

THE WORLD OF KANJI

Learn 2136 Japanese characters
through real etymologies



Alex Adler

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by

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CONTENTS

Foreword	5	REVIEW ON PLANTS	238
Acknowledgements	6	ANIMALS	240
Preface	8	1 OVIPAROUS	240
Introduction to kanji	13	2 MAMMALS	254
Guidelines for Reading Kanji	24	3 ANIMAL MANIPULATION	272
Guidelines for Writing Kanji	27	4 SILK PRODUCTION	274
How to Use this Book	34	REVIEW ON ANIMALS	285
Explanation of Entries	38	THE MATERIAL REALM	288
THE HUMAN REALM	43	EVERYDAY OBJECTS	290
PEOPLE	45	1 WOODEN OBJECTS	290
1 THE UPRIGHT MAN	45	2 BAMBOO OBJECTS	306
2 THE DIFFERENT POSTURES	49	3 CLOTHS	309
3 WOMEN AND GESTATION	53	REVIEW ON EVERYDAY OBJECTS	321
4 THE INDIVIDUAL AND SOCIETY	58	TOOLS	322
5 HUMAN MEASURES	66	1 COUNTING TOOLS	322
REVIEW ON PEOPLE	67	2 MONETARY TOOLS	328
1 BONES	68	3 WORK TOOLS	338
2 HEART	75	REVIEW ON TOOLS	360
3 EYES	77	VESSELS	361
4 NOSE, EARS AND HAIR	81	1 FOOD AND DRINKING VESSELS	361
5 MOUTH	83	2 BAGS AND BOXES	378
REVIEW ON HUMAN BODY	93	3 PLATES AND TRAYS	387
LIMBS	94	4 BOATS	396
1 HANDS	94	REVIEW ON VESSELS	401
2 ARMS	114	THE TERRITORIAL REALM	404
3 FEET	117	WEAPONS	406
REVIEW ON LIMBS	123	1 DAGGERS	406
THE NATURAL REALM	125	2 POLE WEAPONS	420
ELEMENTS OF NATURE	127	3 AXES	437
1 ENERGY	127	4 DEFENSIVE WEAPONS	445
2 STARS	139	5 BOWS AND ARROWS	447
3 WATER	147	REVIEW ON WEAPONS	466
4 FIRE	162	SPACES	468
5 EARTH	165	1 THE VERTICAL PLANE	468
6 HEAVEN	178	2 THE HORIZONTAL PLANE	489
REVIEW ON ELEMENTS	182	3 THE CIRCULAR PLANE	500
PLANTS	184	REVIEW ON SPACES	528
1 SMALL PLANTS	184	CONSTRUCTIONS	530
2 TREES	205	1 WALLS AND ROOFS	530
3 GRAINS	226	2 DOORS	557

3 TALL BUILDINGS	565
4 ROADS	572
REVIEW ON CONSTRUCTIONS	588
Syllabaries	591
Hiragana	591
Katakana	593
Semantic Components	595
Phonosemantic Components	597
Strong Phonetic Components	600
Onyomi Readings Index	606
Kunyomi Readings Index	619
Radicals' Main Meanings	635
Radicals Index	638
2136 Characters Index	639
Resources	654

FOREWORD

Chinese characters—or kanji—looks mysterious and exotic at first glance, and this is why it is fascinating for many: they arouse curiosity. This fascinating mystery is also a tool used daily by millions of people, and anyone who aspires to be able to communicate with it will have to decipher the mystery inescapably. The method of decipherment chosen, however, will undoubtedly influence the learning experience of the student for better or worse, so one has to be serious about the way to approach the characters.

This book is written with the intention to be one of the helpful and favorable approaches. The World of Kanji is conceived as a tool for deciphering the mystery of Chinese characters by trying to keep in the student that initial fascination summoned by curiosity throughout the entire learning process, for kanji may be more captivating as one sips deeper into its unexpected coherence and symbolism that is pointed out throughout the book.

I see kanji as a fascinating writing system because, in a figurative way, it represents an almost poetic world that serves as a conceptual link between words and ideas, something that, in turn, can be used with great effectiveness by the student to learn the characters himself.

The symbolic and associative power of kanji, however, is hidden in the contemporary glyphs behind a linearization and a graphical simplification of the primitive pictograms and ideograms. The aim of the present book is, thus, to help the student decipher the original intended meanings to better understand the direct graphical relationships between Chinese characters and the world of ideas they represent, a world that I have tried to reveal and analyze for you:

The World of Kanji

ACKNOWLEDGEMENTS

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PREFACE

THE DIFFICULTIES OF KANJI

Every student of Japanese knows how difficult and overwhelming learning *kanji*¹ can be. Every time you learn a new word in Japanese you have to learn not only how that word is pronounced, but also how to write the specific character (kanji) used to represent that word. In addition, it turns out that the same character can be pronounced in different ways depending on which word it is found in. In addition, the number of characters that the Japanese Ministry of Education prescribes as necessary to be considered proficient in reading Japanese reaches 2136 units.

Learning 2136 different characters, with their different ways of reading, is not an easy task at any rate, and it becomes even more challenging if you want to memorize them as you encounter them in your everyday life, without an apparent logical order. But unfortunately for almost every first-time student of Japanese, that will be the first obstacle he will have to face in his attempt to understand what all those jumbled symbols that appear in a Japanese text mean: the lack of logic and structure in the learning and understanding of kanji.

In most teaching programs, kanji is introduced as you learn new vocabulary, perhaps with some advice on how to remember such and such character, but, in truth, this method is based on engraving the characters in your memory using brute force. This, basically, has been the method always used in the countries where this writing system is practiced (China, Japan, Taiwan and, until recently, Korea). In these countries, children obviously end up learning what they have to learn and, when they are adults, they are able to read any text in their native language full of Chinese characters. This “brute force” method is ultimately effective in these countries because: 1. A young child may not need so much a logical and coherent system to acquire new knowledge because his brain is still permeable and all new knowledge is impregnated with more vehemence from the beginning; 2. They have teachers behind them who force them to memorize each character, the non memorization does not exist for them as an easy escape route option; 3. The native language of these students is full of words originating directly from Chinese characters (kanji) and they will be exposed to them every day, over many hours, all throughout the learning process; and 4. This learning process expands over years and years, from the time the individual is a young child until he or she reaches the age of college, i.e. over the entire period of time covered by compulsory schooling.

Kanji (漢字): Logographic characters of Chinese origin used in Japanese writing.

The big difficulty comes when an adult student who is not brought up in the countries where kanji is used in a natural way tries to follow the method used in these countries. Trying to do so would be a great disadvantage for the adventurous student for the following reasons: 1. A trained adult holds in his mind a whole cognitive structure that will directly clash with the lack of logic and supposed arbitrariness—most adults not only want to learn but also to understand; 2. An adult's life is not about learning, learning rather becomes a complement to their everyday complexities. In other words, an adult is not usually “forced” to memorize a whole series of “meaningless” characters, but usually does so as a direct choice of his own or as an indirect result of his own choice; 3. To a student of Kanji in whose language these graphic elements have no presence, the sinic characters will present a whole new paradigm about which everything is obscure and mysterious at first, since he will not feel any relation to it whatsoever (even though the common adult man already has much knowledge, little or none of it will help him with kanji). The lack of past and present reference—unless the student lives in Japan—it is an obstacle that makes the said brute memorization even more difficult; 4. An adult who wants to learn Japanese does not have over ten years of schooling at his disposal anymore to learn how to read or write the language.

As we can see, following the system used by the Chinese or the Japanese can be regarded as a truly ineffective method. It will be much more convenient for the adult learner to use a system that best suits his or her circumstances. It is true that the circumstances of each individual may vary greatly, but the target reader of this book who wants to use it as a method of learning will most likely share these two characteristics: 1. He is not a child in primary school; 2. He has not been raised in Chinese or Japanese.

The individual who meets the above two characteristics will need a method for learning kanji that allows him to learn these characters as quickly and efficiently as possible. An efficient method of learning will have to solve the problems addressed in the preceding paragraphs: it will have to give logic and meaning to the seemingly chaotic set of kanji; it will have to enthuse, motivate and instill curiosity in the student in an organic and natural way; it will have to be entertaining enough so that the student does not quickly or easily consider the option of abandoning his commitment. The method used will also have to be able to provide a new paradigmatic model to underpin gradual learning; and finally, it will have to be efficient in the sense that it allows the student to learn kanji in the shortest time possible.

The main objective of this book is, therefore, no less than to serve as a solution to the problem of traditional kanji learning in keeping with the characteristics described above.

THE SOLUTION TO THE DIFFICULTIES OF KANJI

Compiling a method for learning kanji in the form of a book, that is able to reveal the logic and meaning of Chinese characters, is entertaining and encouraging, provides a foundation for gradual study, and provides a saving in time invested, is not an easy task.

There have been some attempts to provide a methodology with the above mentioned objectives through the use memorization techniques based on mental associations invented by the different authors². The contradiction of those pioneering methods is that in the end that system which, in principle, was intended to provide a rationale, eventually ends up losing cohesion, and the student ultimately ends up using memorization through brute force or even wasting more time and effort inventing his or her own associative histories for each character.

The clear solution to this problem of lack of logic and cohesion is to look at the true composition of Chinese characters by examining their real etymology, that is, their compositional origin, since these logograms were not created randomly, but following a very cohesive conceptual logic. Learning the composition of kanji in an orderly manner makes its memorization happen naturally and progressively without the need of an extra effort, be it on the creative process of mnemonic associations or on the illogical and incoherent memorization by means of mere repetition. The most basic logograms or characters are symbolic representations of images that can be easily associated with everyday life concepts. The rest of the characters are mixtures or compositions made between two or more basic logograms. Essentially, this means that the vast majority of kanji or Chinese characters are related to each other and are much easier to study them if the student is able to see these relationships in a clear and orderly way from the start.

In the Eastern academic world there are several publications³ that deal with this fact of the logical and coherent composition of Chinese characters in a quite reliable way through etymological studies, but it is evident that they are not addressed to new students of Chinese characters, but to people who use them on a daily basis. In the West there are also some publications on this subject, such as Cecilia Lindqvist's *Empire of Living Symbols* (2007), in which a fairly revealing and concise etymological analysis is made. That book, however, is not addressed to the student of Japanese kanji and does not cover all the characters necessary to be able to read and write this language.

It is apparent, then, that a book was needed to provide the new student of kanji with a system that takes advantage of the etymological composition of Chinese characters in a way that is fully adapted to the

² E.g.: *Remember the Kanji* (James Heisig, 1985) ; kanjidadamage.com

³ Ej: 漢字樹 (廖文豪, 2011) ; 漢字の世界 (白川 静, 2001), 漢字百話 (白川 静, 1977)

learning of the Japanese language as a whole, so that this learning becomes fluid, organic and also faster and more efficient than “traditional” systems. The unsuccessful pursuit of such a method during my student years and the acknowledgement of its absence is what ultimately led me to compose the present book.

By writing *The World of Kanji* my intention was to offer a learning instrument that, encompassing the 2136 kanji of the official list for literacy provided by the Japanese ministry of education, gives the student a cohesive and gradual course of study using the actual etymologies of characters and their compositional logic. The student, with the help of this book, will progressively learn the basic components that make up the set of characters and the related characters that combine those elements, so that everything starts to assume such a powerful logic that the student will even be able to interpret by himself the approximate meaning of new characters. At the same time, thanks to the etymological explanations and structured arrangement of the kanji, once the student learns a new character, he will not be able to forget it. *The World of Kanji* is thus intended to be an innovative and integrated system useful for irreversibly memorizing the kanji essential for reading and writing Japanese in a fast and efficient way.

CHARACTERISTICS OF THIS BOOK

As I have stated so far, the purpose of this book is, in short, to minimize the difficulty of the already complicated learning process of kanji. To this end, special emphasis is placed on memorizing the meaning of each character, while at the same time I intend to facilitate the identification of patterns of phonetic parity. Such memorization is guided through the use of an ordered structure based on a thematic categorization derived from the real etymologies of each character.

The World of Kanji, then, unlike other books, offers etymology—explained in an accessible and straightforward manner—as a fundamental help for memorization. This book also offers a gradual arrangement of primitive characters and subsequent compounds, with a thematic background so the learning process can maintain a solid cohesion that will facilitate the association between components. Finally, *The World of Kanji* has also the goal to facilitate the reading and writing of the Japanese language, which is why it covers the 2136 characters needed for enabling this task.

Although the main target reader of this book is the student of Japanese, it is worth mentioning that it can also be quite appealing for the curious one who has a little interest in the etymology of Chinese characters, and also for the person who already knows kanji, but simply needs a reference book to reinforce his knowledge (the book has several indexes at the end to fulfill such a function).

As a final note, I will say that to get the most out of the learning system presented here, it is recommended, before embarking on the study of characters, to acquire some fundamental notions of how they were formed and how they are graphically structured. The reader will be able to inquire into these specifications in the following introductory section.

I hope this book is to your liking and that you can make the most of it.

Alex Adler
January 2018

INTRODUCTION TO KANJI

JAPANESE AND KANJI

One of the unique features of the Japanese language compared to other languages is its writing system.

The Japanese language does not use an alphabet to represent every word and sound, rather there are two syllabaries (*hiragana* and *katakana*) and at least 2136 logographic characters of Chinese origin called kanji. Hiragana is used for some of the words of purely Japanese origin and various lexemes with grammatical functions. On the other hand, katakana is used for words of foreign origin, onomatopoeia or emphasized words. Finally, kanji is used for the roots of a large number of common words and for almost all the words composed of affixes of Chinese origin taken in Japanese in the same way that Indo-European languages adopt prefixes and suffixes of Greco-Latin origin.

This complication places a burden on students of Japanese who are not familiar with Chinese characters, since they have to learn not only two different syllabaries, but also a large number of new symbols that seem arbitrary at first.

This book seeks to break with this arbitrariness by offering students of Japanese a logical system based on the original etymology of kanji and the orderly attainment of its learning that endows each character with meaning and renders them with a rational understanding.

WHAT IS KANJI?

Kanji is the group of logograms originated in Chinese writing—*sinograms*—adapted to the Japanese language. A logogram is a graphic character that indicates a meaning and, in most cases, also a sound or phoneme associated with it.

A kanji is, more concisely, a graphical representation of a semantic concept (*meaning*) that in turn is represented by a certain pronunciation (*sound*) interpreted according to the phonetic patterns of the Japanese language.

The semantic correspondence of kanji with the original sinograms and, consequently, with the characters used in China today, is in most cases maintained to this date. That is why, for example, the character 人 means 'person' in both Chinese and Japanese. However, while Chinese always treats the phonetic correspondence of characters in the same way (it gives each character only one reading), in Japanese the same character can be read in different ways.

In Chinese, 人 will always be read as *rén*, but in Japanese its reading will vary depending on whether the character appears as a single word or as an affix forming part of a compound word. The logogram 人, in the case of functioning as a standalone character, representing a monolexemic word, will be read in Japanese as *hito*, while if it acts as an affix, it will adopt a pronunciation of Chinese origin, as in the word 人生 (*jinsei*), ‘human life’, where 人 is read *jin*—or the word 人間 (*ningen*), ‘human’, where 人 is pronounced *nin*.

Using the example above, we see that a kanji adopts a different reading depending on whether it appears on its own or as a component of a word. In the former case, the reading—usually representing a word of purely Japanese origin—is called *kunyomi* or ‘semantic reading’, while in the latter case, the reading—representing a phoneme adapted from Middle Chinese pronunciation—is called *onyomi* or ‘phonetic reading’. This is a widely applied rule that, however, can sometimes be broken, as the Japanese language learner will see throughout his learning process.

Be that as it may, in most cases, each kanji has a corresponding *kunyomi* and *onyomi* reading—or sometimes just an *onyomi* reading. Nevertheless, in the most common characters it can be also the case that a variety of different *kunyomi* readings have been adopted due to the semantic versatility of such character. In addition, there also can be a variation of *onyomi* readings due to the different phonetic adaptations that have been made through time. Although there is a certain consistency in the case of *onyomi* or phonetic readings and their graphical representation in each kanji, the student of Japanese will have no choice but to learn these variations independently of the graphical form of the character through both focus and exposure to kanji and its use within the context of the Japanese written language.

THE IMPORTANCE AND UNIQUENESS OF KANJI



The reader may wonder or have wondered why kanji has been continually used by the Japanese, when they could have adopted a phonetic alphabet like the Latin, or even make an exclusive use of their already present *hiragana* and *katakana* syllabaries.

This issue has also been raised on numerous occasions by the Japanese themselves, but despite the introduction of certain restrictions and standardizations, in the end it has always been decided to preserve the usage of kanji.

In order to understand the reasons for the conservation of kanji, customary considerations aside, it is necessary first to understand the intrinsic functionalities of Chinese characters as individual elements and also as elements integrated within a systematic set.

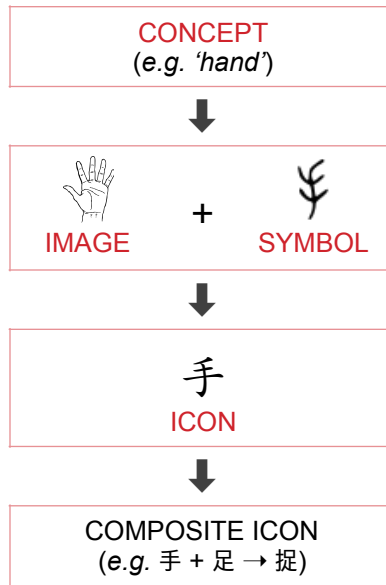
As I will explain more in detail later on, each kanji is, or is composed of, an essential component that represents a concrete idea. That

is, each character refers to a particular concept or a sum of concepts that together generate a new concept. A concept, basically, is a mental representation that is associated with a material or abstract meaning (idea). Such representation is usually made by means of a symbol, so to say, an element which, by convention or association, is considered to be representative of an identity. In the case of languages with an alphabetical writing system, the symbols used are merely phonetic. The letters symbolize sounds that together form the pronunciation of a word with a certain meaning. In contrast, sinic symbols as kanji do not only have phonetic associations (a posteriori), but are visual symbols themselves. In other words, each kanji or component is in origin associated not with a sound but with an image. Nevertheless, these representative images are not arbitrary, they are pictographic elements, strokes that deliberately seek a visual similarity with the object or concept to be represented. This type of symbolism can be addressed with the term *icon*, since an 'icon' is a sign that holds a certain degree of resemblance with the represented object. Kanji are not mere symbols, but *icons* in their own right, so they assume a meaningful identity of their own.

To exemplify what has been noted, I will discuss the kanji 手 and 足. The kanji 手, originally , is the graphic representation of an open hand. This kanji is clearly referring to the idea of 'hand'. Conversely, the kanji 足 is the graphic evolution of the icon , which represents a leg attached to a foot, thus symbolizing the concepts of 'leg and foot'. With a single pictographic symbol, the reader will be able to visually summon the concept of 'hand' or 'foot' accordingly. On the contrary, if the reader sees the words *hand* or *foot* written, he will mentally read the words and then associate the reproduced phonemes with the concepts to which they refer. The essential difference when encountering a visual icon instead of phonetic symbols is the immediacy of the associative progression. Although in reality this difference is of milliseconds, when this symbolic construction evolves into an interconnected system, that difference becomes more apparent and affects in a distinct way the mental processes and the relationship that the reader maintains with his written language. The immediate visual association provided by kanji allows the reader, for example, to examine the subject matter of a text more quickly by locating several key icons, as the connection between symbol and concept is made faster by visual association than by phonetics. That is why, on signage and placards that intend to convey a direct and forceful message, graphic symbols are often used instead of written words.

A further incentive of the primordial sinic characters or logograms of Chinese origin is that, as I mentioned before, they not only act as individual icons of their own, but also as constituent elements of new icons, both in the formation of words and new characters. Taking the examples used above, we can see how 手 (*hand*) and 足 (*foot*), besides being independent icons, they act as components of a new kanji and a new word.

If we combine 手 and 足 to form a new character, we get the kanji 捉⁴, which symbolizes the image of a hand bumping into a foot and represents the meaning of ‘to capture’. Besides, the element 足, pronounced with its *onyomi* reading as *soku*, is also used here as a phonetic guide, because 捉 adopts the same phoneme *soku* for its reading. We see that kanji composition can be made not only through logical elements, but also through logical and phonetic elements, turning the new characters formed in this way into logographic hieroglyphics. On the other hand, if we take the same elements but place them next to each other this time as individual kanjis, we get the word 手足, *hand and foot*, which, indeed, means ‘hand and foot’ or ‘hands and feet’.



As we see, each essential logogram acts as a formative link, thus providing an intuitive cohesion to the whole set of writing systems based on Chinese characters, since the whole frame of complex kanji and words formed by them is based on these compositional principles that are also, in many cases, self-explanatory.

When we talk about kanji we are talking then, in short, about a writing system that directly reinforces visual thought, something that purely phonetic systems cannot claim.

To conclude with the argument about the importance of using Chinese characters, I will refer to the more obvious practical reasons against not using them in Japanese. The Japanese language, known for its simple phonetic system of only five vowels and lack of consonant clusters,

⁴ The element 手, when used as a component, gets its original form simplified to 扌.

is characterized by the use of particularly long words and grammatical constructions and by a remarkable amount of homophones. In such circumstances, kanji efficiently solves the two main problems that can arise from writing such a language: the problem of space and the problem of semantic ambiguity. Kanji, if read with their *kunyomi* readings, allows to abridge in a single character a word that would require several phonetic symbols if written in a phonetic system, thus considerably reducing the space required to write that particular word. This is how, for example, the word *ashi* ('foot') goes from two to one character if we convert it from kana to kanji (あし → 足). As for the problem of semantic ambiguity, it is evident how a visual icon with its own meaning is able to define the meaning of a word independently of its sound. Thus, for example, the word *fusoku*, which can mean three different things⁵, goes from being completely ambiguous out of context if written phonetically, to being able to be interpreted at a glance if written in kanji.

We can say that, specifically in Japanese, the complete abandonment of the use of kanji could ultimately prove to be more detrimental than helpful, and after all, this unique writing system is one of the elements that draws many students' attention towards the language, not to mention that, once a considerable number of them have been learned, the student will be able to guess the meaning of new words not only in Japanese but also in the Chinese written language.

FORMATION AND COMPOSITION OF KANJI

When a newcomer sees a kanji for the first time he may think it is an amalgam of meaningless strokes, but to think that would be totally misleading. The origin of Chinese characters is clearly pictographic—that is, each character, in its original form, represents a particular concept in a relatively reliable visual form, so that the strokes forming that character or symbol are able to summon the represented concept on their own.

The original forms of Chinese characters, from which the current characters ultimately derive, are called *oracle bone script* and *bronze-ware script*. The first one owes its name to the fact that it has been attested mostly in skeletal remains whereupon ancient oracles used to make divinations. The second type of writing, on the other hand, is most often manifested as inscriptions made on various bronze items dating back to the first millennium BC.

Both among oracle bone script and bronzeware script, there are a vast number of characters that represent tangible concepts as well as characters that, although not entirely pictographic, show ideas in a symbolic way with a representative approximation of intangible but

⁵ふそく (*fusoku*): 不足 'insufficient' ; 附則 'additional rules' ; 不測 'unexpected'

descriptive concepts, usually formed by association between other compositional elements. The first type of characters is known as *pictograms* and the second type of characters is known as *ideograms*.



A combination of pictograms and ideograms are shown in the above sample of characters of the bronzeware script. The first five characters are pictographic representations of the concepts of 'person', 'child', 'eye', 'outstretched hand', and 'tree'. The last four characters are ideograms formed by association that represent the concepts 'to protect' (person + child), 'to look' (eye + person), 'to reach' (outstretched hand + person), and 'to rest' (person + tree).

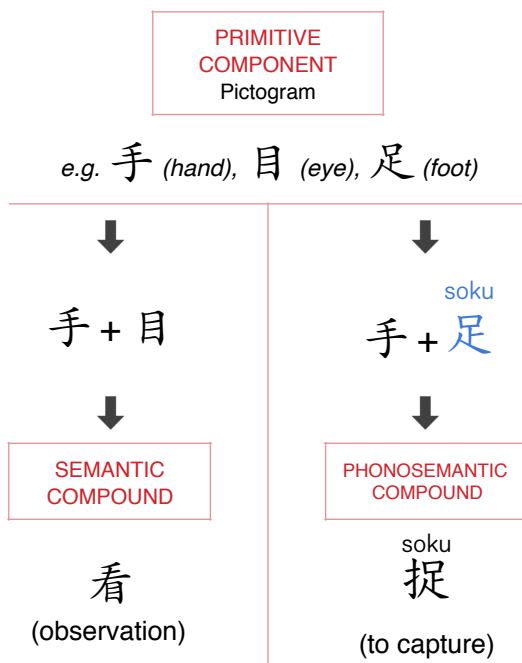
Ideograms make up the vast majority of the compositional ground of Chinese characters, although these ideograms, as I have just pointed out, usually use pictograms for their formation. The pictograms used in the formation of other characters are called **Primitive Components**, and each kanji or sinogram is one of them or derives from at least one of them. There are also other graphs acting as phonetic or semantic components that are in turn formed by two or more primitive components.

Most of the ideograms, in compositional terms, can also be classified as **Semantic Compounds**, since they have been formed by two or more primitive components based on their semantic value.

Each component has a meaning assigned to it and, usually, also a sound that, in origin, would be equivalent to a phoneme used to designate the corresponding meaning in ancient Chinese.

Given that the formation of new characters by a purely semantic association of components would be an arduous task requiring a high degree of imagination, a method known as *rebus* was quickly applied in order to greatly facilitate this formative process.

The rebus method involves the use of a component to which a particular phoneme has been assigned together with another component only for its semantic dimension. In this manner, the sound of a component is borrowed in order to be associated with the meaning of another component. This type of characters are called **Phonosemantic Compounds** and they make up the vast majority of Chinese characters used today.



Many scholars conclude, perhaps due to the lack of rigorous etymological analysis, that in most of the phonosemantic characters the phonetic component has lost its semantic value, or in other words, that the phonetic component is used exclusively for its phonetic value while its semantic value is ignored. However, the people who, over the years, developed and standardized the Chinese writing system, took great care in choosing the components with a phonetic value so that their meaning was not only not lost, but also emphasized even more if possible the meaning of the new graphic composition. The learning system presented in *The World of Kanji* has been developed based on the principle, recently proven etymologically, that phonosemantic compounds also retain a semantic value in their phonetic component.

It can be summarized that component graphs, whether primitive or derived, are the essential core indispensable for the categorization, comprehension and, in the end, learning of kanji, for they shape and in them is based the totality of the sinic logographic writing system, since the majority of Chinese characters have been formed by means of semantic or phonosemantic combinations of these components.

In the next section I will elaborate on the characteristics of components and how they can be used to their maximum potential when learning to read and write kanji.

CATEGORIZATION OF KANJI

As we have seen in the previous section, one can notice that the whole set of Chinese characters can be easily organized and structured in relation to their formative nature as it is shown below:

- **Primitive Components:** Primordial characters of mainly pictographic origin that are used to form compound characters.
- **Secondary Components:** Characters that are used as components for other characters, but which in turn derive from a particular primitive component or are formed by an association between several of them.
- **Semantic Compounds:** Characters that do not act as components and are formed by the association between two or more primitive and/or secondary characters.
- **Phonosemantic Compounds:** Characters formed by two or more components whereof one of them provides a phonetic value. This type of characters make up about 80% of the entire sinographic corpus.

Lastly, there are two additional categories that appear in far less extent:

- **Derived components:** A category consisting of pictographic characters derived directly from primitive components. They are primitive components with some additions or modifications.
- **Independent Characters:** Characters that do not act as components nor are composed of other characters but have been formed either by an independent pictographic construction or by the derivation of an existing pictogram.

The structural scheme that has been just described can be illustrated through the bronzeware script example shown in the previous section:



Once transformed into the current script:

人 子 目 又 木 保 見 及 休

They can be categorized in the following way:

- 人, 子, 目, 又 and 木 are **Primitive Components** with the semantic value of ‘person’, ‘child’, ‘eye’, ‘outstretched hand’ and ‘tree’.
- 保, 見, 及 and 休 are **Semantic Compounds** formed by the combination of the character 人 with the rest of the previous components.

If we select out the character for “outstretched hand” (又) we can see how the structural system continues to develop:

又 has a pictographic derivation in the graph 支 (*shi*) which represents a hand grasping some kind of branch or stick and adopts the meaning of ‘to sustain’. 支 is thus a derived component that can give a phonosemantic value to new characters. From the character 支 derive, among others, the phonosemantic compounds 伎 (*ki*, person + to sustain = ‘skill’), 技 (*gi*, hand + to sustain = ‘ability’) and 枝 (*shi*, tree + to sustain = ‘branch’), which they all adopt a sound similar to the root sound of the component 支 (*shi*).

又 → 支 → 伎、技、枝 …

As we have been saying until now, components are essential to facilitate the understanding of Chinese characters. Components are not only useful to understand the etymology and the semantic and phonetic relationships between each character, but also to sort the characters in the indexes of reference books such as dictionaries or, as we shall see later, this very book.

