 蠟	640 舟
673 邑	665 輪	657 話	649 融	641 船
674 邸	666 載	658 譽	650 螢	642 舶
675 郡	667 遠	659 財	651 袂	643 苦

707 丈	700 館	692 革	684 閱	676 酉
708 且	701 騷	693 靴	685 鬪	677 酌
709 乃	702 駕	694 鞍	686 阜	678 配
710 乍	703 鮮	695 頁	687 陰	679 醫
711 乞	704 鯨	696 順	688 陽	680 銀
712 乳	705 鷄	697 須	689 陸	681 鏡
713 互	706 鶴	698 頭	690 霜	682 釜
714 况		699 餘	691 雷	683 關

746 幸	738 友	730 午	722 兼	715 市
747 並	739 叙	731 博	723 冊	716 交
(747) 并	740 夙	732 印	724 再	717 光
(747) 并	741 夢	733 危	725 勿	718 兒
(747) 竝	742 專	734 卷	726 包	(718) 兒
748 強	743 射	735 卵	727 匠	719 几
749 弱	744 將	736 雁	728 匿	720 凭
750 形	745 干	737 原	729 升	721 具

782 嘗	774 瓜	766 殆	759 斷	751 彫
783 足	775 牆	767 段	760 施	752 扇
784 疑	776 版	768 殺	761 旅	753 戾
785 的	777 牧	769 毫	762 歲	754 斗
786 鼓	778 瓦	770 毬	(762) 歲	755 料
787 皿	779 瓶	771 爪	763 歷	756 斜
788 盃	780 甘	772 爵	764 歸	757 斤
789 盛	781 甚	773 爭	765 死	758 斬

821 要	813 與	805 習	797 網	790 短
822 覆	814 興	806 耒	798 罪	791 章
823 觀	815 館	807 耕	799 罰	792 竒
824 覺	816 虎	808 耘	800 懼	(792) 奇
825 角	817 虐	809 聊	801 羊	793 豎
826 解	818 虛	810 聚	802 美	794 端
827 豆	819 血	811 聲	803 群	795 缶
828 豈	820 衆	812 舊	804 翁	796 缺

859 鹿	851 鬼	843 雜	837 越	829 豐
860 麗	852 魁	844 雇	838 躬	830 象
861 麥	853 魂	845 雙	839 躑	831 豫
862 麴	854 魔	846 颶	(839) 裸	832 貌
863 點	855 鹵	847 香	840 辛	833 赤
864 黨	856 簿	848 馨	841 辨	834 赦
865 鼠	857 鹽	849 骨	(841) 辯	835 走
866 鼻	858 鹵	850 體	842 辭	836 起

		882 岬	874 泊	867 齒
		883 畑	875 姦	868 齡
		(883) 畠	876 晶	869 龍
		884 廳	877 蟲	870 龜
		885 辻	878 鼎	(870) 龜
		886 込	879 負	871 稿
		887 迎	880 轟	872 峯
			881 働	873 忙

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远上寒山石径斜
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霜叶红于二月花