THE WORLD VIEW OF THE CREATORS OF CHINESE CHARACTERS

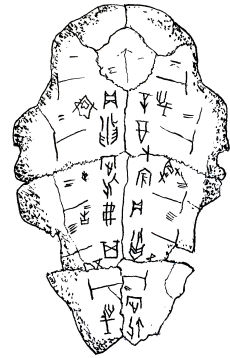
During the second millennium B. C., in the Yellow River Valley, north of present-day China, a culture emerged that would forever mark the destiny of East Asia: the culture of the Shang dynasty. In that cultural environment, the characters that would later evolve into the current sinographs and kanji developed in a decisive way, becoming one of the writing systems that have been used for the longest time in human history.

The people of the Shang dynasty lived within a social order that held together, at least symbolically, the common people with royalty, and royalty with the divine. The stabilizing base of the Shang dynasty was thus a trinity of people, king and god, under which order and continuity were maintained. But to maintain that order, it was necessary to legitimize

the beliefs in such religious and social system. During the Shang dynasty, these beliefs were legitimized by establishing a complicated but well-defined ritual system.

The core of the rites of the Shang were a series of divinatory ceremonies through which advice was obtained for future tasks in a sort of communication with the numinous whose undertaking was reserved to the noble class, since its members were the only ones with the privilege of being able to exercise as priests.

The divinatory rites were performed using the bones of animals—especially ox scapulas or turtle shells (more specifically the shell bone, called plastron). A question was inscribed on these surfaces and then heat was applied to the bone until there appeared some providential cracks upon which an interpretation was written down. At first, the symbols engraved on the bone surfaces were probably mere representative indications, but gradually they evolved into a cohesive pictographic system known as oracle bone script.



Turtle plastron with divinatory inscriptions.

The divinatory rites were subsequently followed by a cult to the ancestors and the corresponding veneration rites, for which a series of bronze ritual vessels were used, and was on the surface of those vessels where eventually solemn inscriptions would be engraved, thus giving shape to the so-called bronzeware script.



Sample of bronze ritual vessels on which inscriptions were made.

The sum of ritual writings in bronzeware and oracle bone scripts would form a communicative system thanks to which the Chinese culture emerged and developed and, later on, also the Japanese one. These ancient ritual scriptures, which shaped a proper communicative system, were constituted taking into account and reflecting the world view of the society that developed them. It is obvious that the society of the Shang

dynasty, that lasted throughout the second millennium BC, was quite different from our modern society, but we will see that its perception of the world, human at the end of the day, will not be so strange to us.

The people of the Shang dynasty managed to describe the immediate physical plane with a determined set of pictographic symbols; and with the combination of these primitive symbols with each other, they ended up developing a complete semantic writing system capable of satisfying all human communicative needs. A not very high number of primitive characters gave rise to a complex system that accounts its logographs in the thousands. It is quite interesting to find out how all those thousands of characters can be reduced to a few hundred interconnected primitive components.

The set of primitive characters which, as I said, reliably represents the physical plane, can be divided into four thematic sections: The Human Realm, the Natural Realm, the Material Realm and, finally, the Territorial Realm. These four divisions of the world suffice to categorize the enormous and complex conceptual frame represented by Chinese characters. Each essential component used to form any type of kanji belongs, semantically, to one of the aforementioned “realms”. In turn, these realms can be further divided, each of them into three relevant categories. The Human Realm is composed of *People*, the *Human Body* and *Limbs*. The Natural Realm is composed of *Elements*, *Plants* and *Animals*. The Material Realm is made up of *Everyday Objects*, *Tools* and *Vessels*, and, finally, the Territorial Realm is made up of *Weapons*, *Spaces* and *Constructions*.

The progression of the learning system of *The World of Kanji* derives directly from this “world” arrangement inspired by the world view of the creators of the characters. The author of the present book believes that in order to learn kanji as naturally and logically as possible, it is necessary to have a cohesive and progressive system that is faithful to the formation and constitution of the sinographs, since in it lies the key to the rapid comprehension and consistent memorization of these characters.

GUIDELINES FOR READING KANJI

OVERVIEW

The complexity of Japanese writing lies not only in the existence of two different syllabaries plus kanji, but also in the possible readings of the latter. This is because, first, there are two basic ways to read a Chinese character: 1. Through an adaptation to Japanese phonetics of the original Chinese phoneme represented by the character; 2. Through a Japanese native word that alludes to the meaning represented by the character. As noted previously in the introduction, the first type of reading is called *onyomi* (phonetic reading) and the second type is called *kunyomi* (semantic reading).

The realization of one reading or the other depends on the context in which the kanji appears, but it is safe to assume that, in most occasions, the Sinitic vocabulary that is pronounced with the *onyomi* reading is mostly written by a combination of two or more kanji, and that the written words with a single kanji will be native words pronounced with the *kunyomi* reading.

- **Onyomi Reading:** Phonetic reading of Sinitic origin. Usually performed on words composed of two or more kanji.
- **Kunyomi Reading:** Vernacular semantic reading. Usually performed when single kanjis that appear alone or followed by syllables written in hiragana.

There are some characters that have more than one *onyomi* reading or more than one *kunyomi* reading. There are also some rare composite words in which one of the kanji has a *kunyomi* reading and the other kanji has an *onyomi* reading. Finally, there are also words with special readings (*gikun*) that are used only in one word. These exceptional cases can only be learned by memorizing the relevant vocabulary.

ONYOMI READINGS

Onyomi readings are typically used in Sinoxenetic words (words of Chinese origin), which in general can be easily distinguished by being composed of two or more kanji. These types of composite words are called *jukugo*. In cases where a character has several *on* readings, it will only be possible to determine which of them should be used by learning the relevant vocabulary, but it has to be said that most kanji have only a single *onyomi*

reading, and those with several of them are usually fairly common characters, whereas one of the possible readings is often used much more frequently than the rest.

A particular *onyomi* reading can be modified if the following kanji's pronunciation ends in the phoneme *tsu* (つ), which gets assimilated through reduplication into the first sound of the following kanji's pronunciation. This is how, for example, the word 接戦 (*setsu + sen*) is not pronounced **setsuen* but *sessen*, or the word 借金 (*shatsu + kin*) is not pronounced **shatsukin* but *shakkin*.

KUNYOMI READINGS

Kunyomi readings are generally used when kanji is followed by syllables written in hiragana or when it represents a single noun on its own, although there are also certain *jukugo* with *kun* readings, such as most surnames and names.

The syllables written in hiragana that follow a kanji read in *kunyomi* is called *okurigana*, and this *okurigana* may be inflected, making it variable, but the *kunyomi* reading will be acting as an invariable fixed lexeme.

PARADIGM

By using the character 生 (*to live*) I am going to demonstrate how a single kanji can be read in different ways depending on how it appears within a text. I chose this character in particular because it is a character with an exceptionally high number of possible readings.

Word	Reading	Meaning
① 生	nama	raw
② 生きる	i.kiru	to live
③ 生まれる	u.mareru	to be born
④ 生活	sei-katsu	livelihood
⑤ 人生	jīn-sei	human life

- ❶ Kunyomi 1 [*nama*]: As a single character word without inflections, a native noun.
- ❷ Kunyomi 2 [*i-*]: As a kanji lexeme with an inflectional termination written in hiragana, a native verb.
- ❸ Kunyomi 3 [*u-*]: As another kanji lexeme with an inflectional termination written in hiragana, another native verb.
- ❹ & ❺ Onyomi 1 [*sei*]: As a sinoxenic lexeme used in composite words (*jukugo*).

GUIDELINES FOR WRITING KANJI

OVERVIEW

Knowing how to correctly write kanji is useful in three ways: 1. To make handwriting comprehensible and aesthetically appealing; 2. To know the first stroke and the number of strokes a character has when you want to look for it in dictionaries – or in one of the indices of this book⁶–; and 3. To recognize and understand other people’s handwritten calligraphy. Moreover, the learning of kanji can always be more enriching if it is done according to aesthetic rules that will integrate the student into the compendium of the sinitic calligraphic tradition.

The calligraphic tradition of Chinese characters establishes three key points or *laws*:

1. **Law of strokes:** Each character is composed of a specific number of strokes. A stroke is every brush movement that is made without lifting the pen from the paper.
2. **Law of sequence:** The strokes of each character must be written in an established order following a given sequence and direction.
3. **Law of proportion:** Each character has to be approximately of the same size, regardless of the number of strokes and/or components it is composed of. All characters also have to be able to be written within the boundaries inferred by an equilateral square.

Each kanji, therefore, is made up of a few strokes that must be written in a particular order so that they occupy more or less the size of a square. The existence of these rules (as opposed to the Latin script, which does not specify a specific stroke order) is mainly due to one reason: to bring some clarity and comprehensibility upon the large number of existing characters and to allow an accurate distinction between them. If writing is done slowly, the resulting characters are likely to be intelligible despite the differences in stroke order, but as soon as writing is streamlined and strokes begin to come together or mingle due to the speed of the brush, it is imperative to follow a standard sequence that allows the reader to discern what path the writing utensil has followed while tracing the character.

In order for the student to achieve a correct writing and, perhaps most importantly, to be able to discern at first glance the order and the

⁶ 2136 Character Index

number of strokes of a character, he or she must acknowledge and apply the three aforementioned rules, which I will explain one at a time in more detail hereafter.

LAW OF STROKES

The *Law of Strokes* states that each character has a certain number of strokes. Within the whole set of Chinese characters there is a series of repeating strokes and these can be easily sorted out. Let us see, then, what are the strokes used in the sinic writing:

1. **Line:** Horizontal and straight line, going from left to right: 一. This stroke is by itself also an independent character 一 (*one*). Exceptionally, the line can appear sharply inclined to the left, forming an oblique line (丿), as in the character 七 (*seven*).
2. **Column:** Vertical and straight line written from top to bottom: |. The column can curve at the bottom forming a bent column: 丂; or end in a hook, forming a column with a hook: 丨.
3. **Slash:** Starts to be written from an upper position and then goes down to the left: 丿.
4. **Dot:** Stroke of short length that extends slightly from a upper starting and then points down to the right: 丶. In many characters the path of the dot can be extended further downwards forming an extended dot: 冫. This drop, like the column, can also end in a hook, forming a dot with a hook: ㇇.

In addition to these four common strokes and their variants there is also a series of compound strokes. These strokes are technically the combination of two common stroke shapes, but united by a single brush stroke:

5. **Upper Corner:** It consists of a line followed by a column: ㇇. This compound stroke has different variants, such as the shortened upper corner: 𠃉; the extended upper corner: 𠃊; the upper corner with an inner hook: 𠃋 or the upper corner with an outer hook: 𠃌.
6. **Lower Corner:** Combination of a column with a line: ㇇. This stroke usually appears slightly inclined: ㇇, ㇈. There are also the variants of the shortened lower corner: ㇉, or the lower corner with a hook ㇊.

7. **Zigzag:** Uncommon stroke that is formed by the combination of a line and a lower corner: 乙. This stroke can have the exceptional variant 𠃊 (as in the characters 𠃊 and 𠃋) or 𠃌 (as in the component 乃).
8. **Reverse Zigzag:** Combination of a lower corner with an upper corner: ㄣ, which have also the bent variant: ㄣ.

Below there is a table summarizing the different types of strokes:

	Main Stroke	Variants	Direction
<i>Line</i>	—	↗	→
<i>Column</i>		丿 丨	↓
<i>Slash</i>	↘		↙
<i>Dot</i>	丶	㇇ ㇈	↘
<i>Upper Corner</i>	㇇	㇇ ㇈ ㇉ ㇊	㇇
<i>Lower Corner</i>	㇏	㇏	↓→
<i>Zigzag</i>	乙	𠃊 𠃌	→↓→
<i>Reverse Zigzag</i>	ㄣ	ㄣ	↓→↓

Once the student learns these eight strokes and variants he will be able to determine in which direction they are written and how many of them a character is composed of.

LAW OF SEQUENCE

The next aspect to take into account when writing kanji is the order in which the strokes of each character are written, that is, the *Law of the Sequence*, which follows the principle that the writing of characters has to be economical: so that the hand makes the fewest movements to write a greater number of strokes. This principle, applied to almost all of the sinograms, has allowed the stroke sequence to remain virtually unchanged over the years.

The precepts stipulated in the Law of Sequence can be applied to most characters so that, with few exceptions, the student will know in which order of strokes to write a certain character without having to consult it in a dictionary. Let us now go on to describe these sequential precepts, or in other words, the general notions applicable when establishing the order of strokes of a character:

① From left to right & from top to bottom

川 (丿 | |) 三 (— — —)

* Leftmost column is written the first

門 (| 冂 — — | 冂 — —) 馬 (| — | — — 冂 丿 、 、 、)

② Lines before columns

十 (— |) 上 (— | —)

* But if there is a cross (十, 丁) and a line below, the cross is written first

土 (— | —) 王 (— | — —)

③ Central columns before symmetrical sides

木 (— | 丿 ㇇) 水 (丿 冂 丿 ㇇) 山 (| 凵 |)

④ Slashes before dots

父 (丿 、 丿 ㇇)

⑤ Upper corners before slashes

刀 (冂 丿) 力 (冂 丿)

* Except the graph 九 (丿 冂)

⑥ Upper corners before lower corners

民 (冂 — 丿 — ㇇) 艮 (冂 — — 丿 ㇇)

⑦ Lines that cross several strokes are written at the end

女 (㇇ 丿 —) 母 (㇇ 冂 、 、 —)

⑧ Columns that cross several strokes are written at the end

聿 (冫 ———— |)

⑨ Single dots are written at the end

玉 (王 丶)

* Unless the dot is at the top of the character

主 (丶 王)

⑩ The component 辶 is written at the end

近 (斤 辶)

In addition to these basic sequential precepts, there are two components whose graphic development is not easily distinguishable to the naked eye, so that it is not possible to guess, by looking at a printed typography, which are the separate strokes of such a component. Those ambiguous components are the following:

Ambiguous compositions

Graph	Strokes	Stroke order	Direction
口 口	column / upper corner / line	冫 —	↓ 冫 →
彡	dot / dot / oblique line	、 丶 —	↘ ↘ ↗






It is good to know this list of precepts before beginning the study of the kanji, but it can be also be practical to review and verify the list in parallel with that study.

LAW OF PROPORTION


At last I will talk about the proportions to follow when writing a character, or the *Law of Proportion*, a basic element, together with the laws of strokes and sequence, for the correct writing of kanji. The Law of Proportion dictates that any character, regardless of its number of strokes or components, must be written within the space delimited by an equilateral square:



It is because of this quadrilateral proportion that some components have to change their size to fit in such proportions. Compound characters, thus, follow predetermined compositional structures with regard to the location of the components. Let us see, then, what structures exist within compound characters:

-  **Vertical Compounds:** Characters in which components are placed vertically side by side. They are the most common compounds. There are characters with components that look narrower on the left (e.g. 地), others narrower on the right (e.g. 列), or others that appear in similar proportions (e.g. 秋). There are also compounds formed of three vertical components (e.g. 徽). Vertical components are written from left to right, that is, the first component to be written as a whole is the one on the left and the last the one on the right.
-  **Horizontal Compounds:** Characters in which components are placed horizontally, one on top of the other. There are components that appear more squashed at the top (e.g. 宇, 宙), others more squashed at the bottom (e.g. 盈), or others in equal proportion (e.g. 雲). There are also horizontal compounds formed by three components (e.g. 尋). This type of compound is written from top to bottom, that is, the component on top is written first and the component below at last.
-  **Roofed Compounds:** Characters formed of a component that wraps another component on both sides and the top (e.g. 問). This type of compound is written from top to bottom, that is, the envelope or “roof” is written first and then what is below it.
-  **Boxed Compounds:** Compounds partially enveloped or wrapped by another component, either to the left (e.g. 區), or underneath (e.g. 凵). This type of compound is one of the least frequent. In the left wrappings the stroke order is as follows: top *line*, *content*, *lower corner*. In the lower wrappings the order is: *content*, *lower corner*, *column*.
-  **Cornered Compounds:** Compounds that has a component that wraps another component around only in one corner (two sides). The wrapping corner can be at the top left (e.g. 仄), the top right (e.g. 氣) or the bottom left (e.g. 道). In these compounds the wrapping is written

first and the contents later, except in the characters with the wrapping component 冫, which is always written at the end.

-  **Encircled Compounds:** Those compounds in which a component encircles another component or components by all sides (e.g. 囯). The writing order of this type of compound is as follows: *left column, upper corner, content, bottom line*.





As you may have already inferred, the written order of components follows precepts similar to the stroke order of primitive characters. Compound characters should therefore be written as follows: *Component 1 (stroke sequence), component 2 (stroke sequence)*.

HOW TO USE THIS BOOK

JOURNEY THROUGH THE WORLD OF KANJI

The system of *The World of Kanji* is based on the pictographic principle of Chinese character formation. When the ancient Chinese people began to develop their writing system they did so by looking at the world around them and by representing the concepts expressed by the language with a limited series of pictographic symbols—also called primitive characters—which were given a sound and a meaning. These symbols would later start to get combined with each other to form the large amount of Chinese characters that exist today (2136 of which are considered indispensable in Japanese).

The World of Kanji takes the premise that the student of kanji will be able to advance much faster in his learning if he has a notion of what these primitive pictorial symbols are and how they work. These symbols are divided into four “realms” or themes that are in accordance with the represented concepts. They are the **Human Realm**, the **Natural Realm**, the **Material Realm** and the **Territorial Realm**. The Human Realm concerns *people* and their social functions, the parts of the *human body*, and the actions performed by the *limbs*. The Natural Realm concerns the natural *elements*, *plants* and their applications, and *animals*. The Material Realm concerns *everyday objects*, work *tools* and *vessels*. Finally, the Territorial Realm encompasses *weapons* used in warfare for territorial gain, physical *spaces* and *constructions*.

			
HUMAN REALM	NATURAL REALM	MATERIAL REALM	TERRITORIAL REALM
People	Elements	Everyday Objects	Weapons
Human Body	Plants	Tools	Spaces
Limbs	Animals	Vessels	Constructions

The thematic division of the book facilitates the cohesion of the whole system and, therefore, the natural and logical understanding of the constituent elements. In addition, the student will learn each character in a not only associative but also gradual way. Each new character the student

first encounters will be a primitive component, and the following characters will only have components that have appeared previously.

The student of kanji, thanks to this book, will be able to acquire a new representative and a symbolic consciousness of the world around him, and he will be able to see in every new Chinese character he finds a scene that speaks directly to his mind. Once the student finishes the book, he will have acquired a new world view of his own—related to the characters—, and he will be able to maintain an unimagined conceptual dialogue with the wonderful logographic system used in Japanese writing. Having completed the journey through each “realm” of interesting graphic icons reminiscent of scenes from a distant time and culture, but at the same time exceptionally familiar and self-explanatory, the reader will have obtained a profound and permanent vision and understanding of the scope of the visual code applied to the Japanese written language. Once the student accomplishes the adventure of *The World of Kanji*, Chinese characters will have gone from being a threat or obstacle to being the most intimate ally.

STUDY PROCESS

The student, following the order of the book, should pause at each entry, carefully reading the explanations and finally concentrating on the composition and meaning of each kanji or component in order to retain it in his memory.

It is suggested that during this memorization process, the student writes down each character several times. At the end of each Realm’s section there is a list called *Review on [name of the realm’s section]* which contains all the characters that appear in that chapter grouped by components and compounds. When the reader has finished with those groups of characters, he or she will be able to go to that list and review the meanings from memory.

The memorization of the readings of each kanji is not the main objective of this book, since they are very varied and it is advisable to learn them together with some vocabulary, but these readings are indicated in each entry in hiragana (*kunyomi readings*) and katakana (*onyomi readings*) for informative purposes. If the student does not know how to read the syllabaries, he may consult the appendix dedicated to them at the end of the book. There is also an appendix with a list of phonetic patterns that students can consult and use at their convenience.

APPENDICES & INDICES

At the end of the book there are a series of appendices and indexes that I will proceed to explain:

- **Syllabaries:** A list of the hiragana and katakana characters that may be consulted or used by the student who has not yet learned these syllabaries. It is necessary to know them in order to read the readings shown in the character entries.
- **Semantic Components:** A list in order of appearance of the semantic components. It can be used as a reference or reinforcement when the student is already familiar with the book.
- **Phonosemantic Components:** A list in order of appearance of the phonosemantic components. It can be used as a reference or reinforcement when the student is already familiar with the book.
- **Strong Phonetic Components:** A list sorted by Latin alphabetical order with sounds that share two or more characters with the same component. Although the phono-semantic components also indicate similar phonemes, only characters with an identical phoneme appear in this list. This list may be used by the student as a guide to remember *onyomi* readings of several characters at the same time.
- **Onyomi Readings:** List of transcribed *onyomi* readings and their corresponding characters, arranged alphabetically.
- **Kunyomi Readings:** List of transcribed *kunyomi* readings and their corresponding characters, arranged alphabetically.
- **Radicals' Main Meanings:** Comprehensive list of the radicals used in this book's last index and their tentative meanings. Radicals are components appearing at least once along with another component. Radicals are usually the most frequently occurring components. The list of radicals is composed of 142 semantic components and 8 graphic elements that act as radicals, forming a total list of 150 elements.
- **Radicals Index:** List of radicals arranged by number of strokes, and within each number of strokes, by stroke type as follows: — (*line*); | (*column*); / (*diagonal*); · (*dot*) ∟ (*upper corner*); ⊥ (*lower corner*).
- **2136 Characters Index:** List of all the 2136 official characters appearing in the book, arranged by radicals (sorted in turn by number and type of stroke). Within a group with the same radical characters are grouped by total number of strokes. To consult a character in this list, one should

identify first its radical (when there are two apparent radicals, the leftmost or uppermost shall be chosen). Once the radical has been identified, it should be counted the total number of strokes of the character and then find it within the radical group.

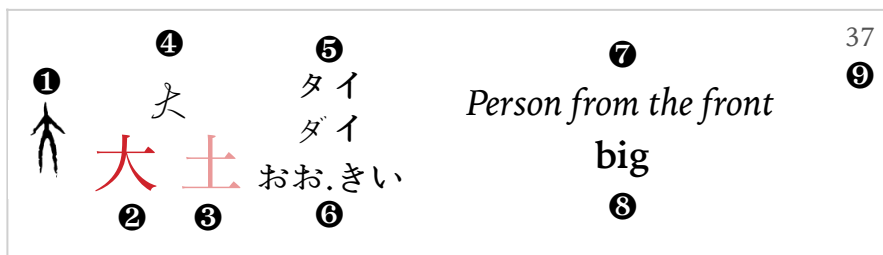
EXPLANATION OF ENTRIES

OVERVIEW

Within each realm there is a series of character entries semantically related to that realm. Within these characters, a division can be made between the primitive and component characters and the characters composed of these components—or compounds. Each of these two character types is rendered a little bit differently.

PRIMITIVES AND COMPONENTS

The entries for this type of characters show the primitive characters and composite primitives that act as main components for other characters. In these entries the following information appears:



- ① The original pictogram in oracle bone or bronzeware script.
- ② The current standard version form of the character.
- ③ Other variants used as components.
- ④ Handwritten calligraphic version.
- ⑤ *Onyomi* reading⁷, written in katakana.
- ⑥ *Kunyomi* reading⁸, written in hiragana.
- ⑦ Original meaning of the pictogram.
- ⑧ Current most frequent meaning(s) of the character.
- ⑨ Character number.

⁷ Only the *onyomi* readings recognized by the Japanese Ministry of Education are included.


⁸ Only the *kunyomi* readings recognized by the Japanese Ministry of Education are included, shown along their most frequent *okurigana*.

After the informative stripes there appears an in-depth explanation of the character etymology and its formative process.

If the component is only of a semantic nature, the main glyph is depicted in a strong red color, whereas the variant used only as a component is colored in a softer red color, as shown in the previous example.

If the component also adopts a phonetic value, the color of the glyph is depicted in a strong blue color and the variant only used as a component appears in a soft blue color as shown in the following example:

42



並

並 并

① へイ

① な.み

② なら.ぶ


*Several people standing side
by side*

① **line**

② **to line up**

It should be noted that there are components that are not separate characters or are not part of the *jōyō kanji* list. In this case, these characters appear only in light color and their reading—in the phonosemantic components—appears in gray. In some cases, these characters, although not part of the *jōyō* list, are used in Japan in some names. As such, they appear with the 名 symbol below the number.

13



辰

辰

シン

*Person holding an agrarian
tool*

① 名

COMPOUNDS

Compounds are formed by component characters and therefore, in most cases, they will not need a detailed etymological explanation, since the component elements themselves act as guides for understanding. The meaning of the components can be either the pictograph's original meaning or the character's current meaning. Entries for the compounds, therefore, are somewhat simpler. This type of entries appear as follows:

②		⑤	43
併	③ へイ	Person ↓ along a line of people	⑧
併	あわ.せる	並 ^{へい} ⑥	
①	④	to get together	
		⑦	

- ① The current standard version form of the character.
- ② Handwritten calligraphic variant.
- ③ *Onyomi* reading.
- ④ *Kunyomi* reading.
- ⑤ Compositional definition showing the components.
- ⑥ Component acting as a phonetic guide and its sound.
- ⑦ Most frequent current meaning(s) of the character.
- ⑧ Character number.

ADDITIONAL INFORMATION

Some characters require extra information, as they have some infrequent or special readings or need additional key explanations. Extra information may be represented in the following way:

- **Reading in dark blue:** Among several readings, this is the phoneme that compounds use. Also it indicates an occasional phonosemantic use of a character that normally acts just a semantic component.
- **Reading in light blue:** Among several readings, this phoneme is only used in compounds and never as a reading of the character itself.
- **Reading in light red:** Infrequent reading.
- **Reading in light gray:** Phoneme of a component that does not appear as a separate *jōyō* kanji but that forms part of phonosemantic compounds.

SPECIAL READING The reading after this note is unique to the combination shown within.

PLACE NAME USAGE The character with this label is used almost exclusively in place names.

NOTE Compound characters bearing this label require an additional etymological explanation.

NOTES ON ETYMOLOGY

Research on etymologies has been rigorous and well documented⁹, however, there are some characters whose etymology is ambiguous or varied. In such cases, the author has chosen the etymology that most closely is related to the current form of the character and/or the one that most helps to understand that character within the semantic framework proposed in the book.

ABBREVIATIONS AND SYMBOLS

- Ⓔ Component also used as a radical.
- Ⓝ Component also used as a character for names (*jinmeiyō kanji*).
- [*fig.*] Concept used in a figurative or metaphorical way.
- Evolution from a graphical form to another.
- ← Shows that the graphical form used is a more primitive version of the most common form.
- ×N Component appearing N times.

⁹ For reference, look the '*Resources*' section.



THE HUMAN REALM

The journey through The World of Kanji begins with an introspection towards ourselves. To understand the outside world, it is necessary first to know the inner world. The ego, the person, and people's personal relationships are the existential elements at which human beings firstly and most frequently aim their consciousness.

It is not surprising, then, that among the first artistic expressions made by prehistoric peoples there are, in fact, direct representations of themselves: the human being. It is notorious that these peoples established themselves as one of the primordial centers of their cosmographies. The creators of Chinese characters were no exception to that. Taking into account that the ritual inscriptions of the Shang people were developed within an activity of social functionality, it is also no coincidence that the representations of people and their actions play a key role within the whole corpus of primitive pictograms.

The human being is, therefore, one of the main subjects of Chinese characters. Graphemes grouped within the Human Realm are divided into the three following groups: Characters used to represent human figures in their own right, characters used to represent different parts of the human body and their functions, and, lastly, characters that place special emphasis on the different actions performed by hands and feet.

PEOPLE	HUMAN BODY	LIMBS
1. The Upright Man	1. Bones	1. Hands
2. The Different Postures	2. Heart	2. Arms
3. Women and Gestation	3. Eyes	3. Feet
4. The Individual and Society	4. Nose, Ears and Hair	
5. Human Measures	5. Mouth	

THE HUMAN REALM AT A GLANCE

PEOPLE	HUMAN BODY	LIMBS
<p>                  </p>	<p>                  </p>	<p>                  </p>

PEOPLE

1 | THE UPRIGHT MAN

The most basic representation of ‘man’ is a depiction of a person in a standing position, a stance that differs clearly from the standard four-legged postures of animals. A man standing upright, seen from the side, drawn with two schematic strokes, 𠤎 人 symbolizes the meaning of ‘person’. The person can represent someone ‘exhaling air’ if he opens his mouth 𠤎 欠. By changing the orientation of this simple iconographic image, several other primordial graphemes were created. Some of those characters are 𠤎 ヒ, which represents a person turned to the opposite side, or 𠤎 化, which represents a person ‘transforming’ while getting turned upside down.

𠤎	人	ジン	
𠤎	人	ニン	person
𠤎	人	ひと	

1
®

The person, the human being. It is the most basic character and component because it is used to represent concepts related to humankind and the activities we do as people. The current character is the outlining of a pictograph showing a standing person, seen from the side, slightly curved to the left.

The left stroke (J) depicts the arms and head, and the right stroke (\), the trunk and legs.

As a component, this glyph usually appears in the simplified form 亻, placed on the left of the compounds.

The variant 亼 also appears occasionally as a representation of the concept

of ‘man’ or ‘person’ in characters that have undergone a deeper graphic transformation.

フ	欠	ケツ	<i>Person with an open mouth exhaling air</i>	2
	欠	かける		®

to lack

A person (人) with his mouth open (欠), supposedly exhaling air.

As a standalone character it takes on the meaning of ‘to lack’, in reference to the lack of air when one has just breathed it out.

フ	次	ジ	<i>Breathing person</i>	3
	次	ジ		®

sequence

A person with an open mouth (欠) who takes again the air that he had previously exhaled (じ), a person who is breathing.

The action of inhaling air after having exhaled it suggests the ‘sequence’ on which this glyph takes its meaning when it acts as a standalone character.

フ	ヒ	<i>Person from behind</i>	4
	ヒ		®

Mirror form of the character 人 (*person*). A person seen from the side, looking to the right.

In the modern outlining, the stroke 凵 stands for the head, trunk, and legs, while 丿 represents the arms.

5



 比
 比

 ヒ
 くら.べる

Person next to another person
to compare

One person on his back (ヒ → 匕) placed next to another person on his back (匕), giving way to compare between them.

6



 化
 化

 カ
 ケ
 ば.ける

*Person from the front and
 person from the back*
to be transformed

A standing person (人 → 亻) that has turned to the other side, turned upside down (≈匕), a person that has been transformed.

7



 北
 北

 ホク
 きた

*Two people with their backs
 turned away*
north

A person turning his back (匕) to another person who also has turned his back (匕 → 匕): two people back to back, going toward opposite directions.

The current meaning of the character was taken on making a relation to the movement of the sun, as it heads south at noon (in the Northern Hemisphere): going northwards understood as giving the back to the sun.

8



 介
 介

カイ

Person between two flanks
jam

A person (人 → 儿) jammed into two flanks (ノ).

𠂔	亡	ボウ	<i>Buried person</i> to perish
	亡	モウ	
		ない	

Originally 𠂔, a person (人 → 𠂔) buried in a hole underground (𠂔).

2 | THE DIFFERENT POSTURES

The next logical step in human representation, beyond the depiction of a mere standing man, is that very man in other postures that are better suited for suggesting specific situations, activities or states of mind. Among the different postures there is a ‘sitting person’ 𠂇 尸, that further develops into a ‘person working with his hands’ 𠂇 𠂇 𠂇 𠂇. We also have a ‘leaning person’ 𠂇 𠂇, a ‘person on his knees’ 𠂇 𠂇, or even a ‘huddling person’ 𠂇 𠂇.



Sitting person

10

®

A sitting person.

This glyph originally was 尸, where 𠂇 indicated the arms and trunk, and 𠂇 the legs resting on an implicit stool. Over time, the graph evolved from 尸 to 尸 as a result of writing becoming more fluid.



*Person carrying another person
on her back*

nun

11

A person sitting (尸) on the back of another person (𠂇). A person carrying another person on her back, taking care of him.



Person working with his hands

A sitting person (尸 → 𠂇) using his two big hands (𠂇) while crafting something.

12

This component, most commonly appears with the simplified form 丸, whose left part has been reduced to one stroke that now pierces the upper horizontal line.



シン

Person holding an agrarian tool

13

名

Man holding an agrarian tool with which he works the land. It may designate both the action of working as well as that of holding something.

This component originally had the form 𠂔, in which you can perceive a structure similar to that of the component 𠂔 (*person working with his hands*) to the right, where the person is depicted by the stroke 丂.

The strokes of the agricultural tool were eventually merged with the strokes representing the person, thus making the form of the current character.



Leaning person

14

名

A bending or leaning person, looking to the left, seen from the side.

The stroke 丂 depicts the head and arms, and the stroke 冫 shows the trunk and legs.



にお.う

*Person leaning 𠂔 over another person's 匕
to be fragrant*

15

A person leaning over another person, being able to closely capture his or her fragrance.

*Kneeling person*

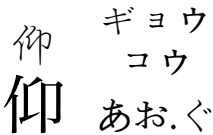
A person sitting on his knees, looking to the left.

卩 stands for the back and the head, and the vertical line 丨 depicts the union of the bent legs with the arms resting on them.

In some compounds the form 卩 gets transformed into one of the variant forms of the “person” component (亼), probably due to a semantic analogy.

*Person kneeling before another person*

A person kneeling (卩) before a person on his back (匕 → 亼).



Person 亼 in front of a person kneeling before another 卩

to look up (at)



Hiding person

to avoid

A kneeling person (卩 → 亼) covering himself with a big hat or cap (𠂔) in order to avoid being spotted.










Huddling person

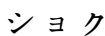
Person kneeling and leaning to the right (厶), with his hands on his thighs (冂), suggesting a distressing situation or feeling.






Person with big hands

A kneeling person looking to the right (厶) with big hands and fingers (冂), suggesting a great endowment of skill on them.





Person on top of another person


Fornication


color

A standing person (人 → 𠤎) on top of a huddling person (巳 → 巴), suggesting the act of copulation and the glowing color of the skin derived from such an act.

3 | WOMEN AND GESTATION

From the posture of a kneeling person seen in the previous section a new pictogram is developed: The figure of a ‘woman’ clasping her hands to the front, perhaps suggesting submission or pleading: 𡚦女. Women play a key role in the sinic logical graphical representations for their own sake, and its icon diverts to a large number of secondary components and compound characters.

The concept of woman also derives into the concept of ‘mother’ and other ideas related to gestation, such as childbirth or parenting. We can see how representing the aforementioned concept of motherhood is done by enhancing the nipples of the icon of ‘woman’: 𡚦母, or how the concept of ‘body’ is suggested by the depiction of a pregnant woman about to give birth, with the body of a baby visibly inside her belly: 𡚦身. The pregnant woman, in turn, produces a ‘fetus’ 𡚦了 that, once his gestation is ‘completed’, becomes a newborn baby 𡚦去, and then a full grown ‘child’ 𡚦子.

		ジヨ		23
		ニヨ		®
𡚦	女 女	ニヨウ	woman	
		おんな		
		め		

A woman sitting on her knees, with her hands clasped, possibly suggesting an attitude of submission.

In the modern form, a visibly schematized glyph, the stroke <, points out the arms, the clasped hands, and the head, where the strokes 一 and 丿 (フ) stand for the legs, trunk, and shoulders.

妄
妄

モウ
ボウ

Perished ^{モウ}亡 woman 女
delusion

24

娠
娠

シン

Woman 女 holding something ^{シン}辰 inside
pregnancy

25

姿
姿

シ
すがた

Breathing ^ツ次 woman 女
figure

26

母
母

母

ボ

母 母

はは

Woman with exposed nipples
mother

27

SPECIAL READING

お母さん [おかあさん]: mother

A kneeling woman with her breasts and nipples exposed, evoking the maternal action of breastfeeding the offspring.

The modern form of the character can be easily traced from the original character for “woman” (女), whose strokes have been elongated in order to make space for the two dots (丶、) depicting the nipples.

When acting as a component, this character adopts a simplified form: 母, in which the two dots have been united in a vertical line.

母
母

每
每

マイ

Scruffy woman
every

28

Originally 母, and later 每, a mother (母 → 母) with her hair disheveled (巾 → 𠂇), a mother with her external appearance unkempt, thought to be the common looks of each and every mother who feels distressed in her

new busy lifestyle.

侮 ^{マイ}ブ *Person* † *besides a scruffy woman* 侮 ^毎
侮 あなど.る **to disdain** 29

ㄣ 乃 ^{ナイ} *Newly pregnant woman* 30
乃 ^名 from

A body seen from the side in which the belly looks slightly bulky, the body of a newly pregnant woman.

The stroke to the left ㄣ depicts the arms, whereas the sinuous stroke to the right ㄣ indicates the curved belly and the legs.

𠂇 身 ^{シン} *Woman in full gestation* 31
身 ^み **body**

The body of a pregnant woman touching her belly, seen from the side. The meaning of ‘body’ is thus doubly reinforced with the figure of both the pregnant woman and that of the baby (a new body) within her.

It can be seen that the strokes of this character are quite evolved: The stroke on top 丿 shows the head, the oblique stroke in the middle ㄣ points out the arms, the form resembling 且 on top of the latter suggests the pregnant belly with the baby inside and the vertical line that arises from these last strokes, 丨, indicates, finally, the legs.

𠂇 了 ^{リ ヨ ウ} *Baby about to be born* 32
了 **completion**

A baby who is fully formed but cannot yet outstretch his arms out, a baby that is about to be born.

The stroke 一 represents the child's head and 丿 the body.

Newborn baby

33

A baby coming out headlong from the mother's belly, finally able to outstretch his arms, a baby that has just been born.

The stroke on top 丿 depicts here the baby's legs, 厶 evokes the trunk and the head, and the horizontal line 一 indicates the outstretched arms.

① ②

Baby becoming a full grown child

34

ジュウ

① fill

② あて.る

② to set aside

A newborn baby (𠄎) that progressively becomes a person (人 → 儿), a full grown child who has seen his growth process fulfilled.

As an additional meaning, this character has that of 'to set aside', figuratively taken from the idea of a grown up child that is set aside from the younger children in order to start a new life.

シ

ス

こ

child

35

®

A child with a characteristic large head (冫), an upright trunk (丨) and outstretched arms (一).

It is worth to notice that this character is the reversed form of the glyph 𠄎 (newborn baby). While that component evokes the image of a child upside down coming out of the mother's womb, this character shows us the image of that same child in an upright position, already active and aware of his surroundings.

好 コウ
この.む
好 す.き

Woman 女 and child 子
to like




4 | THE INDIVIDUAL AND SOCIETY

By changing the point of view of the man from the side to the front, and by stretching his arms to the sides the pictograph 大 appears. The creators of the Chinese characters saw fit to give that depiction of a man a more contextual relevance in society, turning the meaning of ‘person’ into that of ‘big’ once it is shown from the front. But even greater than the physical dimensions of man is the transcendence obtained by the spiritual endeavors. That is why an already “big man” who has seen his head enlarged through mystical gnosis or heavenly connection, 天, receives the meaning of ‘heaven’.

Position-wise, the man seen from the front can be also placed on top of the ground 立, representing a person who is ‘standing’, a person with his feet under the ground 亢, or even a person levitating over the ground 太, which represents something that is considered ‘great’. Other possible positions and stances are that of a person with his legs crossed 交, which represents an ‘exchange’, a ‘wiggling person’ 夭, or a person turned upside down 𠂇.

The big man who in old Chinese society reached the time when he could be considered ‘adult’ began to wear a distinctive hair attire made of a bun tied together with a hair-stick 夫. If the person grew older he used to let his hair particularly ‘long’ 長, graphically emphasizing the passage of time and experience.

One last pictogram referring to men and their function within society is 文, which represents a tattooed man or a person with some patterns drawn in his body that indicated some kind of societal role, an image that is now utilized to represent ‘writing’.

		タイ ダイ おお.きい	Person from the front big	37 ㊞
				

SPECIAL READING 大人 [おとな]: *adult*

A person seen from the front, with his arms and legs extended to the sides, suggesting amplitude.

The central part 人 stands here for the full body and two legs, while the crossing line 一 represents the outstretched arms.

When acting as a component, the form 大 may sometimes be contracted to 土.



夾
夾

キヨウ

Person in the middle of two other people

38

Originally 夾, a person seen from the front (大) trapped between two people (人×2 → 𠂇).



天
天

テン

あま-

あめ

Enlightened person
heaven

39

A person seen from the front with his head enlarged, indicating that he has attained cognition or gnosis towards the divine. A man who is aware of heaven.

In many of the characters in which there was originally a thick line or a stain, there is now a thin horizontal line, due to the simplification attained while using brushes as a means of writing. From such process it turns out that the original character 昊, where 𠂇 depicts an oversized head, has evolved into its current form: 天.



立
立

リツ

リュウ

た.つ

Standing person
to stand (up)



40



®

Alteration of the character 大 (*person from the front*), to which a line underneath (一) has been added to indicate the situation of being standing on the ground.

The original form of this glyph was 𠂇, but over time the strokes have

been transformed into the current character: 立, where the legs have changed their orientation from outwards (へ) to inwards (ゝ).



	立	人	立	Person standing somewhere	41
	立	人	立	position	



	並	人	並	Person standing side by side	42
	並	人	並	① line ② to line up	

Originally 並, two people standing on the ground (立×2 → 並 → 並), one next to the other.

Over time the strokes of both components were combined forming the current glyph 並, where the interior oblique strokes representing the legs of the original components became vertical lines, and the upper and lower horizontal lines got united into single lines.

As a component, this character usually takes a further simplified form: 并, in which the exterior oblique strokes ㄥ have transformed into a single straight line and the other line depicting the ground has disappeared.

	并	人	并	Person along a line of people	43
	并	人	并	to get together	

	宄	宄	宄	Person with his feet under the ground	44
	宄	宄	宄	ground	

A person with his feet under the ground, stuck in it.

The upper strokes 亠 stand for the head and arms, the horizontal line crossing them 一 represents the ground, and the strokes 儿 depict the legs

under it.

大	太	① タ	<i>Person over the ground</i>	45
		① タイ		① great
		② ふと.い	② to be fat	

A person (大) placed over ground (一 → 丶), with his feet being untouched by it, as if they were levitating.

This character contrasts with the character 立 (*standing person*), in which the person directly ‘touches’ the ground line—or the character 冗 (*person with his feet under the ground*), in which the feet ‘cross’ that line.

The composition of the glyph suggests, therefore, the highness or superiority of those who are “above” everybody else. Eventually the character adopted the broad meaning of ‘great’, ‘bigger than big’, and, in a more mundane and perhaps unintended approach, also that of ‘to be fat’.

交	交	① ② コウ	<i>Person with crossed legs</i>	46
		① まじ.える		① to mingle
		② か.わす	② to interchange	

A person seen from the front (大 → 六) with his legs crossed (交).

The notion of ‘crossing one leg with the other’ has resulted in a semantic association to the broader meaning of ‘mingling’ or ‘interchanging’.

夭	夭	<i>Wiggling person</i>	47

A person wiggling or swaggering while moving his hands and head.

Originally 夭, the slanted stroke (丿) on top of the element 大 (*person seen from the front*) suggests the leaning movement of that person.

妖 ヨウ
妖 あや.しい

Woman 女 who wiggles 夭

bewitching

NOTE It is likely that the image evoked by this character is referring to the shamanistic role that women took in the ancient Chinese folk tradition (that role is still maintained to some degree in Korea and Japan), in which they acted as spiritual guides while moving sinuously and mysteriously, presumably possessed by the spirits. The meaning of ‘bewitching’ is most probably derived from such a scene.

𠃉 𠃊
𠃋 𠃌

Person turned upside down

A person turned upside down.



This glyph is simply the character 大 (*person seen from the front*) reversed, where the strokes 𠃎 stand for the prone legs, and the two crossing strokes 十 depict the trunk and the outstretched arms.

𠃍 𠃎
𠃏 𠃐
𠃑 𠃒
𠃓 𠃔



Person standing upright and
person turned upside down

fortune



Originally 𠃍, a person standing upright (大 → 土) and a person turned upside down (𠃎) This character suggests, therefore, the unpredictability of the fate or one’s fortune, since sometimes one can turn out to be face-up, and other times face-down.



 シツ
 シュウ
 と.る
Person working out the fortune
to take command

Originally 執, a person working (𠄎 → 丸) with a conceptualized fortune (牽 → 幸), a person who decides his own destiny or that of the others, someone who becomes aware of his actions and takes command upon them.



 ソウ
 さわ.やか
Person holding two heavy objects
invigorating

A big person (大) lifting two heavy objects (爻×2)—probably representing some kind of full vessels—, boasting his strength and vigor.



 フ
 フウ
 おつと
Person with his hair tied in a topknot
Adult person
husband

A big person (大) with a hair attire (一), most probably a bun tied with a hair-stick, that was used by grown up married men.

The topknot worn by men is indeed extensively documented as a common and outspread hairstyle in ancient China, where it was known as *ji* (髻).

This character, as a component, takes on the original meaning of ‘grown up man’ or ‘adult person’, but when acting as a standalone, it adopts the meaning of ‘married person’ or ‘husband’.



Man wearing a topknot

𠂔

長
長

チヨウ

Person with long hair

54

ながい

long

Originally 𠂔, a person (人 → 儿 → 𠂔) with loose, long hair (E).

𠂔

老
老 𠂔

① ロウ

Person with long hair leaning on
a walking stick

55
®

① おい

Old man

② ふける

① old age

② to grow old

A man with long hair leaning on a cane, suggesting the meaning of ‘old age’.

This character has suffered a steep transformation process. The upper part represents a man’s head with a long, loose hair (長 → 𠂔 → 土), hairstyle typically worn by old sages of ancient China that didn’t feel it was necessary anymore to tie their hair in a bun—like the ones married man used to wear, as indicated by the character 夫 (*adult person*). The central stroke 丿 depicts an arm holding a cane, and the element 匕 stands for the cane itself (匕) and a very simplified version of the man’s body (丿).

This glyph, when used as a component, omits the lower part 匕, appearing just as 老, and it is placed on top in the compounds.




コウ

Old man over a child
filial piety

An old man (老 → 𠂔) above a child (子), or the latter below the former, a graphical representation of one of the key concepts of the Ancient China's Confucian morals, termed as 'filial piety', which refers to the subordination that in nuclear families children owe to their parents and, extrapolated to society in general, the subordination that young people owe to those above their age.




ジ

Person wearing a raincoat
and

57
名

A person (人 → 亻) wearing a kind of hat (一) and a cloak or raincoat (冂) to protect himself from the rain.




ブン
モン
ふみ

Tattooed person
writings

58
名

A person seen from the front with a kind of design on his highlighted chest, probably some sort of symbolic tattoo. The strokes 亻 represent the head and arms, and the strokes 乂 represent the legs and trunk, given a space for the tattoo pattern. In the modern form of the character, however, only the outline remains, and the design of the tattoo itself has disappeared from the graph.

Over time, due to the communicative nature of tribal tattoos or patterns, this glyph's meaning came to be that of 'message', 'letters' and, ultimately, anything related to writing.

5 | HUMAN MEASURES

One of the last conceptual derivations that we can draw from the human figure is the proportion and measures obtained from it. It is notorious that prior to the international standardization of measures of length, most human groups used the human body as a reference. Chinese characters reflect this fact in two primitive characters. One stands for the span that goes from the head to the feet of a person in an upright position 久久, and the other represents the 'length' of the calf of a sitting person 尺尺.

久	久	キユウ	59
	久	ク	<i>Upright person being measured</i>
	久	ひさ.しい	long time

Originally 久, the span (ノ) covering the distance that goes from the head to the feet of an upright person (人 → 入), the longest length within the human scale.

Over time this character expanded the meaning related to the spatial length to indicate also long temporal distances, being this meaning of 'long time' the only one that this character preserves today.

尺	尺	シヤク	60
	尺		<i>Calf of a person being measured</i> (®)
	尺		<i>Measure</i>
	尺		unit of length [~30 cm]

The span (ノ) of the lower part of the bent leg of a sitting person (尸): the length of a calf.

When this character acts as a component it may take on the meaning of 'measure' or 'being measured'.

REVIEW ON PEOPLE

1 人欠次匕比化北介亡

尸尼𠂔辰勺旬尸印 免巳

巴色

2

仰

女母每乃身了宀 充子

3

妾娠姿侮好

大夾天立並亢太交夭并幸執

4 爽夫長老孝而文

位併妖

5 久尺

1 | BONES

In the previous chapter we have seen how people form an essential part of the semantic and graphic set of Sinitic components and characters. We have seen how people can be divided by age, sex, activity or social position, among other things.

Another thing in regard to people that has to be taken into account is their material nature. A person is inconceivable without his physical body. The physical body can be analyzed from different levels, but it is reasonable to begin with what sustains the body, the core structure without which the rest of the body would not stand up and could not be articulated: the ‘bones’ 骨, which are of various types, such as the ribs 肋 肉—representing ‘meat’ or body parts in general—the ‘skull’ 骨 田, or the vertebrae 骨 呂.

61

骨
骨 另

Pile of bones

A pile of bones on top of each other (冂×3).

In some compounds this glyph may adopt the simplified form 另 or its variant 另.

62

肉
肉 月 月
ニク

meat

Body part

®
肉

A slice of meat, probably the ribs of an animal, where 冂 represents the outline and 欠 the visible bones.

As a component, the glyph evolved from 肉 into 月, and ultimately into 月 or 月. When forming part of other characters, this graph expands the meaning of 'meat' into that of 'body part' and even 'physical matter'. Most of the characters that use 肉 (月) as a component usually have, then, a meaning related to the body.

Body part 月 shown by two people that turn 63

背 背	① ハイ	their backs away 北
	① せ	① back
	② せい	② stature
	③ そむく	③ to turn one's back

肥 肥	ヒ	Body part 月 as big as some big hands 巴 64
	こ.える	

育 育	イク	Body part 月 becoming a newborn baby 𠂇 65
	そだ.てる はぐく.む	

NOTE The body part component symbolizes the woman's pregnant belly that generates a new being, a newborn baby who has to be raised and brought up henceforth.

脊 脊	セキ	spine 66
	脊	

Body part (肉 → 月) made up of a set of bones that pile up one on top of another in an ascending manner (脊), the spine.




コツ
ほね

Skeleton
bone

67
®

Body part (肉 → 目) that constitute a pile of bones (骨), the skeleton, the bones *per se*.




Bone remains

68
®

Originally 歹, bones (ト → 一) that have been left on top of a piece of decaying meat (肉 → 月 → 夕).




シ
し.ぬ

Remnant bones of a person
to die

69

The bone remains (歹) of a person (人 → 匕), the body of a person decomposed by the passage of time, the image of death.

The top line of the component 歹 (bone remains) has been extended to cover also the component 匕 (person from behind).

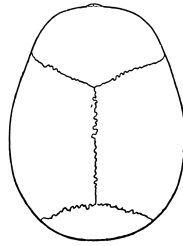



Skull

70

The upper part of the skull, seen from above (囟), with visible separations (又 → 十) between the frontal and parietal bones.

This component may appear simplified form 田.



A human skull seen from top



異
異

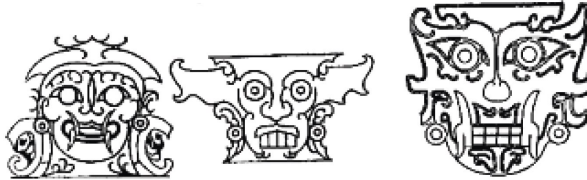
イ
こと

Person putting on a skull mask

71
®

difference

Originally 異, a person seen from the front (大 → 𠂇) putting on, with two raised hands (艸 → 艸), a mask with the appearance of a skull (囟 → 田), which makes him look like a different being from the ordinary man.



Jade masks from the Neolithic Liangzhu (良渚) culture



禺
禺

グ

Person dancing with a skull
mask on

72

A person who wears a mask with the appearance of a skull and wiggles his trunk and arms, a person of a strange and peculiar appearance.

The upper part of the component, 田, shows the skull mask (囟 → 田), whereas the lower part 冂 shows the open arms (冂) and the body making a serpentine movement (厶).

偶
偶 グウ

Person ↑ resembling a masked dancer グ 禺

doll

unexpectedly

NOTE This character originally referred, most probably, to funerary effigies or masks that were put on the deceased. Later on, this meaning began to be associated with any kind of human representation and, eventually, earthen and wooden dolls. The meaning of ‘unexpected’ comes from the unpredictability of death that is associated with the custom of putting masks on the deceased.

𠂇 畏
畏 イ
おそ.れる

Person wearing a skull mask and
holding a stick
to fear

A person (人 → 儿 → 𠂇) wearing a mask with the appearance of a skull (凶 → 田) and holding a club (一) while making threatening gestures.

In a similar fashion to the character 辰 (person holding a tool), the strokes standing for the stick and the strokes representing the arms and legs of the person have merged into the form 𠂇.

凶
凶
凶 キヨウ

Open skull
disaster

A skull lacking its upper cover (凶 → 凶), a broken skull, a disaster.

胸
胸 キヨウ
むね
むな-

Body part 月 leaning 勺 towards the organs
that otherwise would be unprotected as an
open skull キヨウ 凶

bosom



ノウ

Top of the head

77

Originally 囟 [囟], a skull seen from above (囟 → 囟) with some hair (囟 → 囟) coming out of it, thus highlighting that upper part of the head.

The modern version of the character, which depicts an open skull (囟) also alludes to what is inside the skull rather than the skull itself.


腦

ノウ

Body part 月 located inside the skull 囟ノウ

brain

78



口

backbones [fig.]

79

Two linked vertebrae (口ノ口), a graphical simplification of the backbone.

The meaning of this character is mostly used in a figurative sense, in contrast to the character 脊 (*spine*) which withholds a literal sense.


侶

リヨ

Person 亻 connected to other person like linked 80

backbones 呂

companion

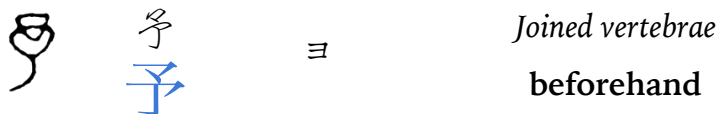
81


冎

カ

Pile of bones and backbones

A pile of bones (冎 → 冎) next to a single backbone (呂 → 口).




Two vertebrae graphically joined by a line, referring to the meaning of ‘union’ or ‘connection’.

The composition of this character is very similar to that of 呂 (*backbones*), but that and this character have evolved differently, perhaps as a result of a need to differentiate the assigned meanings. In the present glyph, the graphic elements depicting the vertebrae (口×2), have been simplified into the glyphs 冫 and 冫, and the link between them has been more accentuated with the long stroke 丨.

As a standalone character, this graph takes on the meaning of ‘beforehand’, perhaps due to a phonetic loan. Nevertheless, this meaning may be associated with the concept of the beforehand need for the existence of a marrow and a connected spinal column in order to make the movement of vertebrate animals possible.

2 | HEART

Protected by the thoracic bones, there is one of the most important organs, the heart  心, which conceptually is almost universally associated with feelings, and in the particular case of East Asia, and therefore in the context of Chinese characters, also with the mind.



シン
こころ

heart

83

®

Mind

Feelings


Schematic representation of a heart, with the outline shown by the stroke L and the aortas, extending outwards, by the strokes 丿, 丶 and 丶.

When placed on the left of a new compound, the glyph gets simplified into 忄.

As a component, this character usually takes meanings related to 'feelings', 'emotions'.

忘
忘


ボウ
わす.れる

Perished  feelings 心
to forget

84

忙
忙


ボウ
いそが.しい

Feelings 忄 perishing 
busy

85

恣
恣

シ

Sequence  dictated by feelings 心
arbitrary


86

悔 悔	カイ く.いる くや.しい	Feelings ↑ of a scruffy woman ^{マイ} 毎 regrettable	87	
愚 愚	グ おろ.か	Feelings 心 evoked by the sight of person dancing with a mask on ^グ 禺 foolish	88	
悩 悩	ノウ なや.む	Feelings ↑ emanating from inside the head ^凶 ノウ to be worried	89	
	思 思	シ おも.う	Skull and heart to think	90

Originally 恩 [凶心], the action achieved by the connection established between the mental power of the head, represented by the skull (凶 → 田), and the consciousness, expressed through the feelings and perceptions symbolized by the heart (心).

3 | EYES

Another fundamental organ of the human body, needed for engaging in the visual nature of kanji, is the eye 目. Eyes are also the focal point around which individual faces arise, for the ‘face’ is what surrounds the eye 面. If the face gets a wider contour on which hair can rest, then we get the head 首.

		モク			91
	目	ボク			®
	目	め		eye	
	目	ま-			

An eye, with its pupil in the center, turned vertically (𠄎 → 目).

As a component it may sometimes appear in its horizontal, original form: 𠄎.

					92
盲	モウ		Perished ^{モウ} 亡 eye 目		
盲			blind		

					93
𠄎	見	ケン		Person with an open eye	®
	見	みる		to see	
				to look	

A person (人 → 儿) with a big eye (目) that allows him to look around and see things.

規
規

キ

Adult person 夫 who is looking 見
regulation

94

𠄎

良
良

コン

Looking person
Still person

95

The original form of this glyph was 𠄎, the reverse form of 見 (to look). It represents a person turning his back (匕 → 𠄎) and looking (目 → 日) at something, suggesting the meaning of a person who is still (while looking at something), not moving.

恨
恨

コン
うら.む

Feelings 心 kept still ^{コン}良
to resent

96

眼
眼

ガン
ゲン
まなこ

Eye 目 of a looking person ^{コン}良
eyeball

97

𠄎

眉
眉

ミ
ビ
まゆ

eyebrow

98

Bushy eyebrows (𠄎) over an eye (目).

𠄎

面
面

メン
おもて
おも-
つら

face [fig.]
mask


99

The contour (𠄎) surrounding the eyes (目), the face.

The upper part of the contour (丿) appears to be the remainder of a variant of the pictogram where hair could be seen (𠄎). The upper and lower strokes of the eye (目, 二) overlap with the adjacent strokes of the contour.

The meaning of this character and component is usually taken figuratively, in most cases it refers to surfaces, contours or actions such as facing something. When the character appears alone as a single word, it can also take on the meaning of ‘mask’.

100

	臣 臣	シン ジン	<i>Eye looking down</i> vassal
---	--------	----------	--


An eye looking downwards.

This graph is a derivation of the character 目 (*eye*), leaning down and slightly deformed. The people who lower their eyes in front of other people are understood here as ‘vassals’ or subjects of other people.

101


姫 姫	ひめ	<i>Woman 女 looking down 臣</i> young lady
--------	----	--

102

	𠄎 臣	<i>Person looking down</i>
---	--------	----------------------------

Originally 𠄎, a person (人 → 𠄎) looking downwards with his eye (臣).

103

	首 首	① シユ ② くび	① head [fig.] ② neck
---	--------	--------------	---------------------------------------

This character originally was the pictographic representation of a detailed head shown in profile. Over time, the shape of the glyph was reduced to an eye (目) crowned by a schematic representation of hair (𠄎).

This sinogram originally had the exclusive meaning of a physical ‘head’, however, at the present time, such meaning is mostly used figuratively. On the other hand, when the character appears alone as a word, it gets the derived meaning of ‘neck’.

𦣻

頁
頁

ケツ

Head

104

®
名

Originally 頁, the body of a kneeling person (卩 → 儿 → 宀) on which a big head (首 → 頁) is resting.

This component emerges as a semantic substitute for 首 (*head*). Both 首 and 頁 take on the meaning of ‘head’, but the former does it in figurative way and the latter in a literal way. In any case, it is important to note that the present graph never acts as a standalone character, but only as a primitive component for other compound characters.

頃
頃

ころ

What is on the back 匕 of the head 頁

around

105

傾
傾

ケイ
かたむく

Transformed ^カ化 head 頁

to lean

106

頰
頰

ほお

What is in the middle 夹 of the head 頁

cheeks

107

預
預

ヨ
あずける

Joined vertebra ^ヨ予 under the head 頁

to deposit

108

4 | NOSE, EARS AND HAIR

Besides the eyes, other facial organs related to the senses, such as the nose 鼻自 or the ear 耳, appear within the compositional frame of sinic characters. In addition, there is the outer element that covers the head, namely the hair 髪, or, in the case of animals, the element that covers the whole body, the fur 毛.

109

鼻	自	シ	Nose
	自	ジ	oneself
		みずから	

A large nose and its nostrils (鼻 → 自).

This character only takes on the meaning of ‘nose’ when acts as a component. As a standalone character it has the meaning of ‘self’, probably as an allusion to the characteristic gesture of touching the nose people from East Asian cultural environments make when they point to themselves.

110

息	ソク	Feeling 心 felt through the nose 自
息	いき	breath

SPECIAL READING 息子 [むすこ]: son

111
®

耳	耳	ジ	ear
	耳	みみ	

An ear seen from the side, with the outline represented by the encircling strokes 耳; and the inner folds by the straight strokes 二.

			112
	① チ	<i>Ear 耳 listening to inner feelings 心</i>	
恥 恥	① はじ	① shame	
	②	② ashamed	
	はずかしい		

		<i>Hair</i>	113 ®
---	--	-------------	----------

A simple depiction of a bush of hair represented by three slanted lines (ノ ×3).

			114
須 須	ス	<i>Hair 彡 over the head 頁</i>	
		required	

			115
𦍋	毛	モウ	
	毛	け	fur

Abundant hair (彡) coming out from what it appears to be the tail of an animal (𦍋).

			116
尾 尾	ビ	<i>Fur 毛 coming out from the behinds of a sitting animal 尸</i>	
	お	tail	

			117
𦍋	彡	チン	<i>Person with long hair</i>
	彡		<i>Aged person</i>

A person (人 → 亻) with long and abundant hair (彡), making an allusion to the idea of an aged person, since, as seen in the character for “old man” (老), long loose hair was associated in ancient China with the elderly.

5 | MOUTH

In this chapter we have so far reviewed the bones, heart, eyes, nose, ears and hair, but to finish, we still have to talk about a facial organ of utmost importance in relation to language (and by extension, to thought): the mouth 𠂇口, an element that within the sinic compounds set alludes directly to the notion of ‘words’. We will see, then, that within kanji, the element for ‘mouth’ is more closely related to the meaning of ‘speech’ than that of ‘eating’.

Everything related to speech, a primordial element of human social life, can be seen through many analytical spectra, therefore, sometimes, different connotational specifications are required. For example, words in general (represented by the ‘mouth’ icon shown before) are not the same as specific words pronounced by a moving ‘tongue’ 舌. Chinese characters can get even more specific and, to express that someone ‘says’ something, it will be either shown as words coming out of a moving tongue: 言; or as words within the mouth itself: 口. Finally, when the meanings of certain Chinese characters are supposed to specify that what is said is being addressed to someone in particular, it is done by turning upside down the mouth and the words coming out of it: 𠂇.

𠂇	口	ク コウ くち	mouth Words	118 ®
---	---	---------------	-----------------------	----------

A big open mouth.

As a component, this character very often takes on the meaning of things related to speech or ‘words’.

吹	スイ	Mouth 口 exhaling air 欠	119
吹	ふく	to blow	

唇 ^{シン} シン What holds ^{シン} 辰 the mouth □ together 120
唇 くちびる lips

如 ^{ジョ} ジョ Women 女 and words □ 121
如 ニョ likeness

司 ^シ シ Person depositing words 122
司 to govern

A person (人 → 冂) who puts words (口) down on the rest of the people, someone who governs over others.

伺 ^シ シ Person depositing words ^シ 司 on another 123
伺 うかがう person ↓
伺 to implore

后 ^{コウ} コウ Person depositing words from 124
后 the other side
后 empress

Akin to the character 司 (to govern), this glyph depicts a person depositing words or rules on people. In this case, the person (匕 → 尸) is placed on a different side than the aforementioned character. This glyph refers, hence, to an ally of the governor, as a first lady or 'empress' can be.

兄 ^{キョウ} キョウ Person pronouncing words 125
兄 ケイ elder brother
兄 あに

SPECIAL READING お兄さん [おにいさん]: elder brother

A person (人 → 儿) with his mouth visibly open (口), pronouncing some words. A person with the authority to speak with transcendence, someone with the powers to take care of family matters: the firstborn, the elder brother.

呪 ジュ Words 口 spoken by an elder brother 兄^{キョウ} 126
 呪 のろ.う to curse

𠂇 吳 ゴ Person subjugated to words 127
 吳 Wu [place name]

A person bowing his head (𠂇) before the words (口) pronounced by a leader or governor. This character, thus refers to an obedient people and a stable kingdom.

This glyph is mainly used to designate different kingdoms that have existed in the central zone of the Chinese coast, in particular the Wu State of the Spring and Autumn period and the Eastern Wu State of the Three Kingdoms period within Chinese history. This graphically resounding character is also currently used in various Japanese and Chinese place names.

娛 ゴ Woman 女 subjugated to one's words 吳^ゴ 128
 娛 amusement

𠂇 舌 ゼツ Tongue moving outside the 129
 𠂇 舌 した mouth (®)
 𠂇 tongue

A tongue (千) coming out of a mouth (口). The tongue looks forked as that of a snake and has two dots in the middle (evolved later into a single

straight, crossing line), just to evoke the idea of the movement the tongue makes while talking.

	ケイ	<i>Tongue talking</i> 舌 <i>and nose breathing</i> 息	130
憩	いこい	relaxation	

		<i>Words coming out of a moving tongue</i>	131 ㊦
言	言	① to say	
	い.う	② to tell	
	こと	③ speech	

This character, in origin, is an evolution of the character 舌 (*tongue*), to which a line at the top was added to suggest words coming out from it. Over time, the strokes representing the moving tongue (𠂇) and the stroke representing the pronounced words (一) merged into four horizontal lines: 𠂇.

The meaning of this character encompasses what has to do with ‘speech’: saying and telling things.

	シン	<i>Person</i> † <i>believing in a speech</i> 言	132
信		faith	

	ヤク	<i>Speech</i> 言 <i>being measured</i> 尺	133
訳	わけ	interpretation	

	シン	<i>Something said</i> 言 <i>to an aged person</i> 診	134
診	みる	to diagnose	

諮 シ Saying 言 words 口 with an open mouth 欠 135
諮 はかる **to consult with**

詞 シ Speech 言 that is deposited 司 136
詞 **words**

誤 ゴ Speech 言 of a subjugated person 呉 137
誤 あやま.る **to make a mistake**

話 ワ Speech 言 of the tongue 舌 138
話 はな.す **to talk**

言 曰 Spoken words 139
言 曰 **to speak**

An open mouth (口) with spoken words inside (一).

This glyph has an ideogrammatic composition similar to the character 言 (to say), but the words appear retained inside the mouth instead of coming out of it, for the present character focuses more on the act of the pronunciation of words rather than on the speech that emerges from them.

言 旨 シ Person over his words 140
言 旨 むね **principle**

A person (匕) standing upright on his spoken words (曰), reaffirming them. Someone consistent with his principles.

脂
脂

シ
あぶら

Meat's 月 core principle 旨
fat

141

詣
詣

ケイ
もう.でる

Following the principles 旨 of a religious
speech 言
to make a pilgrimage

142

𠂔

曷
曷 曷

カツ

Words leaning over a person
Threatening words

143

Spoken words (曰) leaning (𠂔) over somebody threatened to be perished (亾 ← 亡).

This glyph appears in an alternative version in some compounds, where the lower part 𠂔 is replaced by the component 𠂔 (person leaning over another person).

喝
喝

カツ

Mouth 口 pronouncing threatening words 曷カツ
to exclaim

144

謁
謁

エツ

To be told 言 threatening words 曷カツ
to have an audience with

145

替
替

替
替

タイ
か.える

Two adults speaking to each other
to exchange

146

Two adults (夫×2 → 𠂔) exchanging spoken words (曰).

音

音
音

オン
イン
おと
ね

Sound emerging from the words
that come out of a moving tongue

sound

147
®

This character is a derivation of the character 言 (to say), to which a line has been added on top of the “words coming out” (≡ + 一 → 立) to emphasize the sound that comes from a speaking mouth (日).

意

意
意

イ
オク

Sound of the feelings

idea

148

This character shows a very clear metaphorical description of the represented concept, ‘idea’: the sound (音) of the heart (心), that what is told by the heart (or mind, for that matter).

億
億

オク

One person's ↑ ideas ^{オク}意

hundred million

149

臆
臆

オク

Bare body part 月 conceptualized as an idea ^{オク}意

timidity

150

憶
憶

オク

Feelings ↑ coming from ideas ^{オク}意

recollection

151

甘

甘
甘 日

カン
あま.い

Mouth tasting a piece of food

sweet


152

A mouth (甘) with a piece of food inside (一) which has an intense or

sweet flavor.

This glyph, of an appearance quite similar to the character 曰 (*spoken words*), keeps its outlining more faithful to the original pictogram (𠂔 instead of 口) in order to be differentiated from the said character, although in some compounds the simpler form 𠂔 is also currently used to represent the meaning of 𠂔 (*mouth tasting a piece of food*). The stroke in the middle (一) always represents, however, a piece of food rather than words being spoken.

153

	由	ユ ユウ ユイ よし	<i>Piece of food entering into the mouth</i>	cause
---	---	---------------------	--	--------------

Originally 𠂔, a piece of food (◇ → 十) entering the mouth (𠂔 ← 口).

Food, nourishment, is represented here ideographically as the source of vital energy, the ‘cause’ of our actions, because without food life and action would not be conceivable.

154

届 届	とど.ける	Sitting person 尸 bringing food to the mouth 由	to deliver
--------	-------	---	-------------------

155

	牙 牙	ゲ ガ きば	fangs
---	--------	--------------	--------------

Schematic representation of two large, crisscrossed fangs (𠂔, 𠂔).

156
®

𠂔	𠂔	<i>Mouth talking to someone</i>
---	---	---------------------------------

An open mouth looking downwards, as the reverse version of the primitive version of the character for “mouth” (𠂔 → 𠂔 → 𠂔). A reversed

mouth represents somebody speaking words from top to bottom, someone who speaks to another person from a higher position, denoting a sense of power or control.

157

𠂇	令 令	レイ	Mouth talking to a kneeling person command
---	--------	----	--

Words spoken to (△) a kneeling person (𠂇 → 𠂇). Put it another way, ‘commands’ being told to a subject that is in a position of submission.

158

領 領	リ ヨ ウ	Commands ^{レイ} 令 made by the head 頁 dominion
--------	-------	--

159

命 命	① ② メイ ② ミ ヨ ウ ② いのち	Words 口 that imply commands ^{レイ} 令 ① orders ② fate
--------	-------------------------------	---

160

𠂇 𠂇	合 合	カツ ガツ ゴウ あ.う	Two open mouths talking to each other to come together
--------	--------	-----------------------	--



A mouth speaking to (△) another mouth that pronounces words (口), two mouths speaking in unison, two people speaking with one voice, people coming together.

161

𠂇 𠂇	今 今	コン キン いま	Retained words now
--------	--------	----------------	------------------------------

This character is an ideographic derivation of the component △ (mouth

talking to someone), in which the words represented with a line (一) have got another line added below, which in turn represents a blockade (一 → フ): words retained in an instant, now. The graphic form of this glyph can be thought as a reverse version of the component 曰 (*speaking mouth*).

吟 吟	ギン	Mouth 口 retaining words ^{キン} 今 recital	162	
含 含	ガン ふくむ	Words retained ^今 今 in the mouth 口 to contain	163	
	念 念	ネン	Retained feelings sense	164
Feelings retained (今) in the heart (心): senses or sentiments.				
	僉 僉	ケン	Mouth talking to people pronouncing words Authority	165
Originally 僉, a mouth talking to (亼) several other people who talked before (兄×2 → 𠂇 → 𠂈 → 𠂉), evoking a sense of an authority greater than the rest.				
儉 儉	ケン	Person † listening to authority ^{ケン} 僉 thrift	166	

REVIEW ON HUMAN BODY

𠂇肉脊骨歹死凶異禺畏凶凶呂

1 𠂇予

背肥育偶胸腦侶

心思

2

忘忙恣悔愚惱

目見艮眉面臣臥首頁

3

盲規恨眼姬頃傾頰預

自耳多毛參

4

息恥須尾

口司后兄吳舌言曰旨曷替音

意甘由牙亼令合今念僉

5

吹唇如何呪娛憇信訊診諮詞誤話脂
詣喝謁億臆憶屆領命吟含儉

LIMBS

1 | HANDS

So far we have seen how different parts of the body are useful to describe a broad range of human activities. Nevertheless, we still have to analyze a primordial element of the human being, without which it could not perform most of the daily activities. That is the hand 手.

So often is the concept of hand used within Chinese characters compositions that different types of hand positions have also become primordial components on their own. Among these types of hands there is, for example, the outstretched hand 又, which appears ‘again’ and again holding several kinds of objects, such as a simple stick 丈— which symbolizes an extra ‘length’ of the reach of a hand—; a stone 父—which symbolizes the craftsmanship of the ‘father’ of a family—; a writing brush 肆; several weapons such a club 爨, a sledgehammer 爨, or a flail 女. Other postures of the hand are, for example, the hand grasping something tightly 丑 or the hand grabbing something 爪, that evokes the shape of some claws or ‘nails’.



The palm of the hand with outstretched fingers.

The vertical stroke 丨 represents the wrist and the palm proper. The horizontal strokes 三 are a very schematic depiction of five extended fingers.

When the character acts as a component it usually gets simplified to the form 扌 and is placed to the left.

批
批

ヒ

Hand 扌 comparing ^ヒ比 things
criticism

168

振
振

シン
ふる

Hand 扌 working with an agrarian tool ^{シン}辰
to swing

169

抑
抑

ヨク
おさ.える

Hand 扌 forcing a person to bow to another
person 印
to suppress

170

把
把

ハ

Hand 扌 big ^ハ巴 enough to grasp things
grasp

171

挟
挟

キヨウ
はさ.む

Hand 扌 putting something in the middle of
other things ^{キヨウ}夹
to insert

172

拉
拉

ラ

Hand 扌 helping a person to stand up ^{リュウ}立
abduction

173

NOTE This character originally had the connotation of someone stretching his or her hand to help someone—probably a child—to stand and walk. Within the Japanese language, the meaning of this character later came to refer to ‘attraction’ (the outstretched hand that attracts the child), and afterwards it derived to the negative sense of ‘forced attraction’ or ‘abduction’, which is the only meaning of the character that is currently used in modern Japanese.

抗 抗	コウ	Hand 扌 making a defense while moving towards the ground ^{コウ} 亢	174
摯 摯	シ	Hand 手 taking command 執	175
扶 扶	フ	Hand 扌 of a husband ^フ 夫	176
扞 扞	タク	Hand 扌 measuring ^{シャク} 尺 something	177
拐 拐	カイ	Hand 扌 taking a pile of bones 另	178
看 看	カン	Hand 手 → 𠂇 over the eye	179
括 括	カツ	Hand 扌 covering the tongue ^{ゼツ} 舌	180

指 指	① ② シ ① ゆび ② さ.す	Hand's 扌 functional principle <small>シ</small> 旨	181
		① finger ② to point	
掲 掲	ケイ かか.げる	Hand 扌 hanging threatening words <small>曷</small> カツ to put up a notice	182
抽 抽	チュウ	Hand 扌 taking out food from the mouth <small>ユウ</small> 由 extraction	183
拾 拾	シユウ ジュウ ひろ.う	Hand 扌 extracting words from a conversation between two mouths 合 to pick up	184
捻 捻	ネン	Hand's 扌 senses <small>ネン</small> 念 being intensified wrench	185
き	失 失	シツ うしな.う Hand dropping something to lose something	186

Originally 𠂇, a hand (手 → 𠂇 → 夫) dropping an object (乙 → 𠂇) that ends up being lost.



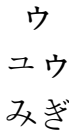



 又 *Outstretched hand*
 また *again*



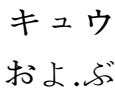
An outstretched hand with open fingers in position to grasp, touch or manipulate something.

This schematic character, whose strokes represent an upwardly inclined hand with three simplified fingers, gets sometimes even more schematic when it adopts the form 𠂇 while acting as a component and is placed at the top. Additionally, in a few compound characters, the original tilted form 又 becomes horizontal: 𠂇 or 𠂆.

This glyph appears most frequently acting as a component with the meaning of ‘outstretched hand’, however, it also takes a place in the list of *jōyō kanji* as a standalone character with the meaning of ‘again’. This latter meaning may be related to the figurative idea of an added aiding outstretched hand that can be used again and again.




 又 *Hand outstretched 𠂇 to the*
 口 *mouth*
 右 *right hand side*

An outstretched hand (又 → 𠂇) reaching the mouth (口), indicating the action of taking food to the mouth while eating, an action that most people perform with their right hand.




 又 *Outstretched hand touching a*
 人 *person*
 𠂇 *to reach out*

An outstretched hand (又) reaching a person (人 → 𠂇).

The original form of this character is 𠂔, in which the outstretched hand is shown horizontally (𠂔). When the character acts as a standalone, however, it takes the form 及, in which the hand is shown tilted (又).

吸 キユウ Mouth 口 *reaching out* ^{キユウ} 及 *to something* 190
吸 す.う **to suck**

扱 あつか.う Hand 手 *that has reached a person* 及 191
扱 **to handle**

急 ギユウ Feelings *reaching out to a person* 192
急 いそ.ぐ **to hurry**

A feeling (心) that quickly reaches (𠂔) a person and urges him to take action.

𠂔 𠂔 *Kneeling person held by an outstretched hand* 193

A kneeling person (𠂔) being captured and held by an outstretched hand (又).

報 ① ホウ Fortune 幸 *taken upon a held person* 𠂔 194
報 ② ① **to report**
報 むく.いる ② **to recompense**

Body parts 月 held by an outstretched hand 𠄎 195

服
服

フク

subjugation

clothing

NOTE Clothing understood as an object that touches the body and is held by it.

Woman held by an outstretched hand 196

𠄎

奴
奴

ド

servant

A woman (女) being controlled by an outstretched hand (又), referring to a maid or female servant.

197

怒
怒

ド
いかる
おこる

Feelings 心 of a servant 奴^ド

to get angry

198

𠄎

妻
妻

サイ
つま

Woman controlled by an outstretched hand

wife

Graphic composition that represents, literally, a woman (女) held by the hair (十) with an outstretched hand (𠄎 = 又), in a figurative representation of a woman under control, a wife of the old times.

The conceptual graphic composition of this character is similar to that of the character 𠄎 (scruffy woman).

ユウ
ウ
あるOutstretched hand holding a
piece of meat
to have

199

An outstretched hand (又 → 𠂇) holding tight a piece of meat (肉 → 月 → 目), taking possession of it, having it.

ケン

Eye touched by an outstretched
hand
Delicate

200

An eye looking down (臣) that is being touched by an outstretched hand (又). This ideogram suggests the idea of something very delicate or fragile.

ジン

Delicate ^{ケン} 𥇑 body part 目
kidney

201

シュ
と.るEar being held by an
outstretched hand
to take

202

An outstretched hand (又) grabbing an ear (耳). This ideogram evokes the idea of a child being taken by the ear while being scolded.

ジョウ
たけOutstretched hand holding a stick
length

203

An outstretched hand (又 → 𠂇) holding a stick (一) that extends the length of the reach of the said hand.



リ

Words and sticks acting together
government official

204

A person that symbolically holds with his outstretched hand a stick (吏) and words (口), a person with the power of speech—represented by the mouth—and the power of force—represented by the stick. A person with great power, like a government official.

シ
つかう

Person 1 acting as a government official 吏

to utilize

205



① クン

① ②

きみ

Guiding with words and a stick

① **mister**② **you**

206

A hand holding a stick ((手 + 木) → 尹 ≈ 吏)), and a mouth pronouncing words (口). Ideogram with a graphical formation similar to the character 吏 (*government official*). This glyph also suggests the idea of a man or ‘minister’ who leads with the power of speech—represented by the mouth—and the power of strength—represented by the stick.







シ

Outstretched words
history

207

An outstretched hand (又 → 夂) holding words (口), or put it another way, the words that are chosen to be spread or outstretched: the official chronicles, history.





Hand holding a stone
father





SPECIAL READING お父さん [おとおさん]: *father*

An outstretched hand (又 → 父) holding a stone used as a tool (ノ), a representation of the hand of a man with responsibilities like the father of a family.








Hand holding a brush

An outstretched hand (又) holding a brush in vertical position, depicted by its handle (丨) and its bristles (二).





A hand making a brush talk
to write

A hand holding a brush (聿 → 書) that generates spoken words (言), words written with a brush.






What can be written and told
affair

Something worthy of being written by a hand holding a brush (聿 → 事 → 事) or spoken through words (口).

The graphical composition of this character is very similar to that of the character 吏 (*government official*), but in this case, the hand, instead of holding a stick that reaches out longer distances, holds a writing brush. This subtle difference can be distinguished in the original script by a small stroke added in the upper part that symbolizes a brush, analogous to the

strokes of the component 𠂇 (a hand holding a brush), but turned around (𠂇 → 𠂆). In the modern version of the character, such difference disappears (because the two bristles of the brush have merged into one). On the other hand, two different compositional glyphs are kept for the hand element (𠂆, 𠂇) in order to differentiate the meanings.

212

シン

Hands holding a club

This pictogram originally depicts an outstretched hand (𠂇) grabbing a kind of club with several spikes (𠂆) by its handle (↔). The element 𠂆, however, is very similar to the component for “outstretched hand” (𠂆), hence letting the character being interpreted as the image of two hands (𠂆, 𠂇) holding a club (↔). Be it as it may, the concept represented by this character is that of a weapon used in attack.

213

シン
おかす

Person 𠂆 using a club 𠂆
to invade

214

Hand holding a sledgehammer
Hand hitting something with a weapon

®

An outstretched hand (𠂇) gripping a hammer (几) that can be either used as a tool or as a weapon. This component can also imply the action of hitting something with an object.

215

コ
また

Body part 月 that usually gets hit by a
weapon 𠂇 in petty punishments.
thigh

設 セツ Saying 言 something before using a hammer 𠂇
 設 もう.ける to prepare ahead of time

NOTE The meaning of this character most probably derives from the formal need of saying some words—making a declaration—before proceeding to start building something, which is pointed out by the figurative use of a hammer.

投 トウ Hand 𠂇 throwing a hammer 𠂇
 投 な.げる to throw

𠂇 𠂇 Hand holding a weapon 𠂇
 𠂇 𠂇 Blow (sudden impact) 𠂇

Originally 𠂇, an outstretched hand (又) holding some kind of weapon, probably a rudimentary flail (十 → 𠂇), which is used to make a blow or sudden impact.

This glyph eventually became simplified into 𠂇 by joining the upper strokes. This component's structure is analogous to that of 𠂇 (*hand holding a sledgehammer*).

The meaning of this glyph usually refers to the action of hitting or blowing something.

① ② Blows 𠂇 used to pass knowledge from elder
 キ ヨ ウ men to children 𠂇
 教 ① to teach
 教 おし.える ② to be taught
 おそ.わる

𠄎

敏
敏

ビン

Scuffy woman being hit with a
weapon
sensibility

220

A hand hitting (𠄎) a scruffy woman (每), wounding her sensibility.

散

テツ

Child brought up by blows

221

A child that is being brought up (育) by blows (𠄎).

撒
撤

テツ

Hand 扌 that takes a child off from being
brought up by blows 散テツ
removal

222

𠄎

双
双

ソウ
ふた

Two outstretched hands
pair

223

A pair of outstretched hands (又×2) showcasing their similarity.

𠄎

友
友


ハツ
ユウ
とも


Two hands acting together
friend


224

Two outstretched hands ((又 → 𠄎), 又) that act in the same way, two cooperating hands: friendly hands.


The composition of this character is the same as the character 双 (pair).


 髮 ハツ かみ Long 長 → 髮 *hair* 彡 *stroked by two hands* 友 ^{ハツ} 225
hair of the head



 抜 ハツ ぬく Hand 扌 *held by two other friendly hands* 友 ^{ハツ} 226
to pull out


 痛 撮 セツ Hand placed behind the ear to capture the sound ²²⁷
vicarious

Originally 撮, a hand (扌) placed behind the ear (耳) in order to capture the sound of a conversation that is vicariously listened to. The action of capturing the sound is reinforced by the addition of a simplified version of the component for a “pair of hands” (双 → 𠂇).


 𠂇 丑 チュウ Hand gripping something tightly ²²⁸ (名)

An outstretched hand (𠂇) with its fingers slightly bent, pointing downwards (丨), exerting an additional force on an object that is implicitly grasped.


 寸 ス ン Wrist ²²⁹ (名)
 Working hand
unit of length [~ 3 cm]

An outstretched hand (ナ → 寸) with its wrist visibly pointed out by a dot (丶).

When this character works as a component, its meaning gets amplified to the scope of actions that imply hand movements made by the wrist, so to

speak, any kind of manual work: the activities made by a 'working hand'.

On the other hand, when acts as a standalone it adopts the connotation of a unit of length (3 cm) that approximately matches the average length of a human wrist.

辱 辱	ジヨク はずかし. める	Hand working 寸 with an agrarian tool 辰 to disgrace	230
耐 耐	タイ た.える	Person wearing a raincoat 而 while working with his hands 寸 to withstand	231
対 対	タイ ツイ	Writings 文 versus manual work 寸 opposite	232
肘 肘	ひじ	Body part 月 that follows the wrist 寸 elbow	233
討 討	トウ う.つ	To be told 言 to work with the hands 寸 to chastise	234
付 付	付 付 つ.く	A person and his working hands to be attached	235

The ordinary person (付) attached to manual work (寸) as a livelihood.

射

射
射

シャ
いる

Working hand causing
pregnancy
to emit

236

A hand working (寸) so that a woman can become ready for gestation (身) and emitting offspring, alluding most probably to some kind of shamanic ritual of fertility.

謝
謝

シャ
あやまる

Speech 言 being formally emitted 射^{シャ}
to apologize

237

NOTE Referring to the issuance of some kind of official note of gratitude or apology.

又

升
升

Two raised hands

238

Ⓡ

升

ハ 白

Originally 収, both an outstretched left hand (𠄎) and right hand (又) looking upwards, as in the stance of holding or raising something. Over time, the strokes of this component got simplified and adopted the form 升 in most compounds. This simplification can go even further into just two strokes with the form 𠄎 that is found in several characters.

This component also has a primitive variant with the hands placed in an horizontal position analogue to the form 𠄎 of the component 又 (outstretched hand). This form is 𠄎, which is attested in the original versions of many characters but does not remain with the same strokes in most contemporary compounds.



升

共 虫

Two raised hands holding a person

Two raised hands (臼 ← 升) holding a person (人).

This character, in the compounds, takes the simplified form 虫.



共

キヨウ

Four hands working together

共 共

とも

together

Originally 𠄎, four outstretched and intertwined hands (又 ≈ 中×4 → 艸×2 → 𠄎 + 𠄎) working in conjunction.

If this component appears in the upper part of a compound, it takes the compressed form 共.



① キヨウ

② ク

Person ↑ that goes together ^{キヨウ} 共

① とも

① **follower**

②

② **to provide**

そな.える



キヨウ

Feelings 心 → 小, together 共キヨウ shared

うやうや.

respectful

しい



关

Two hands grabbing a knob

关

Opening

A schematic depiction of two raised hands (升 → 大) grasping the knob (𠄎) of a door.

The meanings related to this component usually suggest some kind of opening or new start.

244

Words □ describing a new opening 关

咲 さく **to bloom**

245

保 ほ *Person carrying a child*

保 たもつ **to protect**

A person (亻) holding a child (𠤎 ← 子) with two hands(卩 → 𠂇), protecting him.

246

承 ショウ *Two hands holding a baby*

承 うけたまわ
る **to accept**

Two hands raising a baby ((𠂇 ← 卩 → ㇇) + 子) → 承), showing the acceptance of his birth.

The form 承 here is analogous to the element 𠤎 of the character 保 (person carrying a child).

247

爪 つめ *Grabbing hand*

爪 つま **nail**

®

A hand with three stylized stretched fingers pointing downwards, suggesting the action of grabbing something.

As a component this character usually gets simplified into 𠂇.

As a standalone this character takes on the meaning of 'nail'. The idea of grabbing something, thanks to the form the fingers take, can be easily

associated to an animal's claw or, by extension, the nails.

妥
妥

ダ

Hand grabbing 𠂇 a woman 女
gentle

248

𠂇 孚
𠂇 孚

Hand grabbing a child

249

Pictograph of a hand grabbing (爪) a small child (子).

𠂇 爰
𠂇 爰

エン

Two hands caressing a person
Caress

250

A hand grabbing (爪) a person who is being enlightened (天 → 𠂇) by the caresses of another outstretched hand (爰).

媛
媛

エン

Woman 女 being caressed 爰
beautiful woman

251

援
援

エン

Hand 扌 that caress 爰
assistance

252

采

ケイ

Hand grabbing an adult man

253

A hand grabbing (爪 → 𠂇) an adult person (夫).

意

オン

Heart held by two hands

Two hands ((爪 → 𠄎) + (𠄎 → 𠄎) → 𠄎) holding a heart (心), probably figuratively referring to a state of restlessness or fear that makes the individual intuitively take his hands to the heart.



印

イン

Hand grabbing a kneeling person

印

しるし

mark

A hand grabbing (爪 → 𠄎) a kneeling person (卩) in order to leave a mark on him.



争

ソウ

Two hands fighting over a stick ㊟

争

あらそう

to fight

Originally 争, two hands (爪 → 𠄎) + 𠄎) fighting over a rope or stick (丨), like in a contending game of thug of war.

2 | ARMS

A complementary element to the hands is their prolongation, the arms, that can appear both in a bent position 𠂇 九—which highlights muscular ‘strength’; or in an outstretched position 𠂇 九, which highlights its reach.

𠂇	カ	リキ	Arm	257
	力	リヨク	strength	®
		ちから		


A bent arm with an outstretched hand at its end.

The left part of the character is visibly a deformation of the “outstretched hand” component (又 → 𠂇 → 𠂇), while the right part shows a slightly bent arm (𠂇). This arm stance seems to evoke the image of a biceps increasing its volume as the arm bends, making an allusion to physical strength.

勉	ベン	Avoided ^{メン} 免 physical strength 力	258
勉		studious	

努	ド	Strength 力 of a servant ^ド 奴	259
努	つとめる	to strive	

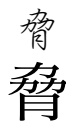
効	コウ	Mingling ^{コウ} 交 strengths 力	260
効	きく	to be effective	



 加
加
 力 Strength and words
 くわ.える to add


The physical power of the arms (力), complemented by the power of words (口), the ‘addition’ of two different but complementary forces.


 劦
劦
 キヨウ Several arms

Several arms (力×3) working together.

キヨウ

 おど.す Body parts 目 approached by several arms ^{キヨウ} 劦
脅 おびや. to threaten
 かす

Body part 月 placed next to the arms 劦

 わき beside
脇 armpit


 九
九
 キユウ Outstretched arm
 ク nine
 ここの.つ

In this character, which is the counterpart of the character 力 (arm), the arm gets unbent (丿 → ㇇) while the muscle force gets weakened, indicating its extension and outstretching.

As a standalone character the meaning of ‘nine’ is taken, most probably due to a phonetic borrowing. It’s not hard to imagine, however, the outstretched arm as a metaphor to represent the odd number that is

“about to reach” the “round” number that is ten.

尻 しり *Outstretched arm 九 pointing underneath a sitting person 尸* 266
buttocks

SPECIAL READING 尻尾 [しつぽ]: tail

九 喪 ソウ 267
亡 喪 も *Words caught by a buried person's outstretched hand*
mourning


Several mourning words (口×2) reached by the outstretched arm (九 → 十) of a buried person (亡 → 殍).

ナ 尤 ユウ 268
ナ 尤 ① ② *Person raising his arm*
superb

A person (人 → 儿) rising his arm and hand (ナ).

3 | FEET

Feet, as expected, complete the section dedicated to the limbs, and they appear in several forms and shapes. A foot stepping over the ground 止 tells us about both the ideas of making footsteps or standing up still, making a ‘stop’. If the stepping ‘foot is turned upside down’ 止, it reinforces the notion of immobility. Conversely, movement is represented by two feet working together, be it as ‘two feet going upwards’ 止 or ‘two feet going downwards’ 止, and also by a ‘foot emerging from the ground’ 止 and a ‘foot entering into the ground’ 止.

	止	止	止	止	Footstep	269
	止	止	と.まる		to stop	®

Stylized image of the print of a footstep in the ground.

The lower stroke — represents the mark of the sole of the feet, whereas the upper strokes | and 丨 represent the mark of the fingers.

As a component this glyph can take the simplified form 止.

The current standalone meaning of ‘to stop’ is directly related to the concept of footstep: a step that stops still on the ground for a moment.

企	キ	Person へ making footsteps 止	270
企	くわだ.てる	to undertake	

肯	コウ	Footsteps 止 over matter 目	271
肯		affirmation	

此

此

シ

Footsteps left behind

272

名

this

Footsteps (止) left behind by a person who walks away turning his back (匕).

先

先

セン

さき

Person walking on another one's
footsteps

273

previous

A person (人 → 儿) walking in the footsteps (止 → 𠂔) previously left by another person.

走

走

ソウ

はし.る

Person wiggling over his feet

274

名

to run

Originally 𠂔, a person wiggling (天 → 土) over his own feet (止 → 𠂔) as he runs.

趣

シュ

おもむき

Running 走 after something in order to take it 取

275

シユ

tendency

足 足

① ② ソク

① あし

② た.す

① foot and leg

② to add up

276

名

A foot (止 → 𠂔) and a leg extending upwards to the knee, which is stylized as 口.

This character means both foot and leg, as so does the Japanese word あし. The additional meanings 'to add up' comes from the image of the leg

‘added’ to the foot.

When this component is placed on the left, it takes the following narrowed form: 𠂔.

促	ソク	Person 人 pressing hard with his foot and leg ^{ソク} 足	277
促	うながす	to press [fig.]	

捉	ソク	Hand 手 grabbing an ankle placed between ^{ソク} 足	278
捉	とらえる	to capture	

𠂔	𠂔	Foot turned upside down	279
	𠂔	Still foot	Ⓜ

A foot looking downwards. This is the character 止 (*footstep*) turned upside down, suggesting immobility in contrast to the movement evoked by the footprint of the foot looking upwards. In many instances this component is used to indicate standing, still feet.

夏	カ	Head 頁 → 百 still 𠂔 due to the heat	280
夏	なつ	summer	

𠂔	𠂔	Two feet going upwards	281
	𠂔		Ⓜ

The left and right feet ((止 + 止) → 𠂔 → 𠂔) looking upwards: two feet moving in an upward direction.

𠂔 舛
舛 夆

Two feet going downwards

282
㊦
舛

The right foot (夂 → 夕) and the left foot (夂 → 𠂔) turned upside down: two feet moving downwards.

In a few compounds this component appears arranged vertically in the following form: 夆.

止 屮
止 屮
士 之

Foot coming out and moving
forward
of

283
㊦
之

A foot (止 ← 屮) coming out from the ground (一) in order to start a path forward.

The original form 屮 gets simplified in the compounds into 士 or further into 之.

志 志
志 志
志 志

Feelings coming out
to intend

284

Originally 志, the feelings (心) that come out like an emerging foot (屮 → 士).

誌 誌
誌 誌

Speech 言 with intentions 志
records

285

寺

寺
寺

ジ
てら

Hand working and foot moving ²⁸⁶
forward
temple

A place where manual work (寸) is carried out in a constant and advancing (出 → 土) way. In origin this character probably was making reference to some kind of administrative institution, but over time it was taken to designate religious temples, and more concretely Buddhist temples—where, in any case, manual work is constantly required.

侍
侍

ジ
さむらい

Person 亻 moving forward and working with ²⁸⁷

his hands 寺

warrior

samurai

詩
詩

シ

Speech 言 made in temples 寺 ²⁸⁸
poem

持
持

ジ
も.つ

Hand 扌 of someone who moves forward and ²⁸⁹

works with his hands 寺

to hold

足

之
之

ボウ
とぼ.しい

Blocked foot ²⁹⁰
limited

A moving foot (出 → 之) being blocked by an obstacle (𠂇) that limits its movement.

𠂔 𠂔
𠂔

Foot going backward

An emerging foot turned upside down (𠂔 → 𠂔), suggesting a return movement.

𠂔 𠂔 スイ

Footprint

Trace

®

𠂔

Schematic representation of a footprint left on the ground, where only the more prominent parts of the foot's plant (𠂔) and toes (-) remain visible.

師
師

シ

Traces ^{スイ} 𠂔 to which one goes back 𠂔

teacher

REVIEW ON LIMBS

手失又右及急良奴妻有取取丈

吏君史父聿事受受文敏双友撰

丑寸付射升吏共关保承爪孚

1 爰奚忌印争

批振抑把挟拉抗摯扶扞拐看括指揭
抽拾捻吸扱報服怒腎使書侵股設投
教撤髮拔辱耐对肘討謝供恭咲妥媛
援

力加荔九喪尤

2

勉努効脅脇尻

止此先走足夂夂舛出志寺乏

3 帀自

企肯趣促捉夏誌侍詩持師



THE
NATURAL
REALM

THE NATURAL REALM

Once we have dealt with the *self*, people and the human body, it is necessary to look at the surroundings, the most immediate thing encompassing the life of man: Nature.

Ancient people divided nature into the intangible and the tangible. The intangible is essential to maintain the spiritual and divine order and the tangible is essential to maintain the material and economic order. Both aspects were considered indispensable for keeping social stability.

Within the intangible aspect there are not only gods and divine power, but also time, meteorology, astronomy and what is related to divination, a fundamental part of life at the time when Chinese characters were created. As a matter of fact, Chinese characters owe their development to divination, since Chinese writing emerged and spread thanks to being a fundamental part of divinatory rites.

The tangible aspect includes everything related to plants and animals, elements that are paramount for the survival of any society.

Elements of nature—earth, water, fire, air (or energy)—stars, plants and trees, oviparous animals and mammals, all of them are extensively present within the corpus of Chinese characters. All these glyphs are grouped, within the natural realm, into the following three groups: Characters used to represent the active elements of nature, characters used to represent plants and trees, and lastly, characters used to represent animals and some of their by-products.

ELEMENTS OF NATURE

1. Energy
2. Stars
3. Water
4. Fire
5. Earth
6. Heaven

PLANTS

1. Small Plants
2. Trees
3. Grains

ANIMALS

1. Oviparous
2. Mammals
3. Animal Manipulation
4. Silk Production

THE NATURAL REALM AT A GLANCE

ELEMENTS			PLANTS			ANIMALS		
匕	目	水	禾	禾	山	鹿	豕	豕
勹	目	水	禾	禾	山	鹿	豕	豕
八	鼎	水	禾	禾	山	鹿	豕	豕
彡	品	水	禾	禾	山	鹿	豕	豕
乙	刀	水	禾	禾	山	鹿	豕	豕
回	弓	水	禾	禾	山	鹿	豕	豕
ㄩ	刀	水	禾	禾	山	鹿	豕	豕
乙		水	禾	禾	山	鹿	豕	豕
卜		水	禾	禾	山	鹿	豕	豕
水		水	禾	禾	山	鹿	豕	豕
		圭	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕
		山	禾	禾	山	鹿	豕	豕

ELEMENTS OF NATURE

1 | ENERGY

Energy or ether was understood by ancient people, at least by the ancient people that created the Chinese characters, as the essential intangible element endowing cognitive beings and natural phenomena with spiritual substance and physical force. Energy, therefore, can be understood as a conceptualization of the spirit or *anima*, a spirit that is invisible and intangible. But how can one represent what cannot be seen nor touched? Chinese characters give an answer by representing energy as a flow of movement, depicted by abstract lines.

The movement of energy is thus represented by continuous lines of different paths, and different types of energy movements are used to represent different ideas. Among those movements there is the flowing 'energy revolving around itself' 〇△, or the primeval energy; 'energy being unfolded' ㄣ, alluding to something that can be easily reached; energy spread into two different directions ㄥ, which represents the something that is 'distributed'; 'energy circulating on a fixed path' ㄣ己, which represents the conscious 'self'; or energy making a rotation ㄣ回, which depicts a 'revolving' movement; or even 'intertwined energies' ㄣㄣ, which represents confluence.

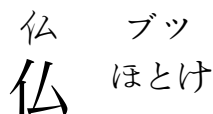
294



Flowing energy

Symbolic representation of energy flowing freely while revolving around itself.

295



Person 仏 filled with flowing energy △

Buddha

勾
勾

コウ

Leaning person's 勺 flowing energy 厶

incline

296

扌
扌

フツ

Hand 扌 making energy flow 厶

to pay

297

扌
扌

ベン

Two hands 井 handing out flowing energy 厶

delivery

298

以

以

イ

Flowing energy linked to a person

by means of

299

Flowing energy (厶 → 厶) next to a person (人 → 人), implying that the former revolves through the latter. This character makes reference, therefore, to the intangible energy that makes men move and act. The representation of energy along a man is thus used here to indicate the meaning of 'means' or 'by means of'.

似
似

ジ
に.る

Person 亻 linked to another person by the

same energy 以

to resemble

300

鬼
鬼

鬼
鬼

キ
おに

Bare skull and flowing energy ㇾ

ghost

301

Flowing energy (厶) of a person (人 → 儿) whose skull (囟 → 囟) is visibly exposed. The bare skull implies here a deceased person. A deceased person who still has energy flowing through is understood, therefore, as a

‘ghost’.

ㇿ	台	タイ	<i>Energy in the mouth</i>	302
	台	ダイ	<i>Contained energy</i>	
			podium	

Flowing energy (厶) contained within the mouth (口), possibly referring in origin to breath: the physical representation of numinous energy.

This graph, when used as a standalone character, is taken by its phonetic value for the meaning of ‘platform’ or ‘podium’, which, however, can easily be associated with the original representational meaning by thinking of podiums as places that enhance, thanks to their elevated place, the voice—which can be understood in turn as energy contained in the mouth.

始	シ	タイ	<i>A woman 女 containing energy 台 inside</i>	303
始	はじ.まる		to start	

胎	タイ	タイ	<i>Body part 月 containing new energy 台</i>	304
胎			womb	

怠	タイ	タイ	<i>Energy contained 台 in the heart 心</i>	305
怠	おこた.る		to neglect	
怠	なま.ける			

ㇾ	乙	オツ	<i>Unfolded energy</i>	306
	ㇾ		2nd	®

Current of energy that appears in an unfolded form: ㇾ; in contrast to the representation of primeval flowing energy that appears revolving on itself: 厶.

The original grapheme 乚 is transformed into the more complex form 乙 when the character acts as a standalone, perhaps to make it fit more aesthetically into the compositional balance of other components within a compound.

The meaning of the character when it appears as a standalone is that of ‘second in rank’, meaning that originates from the Sinitic ordinal system known as Heavenly Stems (天干), in which ten concrete primitive characters are used to designate different ordinal positions, among which 乙 takes the second one, after 甲 (コウ) and before 丙 (ヘイ). The adoption of this graph to mean ‘second’ may be due to the fact that unfolded energy can be understood as the second step of creation after the energy revolving on itself (△).

乳 孔	コウ	Child 子 <i>unfolding energy</i> 乚 Confucius	307	
乱	ラン みだす	Tongue 舌 <i>unfolding energy</i> 乚 to throw out of order	308	
乳	ニユウ ちち ち	<i>Hand grabbing a child 孚 in order to unfold</i> <i>energy 乚 to him</i> milk breast	309	
𠂇	也 也	チ	<i>Mouth unfolding energy</i> <i>Spread energy</i> to be	310 名

Originally 𠂇, a mouth (甘 ← 口) → 十) unfolding energy (乚) through the breath, spreading it out.

		<i>Another person's ↓ spread and reachable</i>	311
他	タ ほか	energy 也 other(s)	

			312 Ⓡ
)(八 ハ ヨ	ハチ や.つ よう	<i>Distributed energy</i> eight	

Two streams of energy spreading into diverging paths (ノ, ヌ), therefore being distributed into different parts.

When this character acts as a component, it is usually simplified in ハ or ヨ, which is just a reduction in length of the strokes of the original graph.

This sinogram, when used as standalone, takes on the meaning of ‘eight’, probably due to a phonetic loan, however the number eight can be easily associated with the notion of distribution thanks to its high divisibility.

		<i>Person distributing energy</i>	313 Ⓡ
人 亦 亦	エキ	<i>Shared energy</i> also	

Originally 亦, a person seen from the front (大 → 人) distributing energy into diverging paths (八 → ハ), alluding to the idea of deliberate sharing through distribution.

		<i>Shared 亦 feelings 心</i>	314
恋 恋	レン こい	endearment	

跡 跡	セキ あと	Foot and leg ^{ソク} 足 distributing energy ^{エキ} 亦 tracks	315
変 変	ヘン か.える	Shared energy 亦 becoming still 又 to change	316
兌 兌	兌 兌	Energy distributed through words pronounced by a person Exposure	317
Energy distributed (八 → ヨ) through the words pronounced by a person (兌), a person who exposes his thoughts through words.			
脱 脱	② ダツ ① ぬ.ぐ	Body parts 月 being exposed ^{エツ} 兌 ① to undress ② to get rid of	318
悦 悦	エツ	Feelings ↑ prone to be exposed ^{エツ} 兌 joy	319
説 説	セツ ゼイ と.く	Speech 言 being exposed ^{エツ} 兌 to explain	320
夔 夔	夔 夔	Energy distributed on the feet	321

Flowing energy (厶) that is distributed (八 → 儿) into still feet (女) in order to make them move.

俊 シュン *Person's 1 feet filled with energy 夂* 322
俊 swift

唆 サ *Words 口 that make feet move 夂* 323
唆 *そそのかす* to instigate

公 コウ *Portion of distributed energy* 324
公 おおやけ public

Distributed energy (八 → 宀) that becomes a new portion of flowing energy (厶).

This character suggests the notion of a part extracted from the whole, which translates to the meaning of 'public', since something public can be understood as something that belongs to all—the whole—but at the same time can be enjoyed by the parts.

訟 ショウ *Speech 言 made in public 公* 325
訟 litigation

忿 ソウ *Public feelings* 326




Portion of distributed energy (公) that is transformed into feelings (心), so to say, public feelings or common awareness.





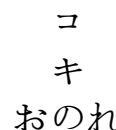

Floating energy

Several streams of energy moving upward, evoking the image of a kind of ether floating in the air.

Over time, what used to be three representative lines of unfolded energy currents (L×3) slightly inclined upward, became stylized into three distinct graphical parts (ㄣ, 一, ㇇).







Unfolded floating energy
to beg

A part of floating energy (气 → ㄣ) that is meant to be unfolded (乙) again, something obtained from the air, something that has to be begged or asked for.




Circulating energy
self

A stream of unfolded energy that turns back and revolves around itself to later unfold again, thus creating a continuous cycle of energetic movement.

This circular conception of energy expressed by this glyph lets it, when acting as a standalone, take on the meaning of 'self', referring to the fact that energy, even after being unfolded, ultimately returns to its original state, to itself as it is.



Woman 女 making a royal family circulate

330
princess

忌
忌

キ
い.まわしい

Circulating 己 feelings 心
sorrowful

331

記
記

キ
しる.す

Sayings 言 that circulate 己
to write down

332

改
改

カイ
あらた.める

Circulating energy 己 blown away 欠
to reform

333

起
起

キ
お.きる

Energy that runs 走 into circulation 己
to get up

334

包

包
包

ホウ
つ.む

Person leaning 勺 over
something and encircling 己 it
to wrap

335

A person or some other entity that leans (勺) over some object and encircles it, like circulating energy (己), in order to wrap it.

胞
胞

ホウ

Body part 月 wrapping 包 another body
placenta

336

	① ホウ		
抱 抱	① いた.く	Hand 才 wrapping	包 something or someone
	① だ.く		① to embrace
	②		② to hold in the arms
	かか.える		

		カイ	Rotating energy
回	回	エ	to revolve
	回	まわ.る	times

Originally 回, a stream of flowing energy that makes a further revolution around itself, forming a sort of spiral of moving energy, graphically emphasizing the notion of rotation or revolution.

This character that was originally represented with a continuous line, over time began to be depicted with a square inside another square in order to make its writing faster and easier.

The meaning of ‘revolving’ also derives into the notion of ‘times’, as the number of times an action is repeated, as an analogy to the repetitive nature of rotations.

	申	シン	Expanded energy
申	申	もう.す	to expound

A stream of circulating energy that starts revolving at its ends in order to expand itself as it moves into new directions.

The current graphical depiction of the character is the result of a convergence between the connotatively similar components of “unfolded energy” (申) and “rotating energy” (回 → 回 → 日). In some compounds and as a standalone character this component gets simplified to the form 申.

As a standalone character the meaning of ‘expounding’ is expressed as a more concretized semantic derivation of the concept of ‘expansion’.

伸 伸	シン の.ばす	Person † expanding energy ^{シン} 申 to expand	340
--------	------------	---	-----

俺 俺	おれ	Person † expanded 电 into a bigger person 大 me	341
--------	----	---	-----

ㇿ	ㇿ ㇿ	キユウ Intertwined energies	342
---	--------	--------------------------	-----

Two streams of unfolded energy ((ㇿ → ㇿ) + (ㇿ → ㇿ)) intertwining with each other.

叫 叫	キヨウ さけ.ぶ	Mouth 口 exhaling intertwined energies ^{キユウ} ㇿ to shout	343
--------	-------------	---	-----

収 収	シュウ おさ.める	Intertwined energies ^{キユウ} ㇿ held by an outstretched hand 又 to yield	344
--------	--------------	--	-----

ㇿ ㇿ	ㇿ ㇿ	ㇿ Intertwined words sentence	345
--------	--------	--	-----



A series of words (ㇿ) being intertwined (ㇿ → ㇿ), referring to constructed sentences.

局 キヤク *Sitting person 尸 making sentences 旬 → 司* 346
bureau

拘 コウ *Hand 扌 used to extract sentences 旬* 347
arrest

2 | STARS

After the invisible and untouchable energies, the natural elements following the rank of metaphysical importance under the world view of the ancients were those things that cannot be touched, but yet can be seen, that is, the elements of the sky. The elements of the sky govern the passing of time, the days and the nights, the hours and the months. The most important star in the sky is undoubtedly the luminous ‘sun’ 日, ruler of the day. At night is the moon who governs, and it can appear the dim light of the ‘crescent moon’ 夕 or with a bright ‘moonlight’ 月 that brightens the night sky.

					348
		① ② ニチ			Ⓡ
	日	② ジツ	<i>Sunlight</i>		
		① ② ひ	① sun		
		② -か	② day		

SPECIAL READINGS ① 今日 [きょう]: *today* / ② 八日 [ようか]: *eighth day of the month*

A solar halo with a spot in its center depicting the sunlight.

This character was originally written with circular strokes, but later, as in many other characters, the strokes became straightened, converting the solar circle into a square (口) and the central luminous spot into a horizontal line (一).

The meanings of this character are ‘sun’, ‘sunlight’ and, ultimately, ‘day’.

					349
			<i>Sunlight</i> 日 <i>being avoided</i> 免		
晚	バン		dusk		

唱 唱	シヨウ とな.える	Mouth 口 beaming sunlight 日 while speaking 日 to chant	350
--------	--------------	--	-----

暗 暗	アン くらい	Sunlight 日 indistinguishable as a loud sound <small>オン</small> 音 dark	351
--------	-----------	--	-----

暖 暖	ダン あたた. かい	Sunlight 日 as warm as a caress <small>エン</small> 爰 warm	352
--------	------------------	--	-----

時 時	ジ とき	Sun 日 moving forward and making things work <small>ジ</small> 寺 time	353
--------	---------	---	-----

𠂇 𠂇	昆 昆	コン Several people under the sun swarm	354
--------	--------	---	-----

Sunlight (日) shining over several people (比), referring to a large group of people being out in the open.

Over time, by analogy, this character went on to designate a large number not only of people in the open, but also a large number of animals and, ultimately, a large number of insects or a swarm, which is the current main meaning of the character when it appears as a standalone.

𠂇 𠂇	普 普	フ Lined up days ordinary	355
--------	--------	--------------------------------	-----

A string of days (日), lined up (並) one after the other, alluding to the daily life routine of what normally happens as the days go by: the common or the ordinary.

譜
譜

フ

Sayings 言 that are ordinary フ 普

notation

356

旧
旧

キユウ

The span of the sun

old times

357

An abstract mark (|) that encompasses the whole span of the sun (日), understood here as an entity that conditions time since very long ago.

旦

タン

Sun rising over the ground

旦

ダン

daybreak

358

The sun (日) rising above the horizon (一) at dawn or daybreak.

但
但

ただし

Person ↑ caught outside at daybreak 旦

but

359

昼
昼

チュウ

ひる

Span 尺 of time that the sun is over the ground 旦

daytime

360

胆
胆

タン

Body part 月 making people rise over the

ground ^{タン}旦

gallbladder

courage

361

NOTE In countries within the Chinese sphere of cultural influence the gallbladder is associated with courage, as guts are in English speaking countries.

担
担

タン

かつぐ
になう

Hand 扌 making something rise over the

ground ^{タン}旦

to carry on one's shoulder

362

昃

易
易

ヨウ

Rising sun emitting rays of light

Sun rays

363

The sun rising above the ground (旦) and emitting its rays of light (勿) over it.

腸
腸

チヨウ

Body part 月 spreading like rays of light ^{ヨウ}易

intestines

364

揚
揚

ヨウ

あげる

Hand 扌 lifting something as high as the rays

emitted by a rising sun ^{ヨウ}易

to lift

365

旬 旬 シュン *Encircled days*
 旬 シュン **ten-day period**

Days (日) surrounded by an encircling arm (勹), ideographically evoking the idea of a cycle of days that is concretized in ten.

The component representing the surrounding arm (勹) is a derivation of the primitive component 力 (*arm*), in which the size of the hand has been reduced. It is unrelated to the graphically identical component 勺 with the meaning of “leaning person”.

殉 シュン *Bone remains 歹 left in a cyclic 旬 fashion*
 殉 **martyrdom**

晶 ショウ *Several stars*
 晶 **crystal**

Several luminous suns or stars radiating light (日×3), allegorically suggesting great brightness and, consequently, clarity. Over time, the meaning of ‘clarity’ went on to refer more specifically to ‘crystal’, by means of association between clarity and the translucency provided by a crystal, as exemplified by the English expression “crystal clear”.

参 ① サン *Aged person looking at the stars*
 参 ① ② ① **to participate**
 参 まいる ② **to be nonplussed**

Originally 参 [晶参], an aged person (参^{チン})—suggesting a person of great knowledge—looking, astonished, at a constellation of several luminous stars (晶 → 参).

Two meanings derive from this ideogram: The first is ‘to participate’,

drawn from the idea of a man explaining the constellations to a group of pupils participating in a lesson. The second meaning is that of 'being nonplussed', which is derived from the idea of astonishment produced by the sight of luminous stars in the sky.

惨 惨	サン ザン まじめ	Feelings † that are nonplussing wretched	370 <small>サン</small> 参
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D	夕 夕	セキ ゆう	Crescent moon evening	371 ㊞
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A crescent moon that also represents the moment of the day in which it appears: the evening.

D D	多 多	夕 おおい	Several evenings many	372
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Several consecutive evenings (夕×2), ideogram chosen to represent the idea of '(too) much' or 'many', probably due to the implication of weariness that is suggested by the idea of spending several evenings in a row without sleep.

𠂔	妃 妃	エン	Person huddling alongside the moon	373
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A person huddling (エン) under the moon in the evening (夕).

怨 怨	オン エン	Feelings 心 of a person huddling alongside the moon 宛 grudge	374
--------	----------	--	-----

召	名 名	ミヨウ メイ な	Words pronounced in the evening name	375
---	--------	----------------	--	-----

Words (口) pronounced to catch the attention of someone who is called out because he cannot be seen in the darkness of the evening (夕).

夜	夜 夜	ヤ よ よる	Person alongside the moon night	376
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Originally 夜 (亦 + 夕), a person distributing energy (亦) in the evening (夕), an allegorical image alluding to an anthropomorphised divinity that makes the night fall.

This glyph has undergone a great graphical transformation over time. The strokes of the components 亦 and 夕 have been intermingled to form a new composition that blurs the original elements.

月	月 月	① ② ゲツ ② ガツ ① ② つき	Moonlight ① moon ② month	377 ®
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A crescent moon (夕) with a spot inside (一) indicating light—moonlight—in a similar way to the character for “sunlight” (日).

This character means both ‘moon’ and ‘month’, in reference to the lunar cycles on which the months are based.



朔
朔

ソ

Moon turned upside down

378
名

New moon

first day of the month

Ideogram representing a moon (月) that is turned upside down (𠂔), a metaphorical representation of the start of a new lunar cycle, a new moon.

379



明
明

① ② ③

ミ ヨ ウ

① ② ③

メ イ

①

あか.るい

②

あき.らか

③ あ.かり

Sun and moon

① **bright**

② **clear**

③ **illumination**

SPECIAL READING 明日 [あした]: *tomorrow*

Sunlight (日) and moonlight (月), indicating a great brightness, clarity and illumination.

3 | WATER

The first of the visible and touchable natural elements to be addressed is water, an element without which human life would not be possible. The main way of representing ‘water’ within the kanji corpus is by means of its movement or flow through the bed of a river: 川水. If the water of the river freezes it could break away in fragments of ‘ice’: 氷水. If the flow of that ‘river’ speeds up it will turn out to be a fast moving stream of water: 川. Rivers are very important to obtain potable water, but so is the water of the ‘rain’ that falls from clouds: 雨; which will also be useful for designating and understanding various types of atmospheric phenomena.

川 水
水
氷

スイ
みず

Flowing water

Fluid

water

380

®

A stream of water flowing through what appears to be the bed of a river.

The central stroke 丨 represents the riverbed, while 丿 and 𠂇 depict the running water.

The meaning of ‘water’ can be expanded to that of any kind of ‘fluid’ in some compounds.

As a component it mostly appears in the simplified form 氵 and occasionally as 氷.

尿
ニ ヨ ウ

Sitting person 尸 excreting fluids 水

urine

381

泥 泥	デイ どる	Water ỳ that can be carried on one's back ^ニ 尻 mud	382
氾 氾	ハン	Water ỳ making people huddle ^{ハン} 匳 overflowing	383
海 海	カイ うみ	Water ỳ reaching every ^{マイ} 每 coast and river sea	384
泣 泣	キユウ なく	Water ỳ “standing” 立 vertically on the face to cry	385
汰 汰	タ	Water ỳ used in great ^タ 太 amounts cleansing	386
沢 沢	タク さわ	Water ỳ covering up to the calves ^{シャク} 尺 marsh	387
滑 滑	① ② カツ ① コツ ① すべる ② なめ.らか	Water ỳ sliding down on a bone ^{コツ} 骨 ① to slide ② smooth	388

渦
渦

カ
うず

Water ㄣ turning someone into piles of bones

and vertebrae 崙

whirlpool

389

況
況

キョウ

Person pronouncing some words 兄 about

matters related to water ㄣ

situation

390

NOTE This character is probably referring to some situation of agricultural dispute regarding irrigation or distribution of waters (水 → ㄣ), where a person with power of speech (兄) has to intermedate.

活
活

カツ

Water ㄣ tasted by the tongue 舌

living

391

渴
渴

カツ
かわく

Lacking water ㄣ that can threaten

曷カツ death

to be thirsty

392

潜
潜

① セン
① ひそむ
② もぐる

Water ㄣ covering exchanged words 替

① **to be submerged**

② **to get under**

393

混
混

コン
こむ
まざる

Water ㄣ full of insect swarms 昆

to be mixed

394

油
油

ユ
あぶら

Fluid ㄷ that can enter into the mouth as a
piece of food 由

oil

395

津
津

シン
つ

Water ㄷ crossed over like a paper crossed by
a brush 聿

to cross the water

396

浸
浸

シン
ひた.す

Water ㄷ being spread by the movement of a
wet club 𦵏

to soak

397

没
没

ボツ

Abundant water ㄷ coming out of a rock that
has been hit with a sledgehammer 戛

to sink

398

洪
洪

コウ

Lots of water ㄷ coming together 共

flood

399

港
港

コウ
みなと

Water ㄷ where people meet together
共 and energy circulates 已

harbor

400

SPECIAL READING

香港 [ホンコン]: Hong Kong

浮
浮

フ
う.く

Water 氵 from which a child can be drawn
out by a hand 孚
to float

401

溪
溪

ケイ

Water 氵 from which an adult man can be
drawn out by a hand 巛ケイ
mountain stream

402

淨
淨

ジョウ

Water 氵 thrown by fighting hands 争^{ソウ}
to purify

403

NOTE The original meaning of this character was ‘to purge’ or ‘to exorcise’, an act in which a shaman has to fight with purifying water against the possessed person. ‘To exorcise’ in turn means ‘to purify the soul’, sense whereupon the current meaning is taken.

洗
洗

セン
あら.う

Water 氵 poured previously 先^{セン} to doing some
action or ceremony
to wash

404

踏
踏

トウ
ふ.む

Spoken words 曰 talking about a tale of feet
足 treading the water 水
to step on

405

	① ② ジ	
治	① ② チ	Water ỳ with contained energy ^{タイ} 台
治	① なお.す ② おさ.める	① to heal ② to govern

NOTE This character alludes, once again, to a religious act of purification with sacred water. On this occasion the sacred water (水 → ỳ) that has been stored or contained (台) for some time can be used to heal others. From this sense of healing the second meaning of the character derives, that of ‘governing’, for in the time of ancient China, those who enjoyed a healing religious power also enjoyed a political power, since the priests or shamans were the elite of that society. The sense of ‘governing’ can also be understood in a more pragmatic way by making a semantic association between the idea of governing and that of healing people by solving their problems.

池	チ	Water drops ỳ that have been spread ^チ 也
池	いけ	pond

汽		Water ỳ floating in the air ^キ 气
汽	キ	steam

泡	ホウ	Water ỳ wrapped ^{ホウ} 包 by a foaming substance
泡	あわ	froth

湯	トウ	Water ỳ warmed up by the rays of the rising ^{ヨウ} 易
湯	ゆ	sun 易 hot water

液
液

エキ

Fluid 氵 seen at night 夜

liquid

NOTE This composition most probably referred originally to alcohol, because it is a liquid that looks similar to water and is usually drunk at night.

𦘒

次
次

Spitting person

A person with an open mouth (欠) spitting out a watery fluid (水 → 氵).

沃

沃
沃

ヨク

Water flowing wiggly

fertile

Abundant water (水 → 氵) that flows rapidly and wiggly (夭) making the land fertile.

添

テン

Feelings 忄 flowing wiggly 沃

添

そ.える

to accompany

澁
澁

ジュウ

Water stopping its flow



しぶ.い

astringent

Water (水 → 氵) that stops (止) flowing, making the moisture of its surrounding disappear.


The original glyph of this character was 澁, with three “standing feet” (止 ×3 → 𦘒) enhancing the idea of “stopping”. Later on the lower part of the


component (氺) was simplified into the graph 𠂔, that can be thought as a mark alluding to the disappearance of the water.



  エイ *Person going along the flowing* 416
water
ながい
perpetual

A person going along the flow of water, being carried away by the current, figuratively following the course of perpetuity.

The modern graphic composition of this character has been made by associating the component of “water” (水) with that of “person” (人 → 亻), which flows within the former. The center stroke of “water” (冫) has merged with the vertical stroke of “person” (亻), while the upper stroke of the latter component appears as a dot (丶) at the top of the compound.

 エイ *Speech 言 made along the flow* 417
永
よむ
to recite

 エイ *Person splashing water 氺 while going along* 418
its flow 永
およぐ
to swim

  *Person going against the flow* 419

This is the reverse version of the character 永 (*person going along the flowing water*), evoking the idea of a person going against the current, in the opposite direction of the flow of water.

The modern version of this character has undergone a great evolution, but it is still possible to point out the reversed “water” component at the bottom (水 → 𠂔 → 𠂔) and the reversed and simplified form of the

“person” component at the top (丶 → 一).

脈 ミヤク *Body part 月 transporting fluids up and down* ⁴²⁰
without a fixed current 脈
vein


派 ハ *Person breaking off a current of water 氵 in* ⁴²¹
order to go against it 脈
dispatch
faction

伎 伎 攸 ヨウ *Person being purged with water* ⁴²²

Person (人 → 亻) who is being metaphorically hit (攸) with water (氵 → 冫) in order to be purified from evil.

悠 悠 ヨウ *Purged ^{ユウ}攸 feelings 心* ⁴²³
composure

修 修 シュウ シュ *Person being purged with water ^{ユウ}攸 by an* ⁴²⁴
aged person 彡 → 彡
to master

	氷	ヒ ヨ ウ	Solidified water	425
氷	氷	こ お り	ice	®
		ひ		

Originally 冰, water (水) from which fragments of solid matter (彡 → 丶) are breaking away.

As a component this character most usually appears in the original incomplete form 彡.

尽	ジン	Calves 尺 hardened like ice 彡	426
尽	つくす	to exhaust	

①	レイ	Pieces of ice 彡 falling over a kneeling person	427
①		like a command from Heaven	
冷	つめ.たい	① cool	
冷	① ひ.える	② to cool down	
冷	② さ.める		

凄	セイ	Ice cold 彡 wife 妻 ^{サイ}	428
凄		uncanny	

治	ヤ	Fluid 彡 coming from an object that had contained thermal energy 台	429
治		melting	

冬	冬	ト ウ	Foot standing on the ice	430
冬	冬	ふゆ	winter	

Still foot (夊) on top of ice (水 → 冫), an image characteristic of winter time.

431

川 川 セン *Stream of water*
かわ **river**

川 川

This glyph has a composition similar to that of the character 水 (*water*), but unlike it, this one shows its continuous lines of water following the same direction, suggesting an uninterrupted and fast movement like that of a river flowing down a mountain.

As a component it sometimes appears in the variant 𣵿. When the component is placed at the bottom, it takes the form 𣵿.

432

順 順 ジュン *Stream 川 of ordered ideas inside the head 頁*
sequential order

433

訓 訓 クン *Speech 言 flowing as a stream 川*
instruction
semantic reading



434

掇 掇 サツ *Hand 扌 approaching a stream of water 𣵿*
that gets closer thanks to the tidal power of
the crescent moon 夕
to draw close





 リュウ *Newborn baby pushed out by a stream of amniotic fluid*

Originally 流, a newborn baby (宀) expelled by a current (川 → 𣵀 → 𣵁) of the amniotic fluid of a mother giving birth.



 リュウ *Water 𣵁 that pushes a newborn baby out*
ル *in its birth*
ながれる **to flow**

Pieces of land (、×3) surrounded by rivers (川), a suitable territory for establishing a governmental province.



 シャク *The days of the flooding streams*
セキ *of water*
むかし **older times**

Originally 昔 [𣵁日], an allegorical allusion to the ancient days (日) in which great streams of water (川 → 𣵀 → 𣵁 → 𣵂) flooded the earth, in reference to a legendary deluge that supposedly took place in time immemorial.

The myth of a flood occurring in a very ancient time, which is well known within Christianity, is interestingly shared by many other cultures, including the Chinese, where the legend is known as the flood of Gun-Yu (鯀禹治水).

借 シャク
借 かりる

Person ↓ from older times ^{シヤク}昔
to borrow

439

NOTE This character refers to the scholarly practice of borrowing knowledge from people of older times to apply it to their studies and dissertations.

惜 セキ
惜 お.しい

Feelings ↑ about older times ^{セキ}昔
pitiful

440

措 ソ
措

Hand 扌 acting like in older times ^{シヤク}昔
demeanor

441

雨
川 雨 霽

ウ
あめ
あま-
Water drops falling from clouds ⑧
rain

442

Raindrops (丶 ×4) falling from clouds in the sky (雨).

As component this sinogram is placed in the upper part of the compounds compressed in the following graph: 霽.

震 シン
震 ふる.える

Rain 霽 falling over a person holding an ^{シン}辰
agrarian tool
to shake

443

霊
霊
レイ
リョウ
たま
Rain 𠄎 invoked by several people standing 444
side by side 並^{レイ} → 並
soul

NOTE The meaning of ‘soul’ is derived from the spirits that shamans invoked through collective rituals to ask for rain.

零
零
レイ
Rain 𠄎 falling like a command from Heaven 令^{レイ} 445
zero

NOTE The original meaning of this character alluded to the act of falling down, but, over time, such a concept of physical falling derived into that of a fall or drop in quantity, and finally it started denoting the concept of ‘nothing’ or ‘zero’.

雪
雪
セツ
ゆき
Rain 𠄎 that can be held by an outstretched 446
hand 𠄎
snow

SPECIAL READING 吹雪 [ふぶき]: blizzard

電
電
デン
Expanded energy 电 that can be seen under 447
the rain 𠄎
electricity

漏
漏
ロウ
も.れる
Fluid 彳 leaking out of the buttocks of a 448
sitting person 尸 like rain 雨
to leak out

雨

需
需

ジュ

Person wearing a coat under the ⁴⁴⁹
rain
demand

Person wearing a raincoat (雨) when it rains (雨 → 雨), being the raincoat something that is prone to be in demanded on rainy days.

儒
儒

ジュ

Person ↓ in demand ^{ジュ}
Confucian

450

4 | FIRE

In contrast to water there is ‘fire’, with its flaring flames 火, an essential natural element for humans, because it can be used for lighting, heating and cooking and therefore becomes a representative element of the home and families.

	火	カ ひ ほ-	<i>Fire flames</i> fire	451 ®
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A flame of fire (人) and its surrounding sparks (-×2).

When this glyph acts as a component and it is located at the bottom usually adopts a simplified version: 灬.

炊	スイ	<i>Fire 火 making people open their mouths 欠</i>	452
炊	た.く	to cook	

煩	ハン ボン	<i>Fire 火 in the head 頁</i>	453
煩	わずら.う	to worry (about)	

災	サイ	<i>Flood of water streams ≪≪ and fire 火</i>	454
災	わざわ.い	disaster	

	炎	エン ほのお	<i>Several fire flames</i> flames	455
---	---	-----------	---	-----

Several fire flames and their surrounding sparks (火×2).

談	ダン	Sayings 言	spreading like flames	炎 ^{エン}	456
談			discussion		

淡	タン	Water	extinguishing flames	炎 ^{エン}	457
淡	あわい		faint		

𠄎	灰	カイ	Fire grasped by a hand		458
	灰	はい	ash		

Originally 爨, and later 灰, fire (火) that can be touched by an outstretched hand (又 → 𠄎 → 𠄎), something that comes from fire but does not burn like it: ash.

𠄎	黒	コク	Person with a mask painted in		459
	黒	くろい	black with the ashes of a fire		
			black		

A person seen from the front (大 → 土) wearing a skull mask (囟 → 田) that has been painted black with ashes coming from a fire (火 → ...).

𠄎	光	コウ	Person lit with fire	Ⓡ	460
	光	ひかり	light		

Originally 𠄎, a person (人 → 儿) with a flame of fire (火 → 𠄎) with which he lights things up.

赤
赤

セキ
シヤク
あかい

Person burnt in a fire
red

461

Originally 炎, and later 炎, a man seen from the front (大 → 土) on top of the flames (火 → 𠂇), evoking the red color of burns on the skin.

カク

Words 口 made by several people on fire 赤×2

menacing

462

シヤ

Person burning on fire 赤 being blown away 又

pardon

463

叟
叟

ソウ

Outstretched hand grabbing a torch

464

Originally 叟 [申又], an outstretched hand (又) carrying a torch (申 → 申), in which the stroke | represents the torch handle and the element 𠂇 depicts the flames of a flaring fire.

The current element 申 might have been developed as an analogy to the character 申 (*expanded energy*), since fire can be understood as a visibly expanding energy.

ソウ






Hand 扌 holding a torch 叟ソウ in the dark

さがす

to search

465

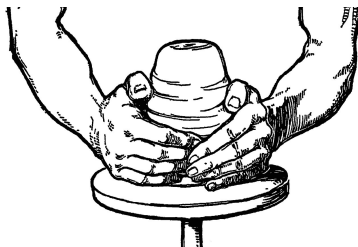
5 | EARTH

Once we have dealt with water and fire, we have to analyze the most representative element of the material and tangible natural world: 'earth'; represented within the Chinese characters by the depiction of clay being molded on top of a potter's wheel  土, since clay is a material taken directly from the ground. But earth should not be understood just as a means of obtaining construction material, but also as the soil and ground on top of which people live. The ground may be flat, or elevated in the form of small 'hills'  丘. If the hills are taller and bigger they may form 'mountain' ranges  山. Mountains can also appear in the shape of a 'cliff'  厓, from where pieces of 'stone'  石 can break off. Stone, closing the cycle, becomes a construction material harder as it is clay.

	土	ト	<i>Potter's wheel</i>	466
	土	ド	earth	®
		つち	soil	

A potter's wheel (一) with a piece of clay (▲ → +) being molded on top.

This character, which originally meant what it represents, a potter's wheel, soon came to denote, instead, the element which clay comes from: 'earth', and derived from the concept of 'earth' there is also the meaning of 'soil'.



Two hands working on a potter's wheel

塀 塀	ヘイ	Earth 土 on which there is sitting 尸 a line of several people 并 ^{ヘイ} fence	467
坑 坑	コウ	Earth 土 that has been pushed down below the ground 亢 ^{コウ} pit	468
塑 塑	ソ	New 朔 ^ソ chunk of earth 土 molding	469
堅 堅	ケン かた.い	Eye touched 戩 ^{ケン} with earth 土 tough	470
吐 吐	ト は.く	Mouth 口 with earth 土 ^ト inside to vomit	471
塊 塊	カイ かたまり	Earth 土 filling the ghosts 鬼 ^キ mass	472
地 地	ジ チ	Soil 土 that is extended 也 ^チ ground	473

場
場

ジヨウ
ば

Soil 土 that can be lit by sun rays 易
place

474

均
均

キン

Earth 土 being leveled (二) by a leaning
person 勺
leveling

475

墨
墨

ボク
すみ

Black 黒 earth 土
black ink

476

土
土

圭
圭

ケイ

Earth over earth
Mound

477

名

Several mounds of earth (土×2).

佳
佳

カ

Person ↑ owing several mounds of earth 圭
excellent

478

封
封

フウ
ホウ

Several mounds of earth 圭 manipulated by
working hands 寸
enclosure

479

坐
坐

坐
坐

ザ

Several people working on a
potter's wheel
to sit

480

名

Several people (人×2) working on a piece of clay that is spinning on a

potter's wheel.

挫
挫

ガ

481
A hand 𠄎 twisted like a piece of clay on a
potter's wheel on which several people are
working 𠄎
sprain

𠄎

堯
堯

ギョウ

482
Person carrying several pieces of
clay on his head 名

A person (人 → 儿) carrying several pieces of clay (土×3 → 𠄎 → 堯) over his head.

曉
曉

ギョウ
あかつき

483
Sun 日 rising as pieces of clay carried over
someone's head 𠄎
(at) dawn

烧
烧

シヨウ
やく

484
Fire 火 heating several pieces of clay 𠄎 used
to make pottery
to heat

𠄎

𠄎
𠄎

ケイ

485
Outstretched hand working on a
potter's wheel

An outstretched hand (又) working on a piece of clay on top of a potter's wheel (土).

怪
怪

カイ
あや.しい

Feelings ↑ produced by an unfinished object
that is being made on a potter's wheel ^{ケイ} 歪

weird

486



丘
丘 业

キユウ
おか

Two hillocks
hill

487

Originally 山, two adjacent hillocks (山 → 山) rising above the ground (一), forming a group of hills.

As a component, this glyph can take the form 业, which is a simplification of the already original glyph 山.



山
山

サン
やま

Three hillocks
mountain

488

®

Several hillocks (山 × 3) rising above the ground (一), forming a mountain range.

仙
仙

セン

Person ↑ in a mountain ^{サン} 山

hermit

489

峡
峡

キョウ

A mountain's 山 middle space ^{キョウ} 夹

gorge

490

炭
炭

タン
すみ

Mountain ^{サン}山 ash 灰
coal

491

岳
岳

ガク
たけ

Hill 丘 on top of a mountain 山
peak

492

𠄎

阜
阜 𠄎

フ

mountain range
Mountains

493

®

PLACE NAME USAGE 岐阜 [ぎふ]: Gifu

Originally 阜, and later 自, a mountain range turned vertically to highlight the verticality of the mountain walls.

The contemporary form of the character (阜) is an evolution of the variant 𠄎 (自 + 山), in which the component 山 (*mountain*) was added to the original primitive component 自 to differentiate it from the primitive glyph with the meaning of “footprint”, that has exactly the same graphical appearance (自).

When this character acts as a component it always does it with the simplified version 𠄎 that is placed, without exception, on the left side of the compounds.

隅
隅

グウ
すみ

Mountains 𠄎 providing a seclusion place for

a person dancing with a mask on ^グ禺

nook
corner

494

限 ゲン 495
限 かぎ.る Mountains β making a person stay still 良
to limit

陰 ケン 496
陰 けわ.しい Mountains β that make someone with
authority 兪 give a warning
precipitous

附 フ 497
附 Mountains β that are attached 付
affixed

隠 イン 498
隠 かく.す Mountains β hiding a heart that is held by
two hands 惡
to hide

降 コウ 499
降 ① お.りる Mountain range β through which two feet
descend 夬
① to descend
② ふ.る
② to precipitate

陽 ヨウ 500
陽 ヨウ Mountains β on which the rays of the sun 易
are reflected
sunshine
yang (positive principle)

Mountains 阝 that figuratively serve as the stairs 501

陞
陞

へイ

upon which people 比 on top of the earth 土 climb

steps of a throne

majesty

厶

厶

Cliff

502

®

A steep cliff, with its wall (厶) and its top (一).

厶
厶

アツ

Cliff 厶 over the soil 土

503

pressure

人

丸

ガン
まる

Person rolling down a cliff

504

round

Originally 人, a person (人 → 人 → 人) rolling down a cliff (厶 → 厶 → 厶).

Over time the notion of ‘rolling’ derived into the sense of ‘round’ in general.

This character should not be confused with the simplified version of the component 𠂇 (𠂇 → 丸) (person working with hands), since they have a totally different etymology.

厶

厶

ヤク

Person huddling under a cliff

505

misfortune

A person huddling (厶) under a cliff (厶), either because he has fallen

from the top or because he has come across it with the inability to continue his way. In either case the scene undoubtedly represents a sign of misfortune.

506

危
キ
あぶ.ない
危
あや.うい

Person leaning ㄅ → ㄆ over the edge of a cliff 厂 while he looks at a person who is huddling 匚 below
dangerous

507

产
产
产

Writings on a cliff
Visible

Originally 产, a writing (文 → 立) engraved on the wall of a cliff (厂), indicating high visibility.

508

顔
ガン
顔
かお

Visible 产 part of the head 頁 surrounded by hair 彡
face

509

反
反
反

② ハン *Outstretched hand against the wall of a cliff*
 ② タン
 ② ホン ① to arch
 ① そ.る ② opposition

An outstretched hand (又) arching to grab the ledges of a cliff, a scene representing both the bending movement of the fingers of the hand and the position of the hand against the cliff wall, in 'opposition' to it.

仮 カ *Person* † *against the wall of a cliff* 反 510
仮 ケ **temporary**
仮 かり **sham**

坂 ハン *Soil 土 that is arched* 反 511
坂 さか **slope**

阪 ハン *Mountain range's 山 arched parts* 反 512
阪 **heights**

PLACE NAME USAGE 大阪 [おおさか]: *Osaka*

厓 厓 *Cliff formed by mounds of earth* 513
厓 厓 *Crag*
厓 ガイ

A cliff (厓) formed by mounds of earth (厓), a crag.

涯 ガイ *Water 水 reaching mountain crags* 厓 514
涯 ガイ **shore**
horizon [fig.]

NOTE A shore refers to the limits of water, and hence comes the figurative meaning of 'horizon' that this character conveys, since the limit marked by the line of the water is one of the most common representations of the horizon.

崖 ^{ガイ} ガイ 515
 崖 がけ Crag 厓 formed by a mountain 山
 cliff

段 段 516
 段 段 ダン Hand breaking the rocks of a
 cliff with a sledgehammer
 steps [fig.]

Originally 厓 [厓段], a hand hitting with a sledgehammer (𠂇 ≈ 𠂆), step by step, the wall of a cliff (厓) until several rocks break off from it (𠂇). The notion conveyed by this character is always that of gradual steps done in a given action and never that of literal steps done with the feet.

The current form of the character gets rid of the “cliff” component (厓) and stylizes the strokes of the rest of the compound (𠂇 → 𠂆). As a component this character sometimes preserves the primitive variant 段.

暇 カ 517
 暇 ひま Part of the day 日 in which action steps 段
 暇 いとま can be taken
 spare time

石 石 518
 石 シャク 石 セキ Rock detached from a cliff
 石 コク stone
 石 いし

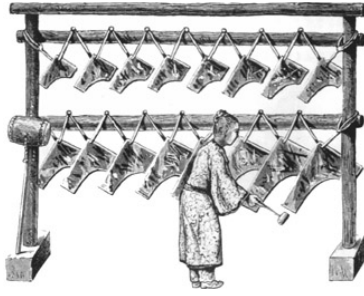
A piece of rock (石) detached from a cliff (厓 → 厓).

妬 ト 519
 妬 ねた.む Woman's 女 seeing a precious stone 石
 jealous

硫 硫	リュウ	Stone 石 coming out from the soil abruptly like a baby being born <small>リュウ</small> 荒	520
招 拓	タク	Hand 扌 clearing out stones 石 cleared land	521
砲 砲	ホウ	A tube wrapping <small>ホウ</small> 包 a stone 石 that is about to be fired cannon	522
岩 岩	ガン いわ	Mountain 山 stone 石 rock	523
段	声 声	セイ シヨウ こえ こわ Hand hitting a stone musical instrument voice	524

Originally 段 [声段], a hand hitting (段) a primitive percussion instrument made of stones, or lithophone—called in Chinese *bianqing* (编磬)—made of hanging stone chimes (磬), to which the component for “foot coming out” (出 → 士) has been added in order to highlight the notion of sound coming from the stone. The meaning of this character is therefore focused on the sound produced by the percussive hit rather than the instrument itself, and that connotation of sound derived later into the concept of ‘voice’.

The modern version of the character is a simplification made by the removal of the “hitting hand” component (段).



Person hitting the chimes of a 'bianqing'

6 | HEAVEN

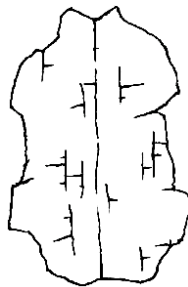
After exploring the earthly elements, we are going to study that casuistry that derives from heavenly providence, something that marked the daily lives of the people of the ancient world. Heavenly Designs were communicated through omens and prophecies which, in the case of ancient China, were interpreted through of 'providential' cracks made on turtle shells 卜 𠄎.



*Providential crack formed in
oracle bones
Providence
divination*

525
名

Two adjacent cracks on the surface of a turtle's bone appearing after having applied heat onto it. In ancient China divinatory rituals were an essential part of the spiritual and political life, and in order to perform such rituals turtle shell bones or scapulae of other animals were heated to make appear cracks that were to be interpreted so prophecies and divinations could be made upon them. Over time such divinations began to be written on the surface of the bones besides the formed cracks, leaving for posterity the first examples of writing in Chinese characters.



Turtle shell with cracks

訃
訃

フ

Speech 言 marked by providence ^フト
obituary

526

赴
赴

フ

おもむく

Running 走 providence ^フト
to proceed toward

527

外
外

① ガイ

① ゲ

① そと

① ほか

② はずす

Providence ト interpreted by the help of the

moon 夕

① **outside**

② **to take off**

528

掛
掛

か.ける

Hand 手 taking a mound 圭 of bones with

providential cracks ト

to take (time or money)

to hang

529

NOTE This character depicts the scene of a person who takes the reins of his destiny, an idea represented by a hand (手 → 扌) taking a mound (圭) of bones with providential cracks (ト) on it. The second meaning of 'to hang' comes from the fact that the word denoting 'to take' and the word denoting 'to hang' are homonyms in Japanese: かける.

占

占
占

① ② セン

①

うらな.う

②

し.める

Words interpreting providential cracks formed in oracle bones

① **to divine**

② **to take up**

530

Words (口) pronounced while interpreting providential cracks (卜).

‘To take up’ is an additional meaning that this character takes from the notion of accepting divine providence.

点 点	テン	① ② チヨウ	① きざし	Divinations 占 ^{セン} set in a fixed point by burning divination cracks with fire point	531
兆 兆	チヨウ	① ② チヨウ	① omen ② trillion	Several providential cracks	532
眺 眺	チヨウ ながめる	Eye 目 looking at an omen 兆	to gaze		533
挑 挑	チヨウ いどむ	Hand 扌 grabbing an omen 兆	to challenge		534
跳 跳	チヨウ とぶ はねる	Feet and legs 足 following an omen 兆	to jump		535
万 万	マン バン	Symbol of the cycle of life	ten thousand		536

A late simplification of the Buddhist symbol 卍, which represents the cycle of life and expands to the notion of eternity. This symbol is used within Chinese characters to figuratively designate, at first, a large, indefinite quantity. Over time the connotation of large quantity became concretized in the number 'ten thousand'.



A Buddha with the symbol of the cycle of life on his chest

537

万
厉

Cliff rock rolling as the cycle of life

This component denotes a rotatory movement, represented figuratively by the symbol of the cycle of life (卍 → 万) rolling as if it were falling down a cliff.

538

励 レイ *An arm 力 trying to roll a rock through a cliff 厉*
 励 はげむ **to make an effort**

REVIEW ON ELEMENTS

△以鬼台乙也八亦兑爰公气
乞己包回申斗句

- 1 佻勾扌弁似始胎怠孔乱乳他恋跡变
脱悦說俊唆訟忿妃忌記改起胞抱伸
俺叫収局拘
-

日昆普旧旦易旬晶参夕多妃
名夜月朔明

- 2 晚唱暗暖時譜但昼胆担腸揚殉晶慘
怨
-

水次沃洩永辰攸氷冬川沅州
昔雨需

- 3 尿泥汜海泣汰沢滑渦況活渴潜混油
津浸没洪港浮溪淨洗踏治池汽泡湯
液添詠泳脈派悠修尽冷淒冶順訓撈
流借惜措震靈零雪電漏儒
-

火炎灰黑光赤叟

4

炊煩災談淡嚇赦搜

土圭坐堯聖丘山阜厂丸厄产
反厓段石声

5

墀坑塑堅吐塊地場均墨佳封挫曉燒
怪仙峽炭岳隅限險附隱降陽陞压危
顏飯坂阪涯崖暇妬硫拓砲岩

卜占兆万厉

6

訃赴外掛点眺挑跳勵

PLANTS

1 | SMALL PLANTS

Within the things encompassed by the domain of nature, perhaps the most relevant to our world view is the existence of life, because it is thanks to life that the universe—nature—can be understood, for without life there is no apparent consciousness. Be it as it may, one of the most basic visible forms of life are ‘small plants’ 𠂇 屮, which are an indispensable source of oxygen and food, so it is better if they appear in great numbers 𠂇 𠂇 𠂇 𠂇, or with ‘lush’ leaves 𠂇 丰. The germination process of the plants is also represented. In such process first a ‘sprout’ 𠂇 毛 appears, then a bud with leaves 𠂇 屯—which represents an ‘accumulation’—and, finally, several buds with leaves 𠂇 世—which represents a whole ‘generation’ of plants.

The world of kanji also has in particular consideration the ‘bamboo’ plant 𠂇 竹, since in ancient Chinese cultures that plant was used to make a great variety of objects.

539



Small plant

A small plant with its stem standing straight and leaves coming out of it.

This graph is usually represented under simplified strokes such as 十 or other variants.

540





*Plant growing while absorbing
rain water*


edge


Originally 耑, this glyph is an ideogram representing a plant (屮 → 山) absorbing rain as a raincoat (雨), probably referring to the germination of plants made possible thanks to rain water. The original meaning of the character was that of ‘germination’ or ‘start’, and eventually it became to denote the notion of an extreme or ‘edge’—in the sense that a beginning is related to an end.


The component 立 (to stand) was added later to reinforce the idea of the upright position of the plant, that is, to clarify that the plant has grown and that the germination has been indeed produced.

		ヨ あま.る	Sayings that are distributed and grow to remain	541
---	---	-----------	--	-----

Mouth saying to people (亼) words that grow like small plants (屮 → 十 → 丁) and are distributed (八 → 亼) among the people: Words that spread among people and penetrate, words that remain.

	ヨ シヨ	Sayings that are distributed and growing and led by a figurative outstretched hand 又 narration	542
--	---------	---	-----

	ト ぬ.る	Water 彳 remaining along 余 with earth 土 to smear	543
---	----------	---	-----

	ヨ シ のぞ.く	Mountain 阝 rocks remaining 余 on the ground to remove	544
---	----------------	--	-----

早
早

ソウ
サツ
はやい

Plant lit by the rising sun

545

early
fast

The sun (日) rising above the grass (艹 → 十), indicating the first light of the morning, the early hours.

卓

カン

*Person waking up along the
early sun*

546

Sunrise

Originally 卓, this component is a modification of the character 早 (early), to which the component for “person on his back” (匕 → 十) has been added at the top to highlight the idea of human activity at the time of dawn, reinforcing the connotation of ‘sunrise’.

乾
乾

カン

かわく

^{カン}
Sunrise 卓 unfolding floating energy 乞

547

to get dry

NOTE In reference to the strength of the sun rays, able to dry what is wet.

朝
朝

① ②
チヨウ
① あさ

Sun rising and moon hiding

548

① morning
② dynasty

SPECIAL READING 今朝 [けさ]: *this morning*

Dawn when the sun rises above the grass (卓) and the moon (月) hides behind it, scene that indicates the beginning of a new morning.

嘲 チヨウ
嘲 あざける

Words 口 heard in the morning 朝
to sneer

549

NOTE This character originally referred to the morning song of the birds. That characteristic chirping sound would later be associated with the humorous, sharp tone that is commonly used when mocking someone.

潮 チヨウ
潮 しお

Water 氵 drifting in the morning 朝
tide

550

生

生
生

① ② ③
シヨウ

① ② ③
セイ

①

う.まれる

② い.きる

③ は.える

③ お.う

④ なま

④ き

Plant coming out of the earth

① to be born

② to live

③ to grow (something)

④ raw

551

Originally 生, a plant (屮 → 艹) born from the earth (土). This image suggests, initially, the idea of ‘birth’—the main meaning of the character—, but it also extends to what birth entails: ‘life’. Within a broader semantic field, there is also found in this character the more literary notions of ‘growing something’—giving birth to a plant—and ‘raw’—something taken or presented as it was born.

姓 ショウ 552
姓 セイ Woman 女 giving birth 生 ショウ
family name

性 ① ② セイ 553
性 ① ショウ Heart and mind 心 of a living 生 ショウ being
① disposition
② gender

隆 リュウ 554
隆 Mountains 山 where feet stand 又 and plants
live 生
elevation

産 サン 555
産 う.まれる Plants visibly 产 cultivated 生
産 うぶ- to be produced

SPECIAL READING 土産 [みやげ]: gift

告 コク 556
告 つ.げる Words being born
to announce

Originally 告, words (口) that are born (告 → 告 → 告) to communicate or announce something.

星 セイ 557
星 ショウ Living sun
星 ほし star

A celestial body that lives (生 ショウ) in the sky as the sun (日).



不
不

フ
ブ

Plant turned upside down

no

558

A plant turned upside down (屮 → 丩 → 不), life becoming non-life: a symbol of negation.

否
否

ヒ
いな

Mouth 口 saying no 不^フ
denial

559



艸
艸

Several plants
Plant

560

®

Several plants together (屮×2 → 艸 → 艸).

This component symbolizes the overall concept of all types of plants rather than the notion of multiple plants.

花
花

カ
はな

Plant 艸 that has been transformed 化^カ
flower

561

茨
茨

いばら

Part of a plant 艸 that make people breath 次^カ
faster
thorn

562

芯
芯

シン

Heart 心^{シン} of a plant 艸
pith

563

葛
葛

カツ
くず

Plant ⁺⁺ that threatens ^{カツ} 葛
kudzu (*Pueraria lobata*)

564

NOTE Kudzu is a perennial plant very common in East Asia that is characterized by its invasive nature. Since it grows very fast, spreading in all directions, it can end up being threatening to the environment.

芽
芽

ガ
め

Plant ⁺⁺ in the shape of a tusk ^ガ 牙
bud

565

葬
葬

ソウ
ほうむ.る

Two hands 卍 placing a dead person 死
beneath some Plants ⁺⁺
to bury

566

芝
芝

しば

Plants ⁺⁺ being stepped on by moving feet 之
lawn

567

茎
茎

ケイ
くき

Part of a plant ⁺⁺ that is malleable like clay
molded on a potter's wheel ^{ケイ} 茎
stalk

568

草
草

ソウ
くさ

Plants ⁺⁺ in an early ^{ソウ} 早 stage of growth
grass

569

茶
茶

チャ
サ

Plant ⁺⁺ remains 余
tea

570

苔

苔
苔

トウ

Several plants put together
Provision

571

Several plants (⁺⁺) assembled in one place, put together (合^{ヨウ}) in order to be used as food supply in the future.

搭
搭

トウ

Hand 扌 loading provisions 苔^{トウ} on board
freight

572

塔
塔

トウ

Earth 土 mounds and several plants put
together 苔^{トウ}
tower

573

𠂔

若
若

ジャク
ニャク
わかい

Hand feeding plants to a mouth
young

574

An outstretched hand (又 → 扌) taking a handful of edible plants (⁺⁺) to the mouth (口), showing an acquisition of vigor and energy through food. The notion of vigorousness later was associated with the connotation of ‘youth’ that currently this character takes.

The lower part of this sinogram is graphically identical to the component for “right hand” (右).

諾
諾

ダク

Speech 言 of a young man ^{ジャク} 若

575

assent

荒
川

荒
荒

コウ
あら.す

Plants carried by the current
to devastate

576

A stream of water (川 → 川) sweeping plants (++) away, causing them to perish (亡) as the environment gets devastated.

慌
慌

コウ
あわ.てる

Feelings ↑ caused by devastation ^{コウ} 荒

577

disconcerted

蒸
蒸

蒸
蒸

ジョウ
む.す

Plants being heated
to steam

578

A kneeling person (卩 → 了) grabbed by two hands (収 ← 井 → ㄣ), put inside a pot (一) over fire (灬), representing the action of burning a person as a death penalty. Over time, this depiction of capital punishment became metaphorical and started to allude to the burning of food or cooking. From that point on the component for “plants” (艹) was added to the character in order to reinforce these latter connotations.

卉
卉

卉
卉

Abundant plants

579

Originally 卉, a lot of plants (屮×3 → 十×3 → 卉) growing together.

人
人
人

奔
奔

ホン

Person running through plants

580

hustle

Originally 奔 [天奔], a person running (天 → 大) quickly through a field full of plants (奔).

日
日
日

莫
莫

バク
ボ

Sun behind the plants

581

名

Hidden

be not

Originally 𣎵 [𣎵日], and then 算, the sun (日) hiding behind a horizon full of plants (艸×4 → 𣎵 → 井 → 芙).

膜
膜

マク

Body part 月 ^{バク}hiding 莫 another parts

582

membrane

慕
慕

ボ
した.う

Feeling 小 caused by something that is hidden ^ボ莫

583

to yearn (for)

暮
暮

ボ
く.れる

Sun 日 ^ボhiding out 莫

584

to get dark

募
募

ボ
つ.の.る

Strength 力 that is yet hidden ^ボ莫

585

to recruit

漠
漠

バク

Water 氵 hidden 莫^{バク} below the surface
obscure

586

墓
墓

ボ
はか

Earth 土 that hides 莫^ボ something
tomb

587

丰

丰
丰

Lush plant

588

®

Originally 𠂔, a plant (中) taller and with more leaves than usual, a lush plant.

The original form 𠂔 eventually got simplified into 丰, and later into its current form 丰.

When this component is placed on top of the compounds it adopts a flattened form 𠂔.

毒
毒

ドク

Lush plant 𠂔 acting as the mother 母 of other

plants

poison

589

NOTE This character originally referred to some type of medicinal plant cultivated domestically, hence the occurrence of the component for “mother” (母 → 𠂔), which alludes to the maternal care usually linked to healing processes. Over time the meaning of ‘medicinal plant’ ended up drifting, ironically, into that of ‘poison’, possibly due to an association between the bitter taste and poisonous nature (taken in large quantities) of some medicinal plants.

麦
麦

バク
むぎ

Foot stepping on a lush plant

590

®

barley

wheat

A lush plant (丰 → 𠂇) extensively cultivated in open fields, making it easy for the feet (夊) to tread on it.

麵
麵

メン

Wheat's 麦 visible face ^{メン}面

591

noodles

𠂇

𠂇
𠂇

ホウ

Foot standing on lush plants

592

A foot standing still (夊) on top of a lush plant (丰).

This component, conceptually similar to the character for “barley” (麦), differs from it because that one designates a passive action—a plant stumbling upon feet—, whereas this one designates an active action: feet standing on top of the plant.

峰
峰

ホウ
みね

Part of a mountain 山 where there are lush

593

plants that can be stepped on ^{ホウ}𠂇

peak

𠂇

勃
勃

ボツ

Lush plant growing like a child


594

erection

Originally 𠂇, a lush plant (丰 → 𠂇) growing up high quickly as a child (子).


Over time the component 力 (*strength*) was added to the character to emphasize the idea of a sudden growth in size and, consequently, in strength.

595

	寿 寿	ジュ ことぶき	<i>Working hand holding a lush plant</i> longevity
---	--	------------	--


A working hand (寸) with a lush plant (丰 → 𠂔), implying the idea of a cultivation made over time long enough for the plant to grow a thick, lush foliage. The long cultivation time happens to be symbolically associated, therefore, with longevity.

596

	捧 捧	ハイ おがむ	<i>Hand holding a long lush plant</i> to pay homage
---	--	-----------	---

A hand (手 → 扌) grasping the lushest and leafiest of the plants (丰 → 𠂔) to be delivered as a sign of homage.

597

	奉 奉 𠂔	ブ ホウ たてまつる	<i>Two hands holding a lush plant</i> ㊞ to offer
---	---	------------------	--

Originally 𠂔 [丰収], two hands (収 ← 卩) holding a lush plant (丰) to be offered in a religious service.

Over time this character underwent a visible graphical transformation. The “two hands” component got intermingled with the “lush plant” component, giving rise to the upper set of strokes 𠂔, which shows a part of the two hands next to the leaves of the lush plant; and the lower set of strokes 𠂔, which shows the stem of the lush plant also mixed with some strokes of the two hands.

When this character is placed as a component at the top of compounds it

adopts the following reduced form: 俸.

俸
俸

ホウ

Person 人 receiving an offering 奉^{ホウ}

598

salary

奏
奏

ソウ

Two hands offering a lush plant 奏 to heaven 天

599

かな.でる

to play music

NOTE This ideogram refers to religious offering ceremonies, that presumably were accompanied by musical instrumentation.

泰
泰

タイ

Offering of lush plants 奏 and water 水

600

peaceable

壘
壘

壘
壘

Lush plant cultivated in the soil

601

Originally 壘, lush plants (丰 → 丰 → 土) distributed (八 → 八 → 儿) in the soil (土) thanks to extensive cultivation.

睦
睦

ボク

Eye 目 looking closely at the cultivation of

602

lush plants 壘

intimate

陸
陸

リク

Mountains 阝 protecting cultivated plants 壘

land

603

執

執
執

Person cultivating lush plants in the soil

604

Originally 執 [壘執], a person working with his hands (執 → 丸) in the cultivation of lush plants (壘).

勢
勢

セイ

Arm 力 used in the cultivation of lush plants 壘

いきおい

force

605

熱
熱

ネツ

Person putting cultivated lush plants 執 on fire ...

あつい

hot (thing)

606

陵

陵
陵

リョウ
みささぎ

Person placing lush plants on top
of a mountain range

imperial tomb

607

A person (人 → 儿) standing with his feet (女) on top of a mountain range (阜 → 阝) on which he deposits some lush plants (丰 → 丰 → 土) as an offering.

Tombs in East Asia were traditionally built by erecting mounds on the ground—also known as *tumuli*—under which the deceased were buried, hence the presence of the component for “mountain range” (阜 → 阝).



舞
無 舞

ブ
ま.う

Person moving with his feet
while holding lush plants

to dance

Originally 𠂔 [大艸], a person seen from the front (大) grasping with each hand some lush plants (丰×2 → 艸×2). This character has an ideographic composition similar to the character 奏 (to play music), which depicts a person moving or dancing while holding some kind of lush plants that fulfill a decorative function. The present character also shows the use of lush plants as a decorative element and refers to a kind of ceremonial dance, probably shamanistic. The notion of dance and movement was reinforced later with the addition of the component 舛 (two feet) that appears in the graph when it acts as a standalone character.

The current form of the glyph is a visibly evolved version, and the strokes that formerly made apparent the different formative components in the original form 𠂔 have mingled together forming the ambiguous set of strokes 舞, wherein the upper part 𠂔 is a vestige of the head and arms of the man seen from the front (𠂔 → 𠂔); the bottom line 一 is the evolution of the lower part of that same component (𠂔 → 一); and the four vertical lines crossed by a horizontal line (𠂔) is a simplification of the old components that depicted the lush plants (丰×2 → 艸×2 → 艸艸 → 𠂔).



ブ
ム
ない

Person putting lush plants 舞 on fire ...

to not be



毛
毛

タク

Sprout

The budding germ of a plant, a sprout.

The small stem of the incipient plant is indicated by the stroke 丿, while the nascent leaves are indicated by the upper stroke 勹. The central

horizontal stroke 一 is the linearization of the thickness of the stem originally shown by an ink stain.

託 611
託 言 that makes something sprout 屯
タク
consignment

屯 612
屯 トン
Sprout growing up
accumulation
military camp

A sprout with grown leaves or flowers (屯 → 屯), suggesting an accumulation of leaves.


The original meaning of ‘accumulation’ later became relegated to a figurative nuance that eventually gave rise, probably due to a semantic association, to the meaning of ‘military camp’, a place where troops accumulate.

頓 613
頓 トン
Military camp 屯 with a leading head 頁
orderliness

春 614
春 シュン
はる
Accumulation of plants under
the sun
springtime

Originally 萐 [艹屯日], several plants (艹) growing and accumulating (屯) under the sun (日), depicting a distinctive spring-like scene.


Over time the top component 萐 got simplified into the form 夂, which is graphically identical to the reduced version of component 奉 (two hands holding a lush plant).


 世 世
 セ
 セイ
 よ

Several sprouts
generation
world

Several consecutive plant sprouts of different size, figuratively showing germinations from the past, the present and the future, alluding thus to different generations. The meaning of ‘generation’ is also sometimes expanded to that of ‘world’, understood as a psychological rather than a physical place, a space that can house all generations.

The stems of the sprouts are represented by the strokes ㄥ, ㄥ and |, while the thickness mark of the leaves have been joined in a horizontal line 一.


 竹 竹
 チク
 たけ

bamboo plant (*Bambuseae*) ㊞

Several bamboo plants with long stems (| |) and their leaves (𠃉×2) hanging down.

As component this glyph appears with the flattened form 𠃉, which is placed in the upper part of the compounds.

The semantics of this character, when acting as a component, points in some occasions to the wobbly movement and elasticity shown by bamboo plants.



Hanging bamboo leaves

笑 笑	① ② シヨウ ① わら.う ② え.む	Person wiggling 夭 like a bamboo plant 夭々 ① to laugh ② to smile	617
--------	-------------------------------	--	-----

NOTE This character is a metaphorical, almost poetic, association of the wiggly and graceful movement (夭) of bamboo plants (竹 → 夭々) with the idea of a smile shown on the face, which becomes flexible and light as bamboo.

笛 笛	テキ ふえ	Bamboo stem 夭々 entering the mouth 由 flute	618
--------	----------	--	-----

答 答	トウ こた.える	Shared talk between two mouths 合 going back and forth like bamboo plants 夭々 to answer	619
--------	-------------	---	-----

符 符	フ	Attached 付 pieces of bamboo 夭々 token	620
--------	---	---	-----

筆 筆	ヒツ ふで	Brush 聿 made of bamboo 夭々 (writing or painting) brush	621
--------	----------	--	-----

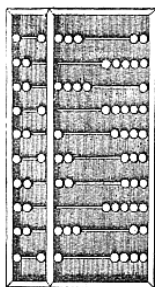
筋 筋	キン すじ	Body part 月 that is strong 力 and pliant like a bamboo plant 夭々 sinew	622
--------	----------	--	-----

等 トウ *Bamboo tablets 竹 arranged at temples 寺*
 等 ひと.しい **equivalent (to)**

NOTE The etymological understanding of this character requires a bit of historical background, since it is pertinent to know that in ancient China, primitive books or administrative writings were made of thin sliced bamboo slabs joined together in a vertical position by threads. Ancient religious temples and monasteries, as in the West, were distinguished as places where books and documents were guarded and elaborated, hence the relation of ‘equivalence’ between books—and bamboo slats—and religious temples.

算 算 サン *Two hands handling an abacus made of bamboo*
 算 算 **calculation**

Two hands (卅) handling a bamboo object (竹 → 竹) with a rectangular shape with grilles (目), which represents a computational abacus or *suanpan* (算盤), called *soraban* in Japanese.



Common abacus or 'suanpan'

散 散 サン *Hand hitting plants under the moonlight*
 散 散 ち.らかす **to disperse**

A hand hitting (攴) bamboo plants (竹 → 竹) at night under the

moonlight (月 → 月), alluding, plausibly, to a scene depicting a party of hunters or warriors dispersing across.

月

瓜
瓜

コ

Gourd plant

626
名

gourd

A gourd, squash, melon or any other of the plants from the cucurbit family, which are characterized by their fruits growing hanging from the branches.



A hanging gourd

孤
孤

コ

Child 子 born in solitude like a gourd in a

627

gourd plant 瓜

solitary

2 | TREES

Large plants with sturdy trunks are known as ‘trees’ 木, and like plants they take great prominence within the compositional elements of Chinese characters, since trees also serve to refer to wood and objects made of it. From the morphology of the tree some other concepts derive, such as that of ‘root’ 本, which denotes an origin or principle, or that of the top of a tree 末, which denotes an ‘end’.

Thanks to the wood obtained from trees one can make a ‘bundle’ to transport things 束, and from this bundle a ‘backpack’ 束 can be also made. But trees are not only used to get wood and create objects with, since they also bear fruit, and a tree with fruits 禾 is distinctly used as a symbol of ‘prosperity’. There are also trees that bear fruits so heavy they they ‘droop’ in the branches 垂.

		ボク	628
		モク	®
木	木	き	tree
	木	こ-	wood

Originally 木, a tree with a trunk (丨) from which branches appear extending upwards (└┘ → 一) and roots extending downwards (∧).

As a component, this glyph gets the meaning not only of ‘tree’ but also of ‘wood’ and, by extension, objects made with it.

休	キユウ	Person 人 leaning on a tree 木	629
休	やすむ	to rest	

校
校

コウ

Wooden tablets 木 being interchanged ^{コウ}交
school

630

梅
梅

バイ
うめ

Tree 木 fertile as a new mother ^{マイ}毎
plum tree (Prunus mume)
plum

631

SPECIAL READING

梅雨 [つゆ]: rainy season

根
根

コン
ね

Part of the tree 木 that makes it stand still ^{コン}良
root

632

杉
杉

すぎ

Tree 木 that looks like it had hair 多 on its top
cedar (Cryptomeria japonica)

633

検
検

ケン

Wooden tablets 木 under authority ^{ケン}夤
examination

634

枚
枚

マイ

Tree 木 being hit 夤 to obtain wooden sheets
flat object

635

村
村

ソン
むら

Hands working ^{スン}寸 on wood 木 to make a
settlement
village

636

架 カ Tree trunks 木 being added 加 one after the other
架 か.かる to bridge

637

条 ジョウ Still foot 又 over a wooden log 木
条 clause

638

NOTE This character refers to each of the tree trunks (木) or logs that were used to make primitive bridges on streams over which feet (又) could tread. Each of those logs was altogether essential for the stability of the bridge. It is this focus on the importance of singularity from which the meaning of 'clause' derives, since a 'clause' can be understood as an indispensable article or part within a whole.

傑 ケツ Person ↑ with two feet 舛 on top of a tree 木
傑 greatness

639

札 サツ Wooden tablet 木 able to unfold new energy 丿
札 ① ② ③
① tag
② ticket
③ banknote

640

松 ショウ Evergreen tree 木 with leaves always shown to the
松 まつ public 公
pine tree (Pinus)
pine

641

642

染 セン
染 そめる
Arm 九 pouring water ǎ mixed with tree 木
leaves
to dye

643

板 ハン
板 バン
板 いた
Wooden tablet 木 against 反^{ハン} which one can lean
board

644

朴 ボク
朴
Wood 木^{ボク} with cracks ト
simple

645

桃 トウ
桃 もも
Product of a tree 木 that brings good omen 兆^{チョウ}
peach (*Prunus persica*)

NOTE Peaches were considered in ancient China as a symbol of longevity—the result of a good omen—, reflected in Chinese mythology through the Peaches of Immortality (仙桃), which was considered food eaten by the immortals.

646

栲 とち
栲
Tree 木 fruit that can easily roll down a cliff 房
horse chestnut
(*Aesculus turbinata*)

647

杯 ① ②
杯 ハイ
杯 ②
さかずき
Wooden object 木 that spills like a plant
upside down 不^フ
① cup
② sake cup

模
模

ボ
モ

Wooden object 木 whose origin is hidden ^ボ莫
imitation

648

棒
棒

ボウ

Piece of wood 木 that can be held in two
hands as in an offering ^{ホウ}奉
stick

649

葉
葉

ヨウ
は

Plant-like ⁺⁺ sprouts 世 that come out of a
tree 木
leaf

650

𣏟 𣏟

林
林

リン
はやし

Several trees
grove

651

Several trees placed together (木×2) forming a grove.

𣏟

麻

レキ

Wooded pass on the top of a cliff
Passage

652

Several trees (林) above a cliff (厶), representing a mountain pass, a geographic feature figuratively adapted to reflect the passage of time.

歷
歷

レキ

Mountain pass ^{レキ}麻 with footprints 止 on its
surface
passage of time

653

曆
曆

レキ
こよみ

654
Passage (of time) 麻^{レキ} dictated by the sun 日
calendar

𣏟

森
森

シン
もり

655
Many trees
forest

A big amount of trees placed together (木×3), a forest.

𣏟

乘
乘

ジヨウ
の.る

656
Person on top of a tree
to ride

Originally 𣏟 [𣏟舛木], and then 乘, a person seen from the front (大 → 𣏟 → 𣏟) with both feet (舛 → 北) on top of a tree (木), a scene that shows a man climbing a tree or, literally, 'riding' on it.

This character eventually underwent a further simplification process with the transformation of the glyph 乘 into 乘, where the central strokes got intertwined.

𣏟

采
采

サイ

657
Hand grabbing a wooden object
baton

A hand grabbing (爪 → 𣏟) an elongated object made of wood (木), namely a stick, cane or 'baton'.

彩
彩

サイ
いろど.る

658
Hand grabbing a wooden object 采^{サイ} with hair
𣏟 at its tip
to color

NOTE This is an ideogram that makes a clear reference to a painting

brush with animal hair bristles at its tip.

採 採	サイ と.る	Hand 扌 used to grab a wooden object 采 ^{サイ} to pick	659
菜 菜	サイ な	Plants ⁺⁺ that a hand extracts out of a wooden trunk 采 ^{サイ} vegetables	660
相 相	相 あい	ソウ シヨウ あい Eye watching from a tree mutual	661
想 想	ソウ ソ	Feeling 心 arisen while watching someone from the top of a tree 相 ^{ソウ} idea	662
霜 霜	ソウ しも	Rain 雨 remainings that can be observed from the top of a tree 相 ^{ソウ} frost	663

箱 はこ *Bamboo ^{^^} framework over which one can* 664
observe others 相
box

𣎵 某 *Sweet fruit of a tree* 665
某 ボウ *(a) certain*

A tree (木) fruit with a particular sweet taste (甘), standing out from the rest of the fruits.

媒 バイ *Woman 女 delivering a sweet fruit* ボウ 某 666
mediator

謀 ボウ *Speech 言 that becomes certain* ボウ 某 667
謀 ム *to scheme*
はかる

𣎵 𣎵 *Fluid coming out of a tree* 668
𣎵 𣎵 *Sap*

Originally 𣎵 [木水], a fluid (水 → 𣎵) coming out of a tree (木) in the form of drops (へ): the sap from the trees.

膝 ひざ *Body part 月 soft as sap* 𣎵 669
knee

漆 シツ *Fluid izer that covers surfaces as it were sap* 漆 670
漆 うるし **lacquer**

𠂇 者 シャ *Mouth eating cooked food* 671
𠂇 者 シャ *person doing an action*
もの

This glyph shows some branches of a tree emitting sparks of fire (木 → 火 → 𠂇) and a mouth with food inside (甘 → 日) or, in other words, a mouth eating food that has been cooked on the embers, scene depicting one of the most basic actions that a human being can do: eating.

暑 ショ *Sun 日 acting 者* 672
暑 あつ.い **hot (weather)**

諸 ショウ *Speech 言 done while eating cooked food 者* 673
諸 **various**

煮 シャ *Fire ..., acting 者* 674
煮 になる **to boil**

① ② チョ *Plants ++ used to fan a bonfire over which* 675
著 ① いちじる. *food is cooked 者*
著 しい
② ① remarkable
あらわ.す ② to author

箸 はし *Bamboo sticks ^{^^} used to eat food cooked on a* ⁶⁷⁶
箸 *者*
bonfire
chopsticks

爇 リ ヨ ウ *Wood burnt on a fire over which* ⁶⁷⁷
爇 *people talk*
寮 *Bonfire*

Originally 爇 [夾火], branches of a tree emitting sparks (夾) of fire (火 → 小), a depiction of a bonfire.

Later on the component 日 (*speaking mouth*) was added to reflect the idea of a bonfire around which people talk and converse.

僚 リ ヨ ウ *Person | by a bonfire* ⁶⁷⁸
僚 *寮*
colleague

瞭 リ ヨ ウ *Eye 目 seeing things that are lit by the light of* ⁶⁷⁹
瞭 *a bonfire* *寮*
clearness

桑 ソ ウ *Tree with hanging bunches of* ⁶⁸⁰
桑 *mulberries*
桑 *くわ*
mulberry tree (Morus)

A tree (木) top from which several bunches of mulberries (桑) hang.

素 来
未

Heavily branched tree

®

A tree (木) with many lush branches (丰).

耗 毛
耗 コウ

Heavily branched tree 未 becoming thin as

682

hair 毛

to decrease

籍 昔
籍 セキ

*Bamboo tablets ^{***} on which there are written*

683

histories of older times 昔 in dense

ramifications 未

register

木 本
本

① ② ③
ホン
① もと

Root of a tree

684

① **foundation**

② **book**

③ **long thing**

The roots of a tree (木) represented by a line (一) in the lower part of the trunk.

The meaning of 'root' derived from this character is interpreted figuratively, rendering 'root' as the origin or cause of something.

When the character appears as a single word, it also adopts the meaning of 'book', probably due to a phonetic loan, although books can be understood as the 'root' of knowledge.

体 タイ
体 テイ
体 からだ

A person's 人 foundation 本
body

685

末 朱
末 シュ

Cut tree branches
scarlet

686

A tree (木) with branches (一) that have been cut (ノ), leaving their inner part exposed, which usually has a reddish or scarlet color.

殊 シュ
殊 シュ
殊 こと

Bone remains 骨 stained with scarlet 朱
scraps of blood
peculiar

687

株 かぶ
株

Trees 木 turned into cut branches 朱
stock

688

末 マツ
末 バツ
末 すえ

Top of a tree
end

689

The top of a tree (木) pointed out by a long horizontal line (一) on the upper part of the component.

The top of the tree figuratively marks the 'end' of it.

抹 マツ
抹

Hand 手 putting an end 末
erasure

690

未

未
未

ミ

Leafy tree not yet fruitful
not yet

691

A tree (木) with small leaves (-) but no fruit yet, a tree that is about to bloom.

妹
妹

マイ
いもうと

Woman 女 that has not grown up yet 未
younger sister

692

味
味

ミ
あじ

Food in the mouth 口 that has not been
swallowed yet 未
taste

693

魅
魅

ミ

Presence of a ghost 鬼 whose figure has yet 未
to appear
fascination

694

昧
昧

マイ

Sun 日 that has not appeared yet 未
unclear

695

來
來

來
來

ライ
くる

Fruits sprouting from a tree
to come

696

Originally 來, a tree (木) with branches from which fruits in bloom (从 → ヴ) are hanging, a tree that attracts people and animals and makes them come for the fruits. This glyph also suggests the idea of people who come home with fruits in their hands after having collected them.



束
束

ソク
たば

Bundle of wood
bundle

697
®

A bundle of wood (木) tied together with a rope (口).



チヨク

Bundle^{ソク} of strength 力
imperial decree

698



頼
頼

ライ
たのむ
たよる

Tied head
to rely (on)

699

A tied (束) head (頁), a head attached to an external entity on which it depends and on which consequently needs to rely.



せ

Water 氵 that can be relied on 頼
shallows

700



東
東

トウ
ひがし

Backpack
east

701

Originally 東, a bundle (束) with contents inside (ㄨ → 一), a bag or backpack.

Although the meaning of ‘east’ is taken from a phonetic association, this glyph metaphorically evokes the scene of a backpack stuck in the ground breaking the horizon, making a contrast point between the sky and the earth like a sun rising from the east at dawn.

凍 トウ 702
凍 こお.る Ice } heavy as a backpack ^{トウ}東
ご.える to freeze

陳 チン 703
陳 Backpacks visible 東 on the climbing of a
mountain range 冫
display

棟 トウ 704
棟 むね Wooden stick 木 sustaining a backpack ^{トウ}東
むな- ridgepole

NOTE Metaphorical ideogram in which the idea of a wooden branch holding a backpack standing upright is extrapolated to the idea a wooden beam holding the roof of a house.

曹 ソウ 705
曹 Two people with backpacks
speaking to each other
fellow

Originally 曹 [棘曰], two full backpacks (東×2 → 棘 → 曲) and a speaking mouth (曰), ideogram that refers to two traveling companions or fellows carrying their respective backpacks and talking to each other.

槽 ソウ 706
槽 Wooden object 木 shared by fellows ^{ソウ}曹
tub

人車

重
重

① ジュウ

① チョウ

①

おもい

②

かさねる

*Person carrying a backpack
loaded with earth*① **heavy**② **to pile up**

This is a highly evolved character that originally had very distinguishable parts, which are: a person on top (人 → 人), a bag in the middle (車), and earth at the bottom (土); forming the glyph 重, which represents the idea of a bag loaded with earth-like heavy contents carried by a person. Eventually the form 重 evolved into the current glyph 重 as the strokes in the middle (車) were absorbed by the lower component (土).

腫
腫

シユ

はれる

Body part 月 becoming heavy ^{ジュウ}重**to swell**薰
薰

クン

かおる

*Plants ⁺⁺ piled up 重 on a fire ...***smoky scent**動
動

ドウ

うごく

*Strength used by a person carrying
a backpack loaded with earth***to move**

The strength (力) that a person uses in order to move while carrying a heavy backpack (重).

働
働

ドウ

はたらく

Person 人 moving ^{ドウ}動**to work**

勳
勳

クン

Movement 勳 like that of fire ...

merit

NOTE This graph seems to allude to the merit derived from physical effort, represented by a vigorous movement that generates heat or a burn of energy similar to those produced by fire.

𠂔

量
量

② リョウ

① はかる

Mouth speaking about the
weight of the backpack a person
is carrying

① to weigh

② quantity

Mouth speaking (𠂔) about the weight of a heavy backpack (重 → 重), which is directly related to the quantity of material that the backpack contains.

𠂔

禾
禾

カ

Tree bearing fruit

Prosperity

Ⓡ

Ⓜ

A fruit (𠂔) hanging from the top of a tree (木), a tree bearing fruit, symbol of 'prosperity'.

季
季

キ

Times in which is prosperous 禾 to have
children 子

season

和
和
① ② ワ
① オ
① なごむ
①
やわらぐ

Prosperous 禾 words 口

① peaceful

② Japan

SPECIAL READING 大和 [やまと]: Ancient Japan

香
香
① コウ
② キョウ
① か
① かおり

Tree fruits 禾 inside the mouth 日

① aroma

② incense

秩
秩
チツ

Prosperity 禾 being lost ^{シツ}失
regularity

穩
穩
オン
おだ.やか

Two hands holding the heart ^{オン}意 while
contemplating prosperity 禾
tranquil

稽
稽
ケイ

Person from behind 匕 speaking 日 about raising
the arm 尤 in order to obtain tree fruits 禾
training

私
私
① シ
② わたくし
② わたし

Prosperity 禾 flowing around itself 厶

① private

② I

税
税

ゼイ

Prosperity 禾 being exposed 兑

tax

722

移
移

イ
うつる

Prosperity 禾 in many quantities 多

to relocate

723

種
種

シュ
たね

Tree fruit 禾 that is heavy ^{ジュウ}重 and falls down

seed

(a) kind

724

𡗗

委
委

イ
ゆだ.ねる

Prosperous woman

to assign (to)

725

A prosperous (禾) woman (女) whom anything can be entrusted or assigned.

萎
萎

イ
な.える

Plants ⁺ in the hands of a prosperous woman ^イ委

to shrivel

726

NOTE It can be interpreted as meaning that a prosperous woman is so busy that she cannot or do not want to care for the plants in a garden.

𡗗

秀
秀

シュウ
ひい.でる

Prosperous pregnant woman

to excel

727

A pregnant woman (乃) who is prosperous (禾) and promises to prolong her prosperity by bringing a child into the world, a woman who is excellent for the family.

誘 ヌウ
誘 さそ.う
Speech 言 ^{シュウ} that excels 秀
to entice

兼 ケン
兼 か.ねる
Hand holding two saplings
to work simultaneously

An outstretched hand (ヨ ≈ 又) grasping two kinds of small fruits (禾 ×2).

嫌 ケン
嫌 ゲン
嫌 いや
嫌 きら.う
Woman 女 holding only saplings ^{ケン} 兼
to dislike

謙 ケン
謙
Speech 言 small as saplings ^{ケン} 兼
humble

焔 秋 シュウ
焔 秋 あき
Fruit trees on fire
autumn

A tree whose fruits and leaves (禾) turn into the color of fire (火) during the fall.

This ideogram could also refer, in origin, to the stubble burning that was traditionally done in autumn in ancient agricultural societies.

愁 シユウ Feeling 心 arising while seeing fruit trees on 733
愁 うれい fire ^{シユウ} 秋
to be distressed

𣎵 垂 スイ Big fruits hanging from a tree 734
𣎵 た.れる to droop

Originally 𣎵, and then 𣎵, a fruit tree (禾 → 千 → 𣎵), from which many fruits (𣎵) hang.

The sense of ‘hanging’ that emanates from the character was eventually reinforced with the addition of the “earth” component (土)—to highlight the downward direction, pointing to the ground, of hanging fruits—thus giving rise to the form 垂, which would then get simplified into the current glyph: 垂.

唾 ダ Something drooping 垂 from the mouth 口 735
唾 つば saliva

睡 スイ Drooping ^{スイ} 垂 eyes 目 736
睡 drowsiness

𣎵 華 カ Exuberant lush plant 737
𣎵 華 ケ splendor
はな

Originally 華 [艹 𣎵], a plant (艹) as splendid as a tree that bears many fruits (𣎵 → 華).


3 | GRAINS

In addition to plants, there are some other vegetal elements held in high esteem because they are also a key source of food. Those elements are the ‘small’ grains 小 that can be obtained from some plants. Within the Asian diet the most important kind of grain is undoubtedly the one that comes off the ‘rice plant’ 米, from which ‘white’ rice grains 白 can be extracted.

738

シヨウ
こ
お-
ちい.さい

Small cereal grains
small

The image shows three stylized grains of rice, with the character '小' (small) written in blue next to them.


Small grains of some kind of cereal.

This component also can take the simplified form 𠂇 in some compounds.

739

シヨウ

Cereals and meat
similar

The image shows the character '肖' (similar) in blue, with a smaller version of '肖' above it.

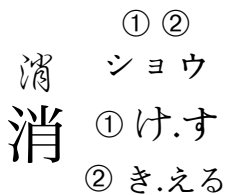
Cereals (小 → 𠂇) and meat (月 → 月), two of the basic food types ingested by humans, two elements with a similar nutritional function.

740

① ②
シヨウ

Water 氵 over cereals and meat 肖

① to make disappear
② to disappear

The image shows the character '消' (to disappear) in blue, with a smaller version of '消' above it. The character '消' is composed of '水' (water) and '肖' (similar).

硝
硝

シヨウ

Stone powder 石 covering cereals and meat

シヨウ
肖

741

saltpeter

NOTE This character can be better understood if it is taken into account that saltpeter was used as a canning element in some traditional cuisines.

当
当

トウ

あ.てる

Hand aiming at something

to hit a target

742

Originally 当, an outstretched hand (𠂇 → 𠂇) aiming at a small (小 → 𠂇) object, in order to hit it precisely.

The literal meaning of the character, ‘to hit a target’ oftentimes adopts more figurative nuances, such as that of facing or confronting something.

隙

隙
隙

ゲキ
すき

Small sun rays penetrating
through the mountains

gap

743

Small (小×2) sun (日) rays penetrating through the gaps of a mountain ridge (阜 → 阝).

𠂇

少
少

シヨウ
すく.ない
すこ.し

Several small cereal grains

little

few

744

Extended form of the glyph 小 (small cereal grains), it shows a handful of small cereal grains, which, however, is not large enough to be considered as a meal, i.e. a small amount of cereals, ‘few’ cereal grains. This character also represents the derived concept of ‘little’.

妙
妙

ミ ヨ ウ

Woman 女 *that is little* 少^{ショウ}

745

exquisite

省
省

① セイ
② ③
シ ヨ ウ
③ はぶく

Eye 目 *looking at little things* 少^{ショウ}

746

① focus

② ministry

③ to leave out

抄
抄

シ ヨ ウ

Hand 手 *picking small cereal grains* 少^{ショウ}

747

extraction

劣
劣

レ ツ
おとる

Little 少 *strength* 力

748

to be inferior (to)

沙
沙

サ

Water 水 *next to small grains* 少^{ショウ}

749

sand [fig.]

砂
砂

サ
シャ
すな

Small grains 少^{ショウ} of stone 石

750

sand

秒
秒

ビ ヨ ウ

Small grains 少^{ショウ} of a tree fruit 禾

751

second (time unit)

NOTE This glyph originally represented a few small grain-shaped elements (少) placed inside tree fruits (禾), that is, the seeds or pips of

fruits. Over time, the character began to denote anything the size of a seed, or put it another way, something tiny. This sense of ‘smallness’ was finally extrapolated to the more concrete meaning of ‘second (as a time unit)’ to which the character refers today.

	① ② ホ	<i>Few footsteps</i>	752
歩	③ フ	① to walk	
歩	① ある.く	② step	
	① あゆ.む	③ pawn	

A few (少) footsteps (止), enough to start walking.

		<i>Head 頁 making thinking steps 歩</i>	753
頻	ヒン	constantly	

		<i>Hand 手 making steps 歩</i>	754
抄	チヨク	progress	

		<i>Water 氵 on which one can walk 歩</i>	755
涉	シヨウ	ford	

		<i>Rice plant</i>	756
𪎭	米	① rice	Ⓡ
	米	① こめ	

Several grains of rice coming off a rice plant (一) with its ears (𪎭, 个), from which rice grains are extracted.



A rice plant

粒 粒	リュウ つぶ	Rice grains 米 that make people stand upright <small>リュウ 立</small> grain	757
隣 隣	リン となる	Mountains 山 through which someone comes down 舁 carrying rice grains 米 to neighbor	758
粘 粘	ネン ねばる	Rice grains 米 that can be easily taken up <small>セン 占</small> sticky	759
菊 菊	キク	Plant 草 whose leaves lean 勺 over its seed grains 米 chrysanthemum (<i>Chrysanthemum morifolium</i>)	760
糧 糧	リョウ ロウ かて	Some quantity <small>リョウ 量</small> of rice grains 米 food	761




Woman picking grains of rice

A woman (女) picking small grains of rice (米).

① ② スウ Woman picking grains of rice 萎 under the

数 ① ② ス threat of a weapon 又
 数 ① かず ① number
 ② かぞ.える ② to count

NOTE Reference to forced or bonded labour that requires a numbered amount of production.




ロウ

Wooden structure 木 where picked grains of

rice 萎 are stored

high building






シ
 は

Bones of the mouth used to chew
rice grains

tooth

®

Originally 囗, this graph represented, pictographically, a mouth (口) with its two rows of teeth inside (𪔐).

Over time the component 止 (footsteps) was added to the pictogram as a phonetic element, giving rise to the form 齒.

Finally the form 齒 was transformed into the current glyph 齒, where the pictographic component representing the teeth (𪔐) has been replaced with the semantic component 米 (rice), giving rise to a new ideogrammatic reinterpretation of the character, which now shows the

element of the mouth (口 → 口) that stands (止) inside and serves to chew rice (米) or other food.

齡 レイ Teeth 齒 counting under command ^{レイ}令 766
齡 age

NOTE This character originally referred to the age of animals, which was usually determined under a careful inspection of the condition of their teeth.

卷 カン Two hands rolling rice grains 767
卷 まく to roll (up)
卷 共 volume of books

Two hands manipulating grains of rice ((収 + 米) → 共) in order to turn 齡 into rolls resembling the symbolic rolled form of circulating energy (已).

As a component this character can appear in the abbreviated form: 共.

拳 ケン A hand 手 rolled up ^{カン}共 768
拳 こぶし fist

暴 ボウ Four hands fighting for the rice 769
暴 バク grains to be eaten
暴 あばれる to act violently

Four hands (共 → 共) of people who fight over some grains of rice (米 → 米) that they want to put into their mouths (甘 → 日), a scene of notorious violence.

爆
爆

バク

Fire 火 acting violently ^{バク}暴
explosion

770

𠂔

康
康

コウ

Hand extracting grains from a
rice plant
Ease

771

Originally 康, an outstretched hand (𠂔 ≈ 又) extracting the grains (米 → 𠂔) of a rice plant (艹 + 丨), an action that can be performed with a certain degree of ease.

𠂔

唐
唐

トウ

Hand feeding rice grains to a mouth
Tang dynasty

772

A hand extracting grains from a rice plant (康 → 𠂔) to take them to the mouth (口).

The concrete meaning of this ideogram seems to allude to that of a generous ruler or a fertile land. This glyph of positive connotations was adopted in any case by the Chinese Tang dynasty royal family to refer to its clan.

糖
糖

トウ

Rice grains 米 fed in the mouth ^{トウ}唐
sugar

773

NOTE The original meaning of this character alluded to a kind of sweet cake made with rice. After the sugar cane was introduced into East Asia the meaning of this character was changed to refer to the element extracted from it: 'sugar'.

氣

氣
氣

キ
ケ

Floating energy obtained from rice

774

mood

atmosphere

SPECIAL READING

浮氣 [うわき]: extramarital affair

Originally 氣, the energy that floats in the environment (氣) arisen from the intake of food like rice (米 → 又).

采

采
采

Isolated rice grain

775

A particular grain (采) separated from the rest of the grains obtained from a rice plant (米).

采
采

シャク

Measured ^{シャク}尺 and isolated parts 采

776

interpretation

采

采
采

ジュツ

Hand separating a rice grain
from the rest

777

An outstretched hand (又 → 中 → 十) distributing (八 → 八) a grain of rice (采), separating it from the rest, in reference to a sieve.

白
 白

 ハク
 ビヤク
 しろ
 しら-

A white grain of rice
white
Clarity

 SPECIAL READING 白髪 [しらかみ]: *white hair*

A single grain of rice, chosen for its whiteness and gleam.

The angular strokes □ represent the contour—once pictographical, now linearized—of a rounded grain of rice. The upper stroke 丿 is a vestige of what was the depiction of the sharp tip of the grain, and the inner line 一 is an abstract mark that reinforces the idea of what is seen within the grain's contour: the color white.

As a component, this glyph sometimes takes on the meaning of ‘clarity’ or ‘clear’, as an evident derivation from the original meaning of ‘white’.


Standard shape of a grain of rice

 伯
 伯

ハク

Person ↑ owning the white rice

 ハク
 白

chief

 SPECIAL READING 伯父 [おじ]: *father*

 拍
 拍

ハク

ヒ ヨ ウ


Hand 扌 making a clear

ハク

 白
sound
clap

泊 ^{ハク} ハク 781
Water ^{ハク} *い* that is clear 白 and shallow
泊 と.まる to lodge at

NOTE The allusion to clear and shallow water indicates a suitable area for the anchorage of ships where it is possible to moor and spend the night at some nearby lodging.

 ^{カイ} 皆 782
Several people collecting white
grains of rice
皆 everyone

Several people next to one another (比) collecting white grains of rice (白) in order to eat them, an allegorical scene highlighting white rice as the kind of food that everyone eats, since white rice is the staple food in ancient and contemporary China.

諧 ^{カイ} 諧 783
Speech 言 made by everyone 皆
諧 harmony

階 ^{カイ} 階 784
Parts of the mountains 𠂇 where people
collect white grains of rice 皆
階 storey

楷 ^{カイ} 楷 785
Wooden tablets 木 used by everyone 皆
楷 regular style (in writing)

 ^{セン} 泉 786
Clear water
泉 fountain

Clear (白) water (水) coming out of a fountain.

It is worth noting that the original form of this character was a pictogram directly showing the water flowing out of a cave, but the part that represented the cave was later replaced by the component 白 (*clarity*).

腺	セン	Body part 月 that secretes liquids like a	787
腺		fountain ^{セン} 泉	
		gland	

原	原	Fountain springing from a cliff	788
原	① ゲン	① source	
	② はら	② wilderness	

Originally 原, a cliff (厂) acting as the source of a fountain of clear water (泉 → 𩺰).

願	ガン	Head 頁 thinking of a fountain springing	789
願	ねがう	from a cliff ^{ゲン} 原	
		to desire	

源	ゲン	Water 氵 coming from a source fountain ^{ゲン} 原	790
源	みなもと	fountainhead	

REVIEW ON PLANTS

中端余早卓朝生告星不^十荅

若荒蒸卉奔莫丰麦峯勃寿拜

奉壺執陵舞乇屯春世竹算散

1 瓜

叙塗除乾嘲潮姓性産隆否花茨苾葛

芽葬芝莖草茶搭塔諾慌膜慕暮募漠

墓毒麵峰俸奏泰睦陸勢熱無託頓笑

笛答符筆筋等孤

木林麻森乘采相某黍者寮桑

耒本朱末未來束賴東曹重動

量禾委秀兼秋垂華

2 休校梅根杉檢枚村架条傑札松染板

朴桃枋杯模棒葉歷曆彩採菜想霜箱

媒謀膝漆暑諸煮著箸僚瞭耗籍体殊

株抹妹味魅昧勅瀨凍陳棟槽腫薰働

勳季和香秩穩稽私稅移種萎誘嫌謙

愁唾睡

小肖当隙少步米娄齒卷暴康
唐采朮白皆泉原

3 消硝妙省抄劣沙砂秒頻抄涉粒隣粘
菊糧数楼齡拳爆糖氣穡伯拍泊諧階
楷腺願源

ANIMALS

1 | OVIPAROUS

Animals are, along plants, another key natural element in any culture because they not only provide food but can also be used for many other functions such as transport or clothing.

Within the existing animals two major divisions can be made according to the way in which they are born: oviparous animals, which are born from ‘eggs’ 卵; and mammalian animals, which are born directly from the mother's womb. Within the group of the oviparous there are animals as diverse as ‘insects’ 虫, ‘fish’ 魚, ‘turtles’ 亀, or ‘birds’ 鳥 and ‘poultry’ 鳥, characterized by their wings full of ‘feathers’ 羽.



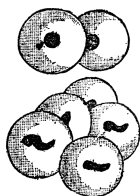
卵
卵

ラン
たまご

Spawn
egg

791

Several eggs (卵, 卵) from a spawn of fish, frogs, insects or any of the species that lay small eggs that stick together and have a black spot in their center. Pictogram currently referring to the broad concept of ‘egg’.



Eggs from a frog spawn



虫
虫

チュウ
むし

Serpent
insect

792
®

Cobra type snake, with an upright body, a notoriously large head (口) and a meandering body (△).

Over time this character began to be associated with any kind of creature with a thin and elongated body, such as worms, and, eventually, any kind of 'insect'.



Primitive version of the pictograph for 'snake'

蚕
蚕

サン
かいこ

Wiggling 天 → 天 insect 虫
silkworm

793

蛮
蛮

バン

People distributing themselves 亦 like insects 虫
barbarian

794

蚊
蚊

か

Insect 虫 that leaves a mark in the body 文
mosquito

795

蜂
蜂

ホウ
はち

Insect 虫 standing on lush plants ^{ホウ} 蜂
bee

796




Person picking insects

A leaning person (夊) looking with his eyes (目 → 𠄎) over an insect (虫) in order to pick it up.



ダク

Water 氵 from which one can collect insects 蜀



にご.る

to be polluted




ゾク

シヨク

Creature sitting on a person
picking insects

to belong to

Originally 屬 [夊蜀], an ape-type animal, sitting with its tail (尾 → 𠄎) on top of a person who is picking up insects 蜀. This ideogram evokes the scene of a certain kind of animal in relation to another animal of another species, making reference to the interdependence that all living beings maintain, all belonging to the same nexus.

The lower part of the character (夊 + 蜀) over time got simplified into the strokes 禹.



シヨク

Words 口 that make belong 屬



entrusting




ギョ

うお

さかな

fish

A fish, drawn vertically.



The pointed head is represented by 𠄎 and the body with its scales is

represented by 田. The lower strokes 灬 are a schematization of the moving tail of the fish while swimming in the water, a graph that is not semantically related to the simplified version of the component for “fire” (火 → 灬), although it is graphically identical to it.





Primitive version of the pictograph for 'fish'

802

 	ギョ リョウ	Water 氵 covering fish ^{ギョ} 魚 that are going to be caught fishing
--	-----------	--


803

 	サ サイ ふたたび	Trapped fish once more
--	-----------------	----------------------------------

Fish trapped (𩺰) between the two ends of a fish trap (工).

This character takes its meaning in reference to the fact that fish always, time and again, fall into the fishing traps.

804

 	コウ	Fishing trap
--	----	--------------

A complex net of fishing traps in which several fish have been trapped.

The lower part of the graph is the component for “trapped fish” (再), while the upper part is the same component turned upside down and simplified (𩺰), alluding in this way to a multitude of fish trapped thanks to a complex trap or set of traps.

講 講	コウ	Speech 言 interconnected as the structure of a fishing trap ^{コウ} 罾 lecture	805
溝 溝	コウ みぞ	Holes in a fishing trap ^{コウ} 罾 that allow water 洑 to pass through gutter	806
構 構	コウ かま.える	Wood pieces 木 interlinked to form a fishing trap ^{コウ} 罾 to set up	807





turtle

808

A turtle depicted vertically, with the tip of the head represented by 厶, the protruding head proper depicted by 田, and the body and tail by 电





Bird

809

®

A rampant bird with folded wings and a short tail, probably a falcon, seen from the side.

The left part 隹 represents the bird's body profile (丨) and the head (ノ), while the right part 隹 represents the unfolded plumage.

携
携

ケイ
たずさ.える

Hand 手 carrying a bird 佳 that is pregnant
乃 and carries a baby bird inside

810

to carry

唯
唯

ユイ
イ

Solitary song produced by the mouths 口 of
the birds ^{スイ} 佳 in the morning

811

only

誰
誰

だれ

Bird 佳 using singing speech 言 for calling the
attention of other birds

812

who

someone

NOTE

It refers to the question arisen from an unknown voice whose identity has to be ascertained.

雅
雅

ガ

Bird 佳 with fangs ^ガ 牙

813

elegance

推
推

スイ
お.す

Hand 手 throwing a bird ^{スイ} 佳 into the air

814

to push ahead

隻
隻

セキ


Outstretched hand 又 holding a single bird 佳

815

one of a pair


vessel

雌 雌	シ めす め-	Bird 佳 staying behind ^シ 此 during the act of copulation female	816
准 准	ジュン	Bird 佳 trying to drink from ice 冫 semi-	817
堆 堆	タイ	Soil 土 over which birds ^{スイ} 佳 fly heap	818
NOTE Originally this character meant ‘hill’ or ‘sea rock’, making use of an ideographic association analogous to the form 島 (island). Over time, however, this glyph began to designate any type of mound or heap.			
催 催	サイ もよおす	Person 亻 located high above like a bird ^{スイ} 佳 flying over a mountain 山 to host	819
榷 榷	ツイ	Tree 木 over which birds ^{スイ} 佳 rest oak	820
稚 稚	チ	Fruits of a tree 禾 only eaten by birds ^{スイ} 佳 immature	821



 雄
 雄
 ユウ
 お
 おす
Energetic arm carrying a bird
male


The original glyph was 𠂇, which represents an outstretched hand (又 → 𠂇) filled with floating energy (△), highlighting the concept of energy or force evoked by the male sex.

Later on, the component 隹 (*bird*) was most probably added through an analogy to the character for “female” (雌), which shares said component in reference to the position that the female bird takes in copulation. In contrast, the present character can be associated with the active (energetic) role that the male bird takes in the reproductive act.


 焦
 焦
 ① ②
 ショウ
 ① こ.げる
 ② あせ.る
Bird burning in a fire
 ① **to burn**
 ② **to fret**

A bird (隹) being burnt in a fire (火 → ...).


 礁
 ショウ
Submerged stone 石 that causes fret 焦
shoal rock
reef


 集
 集
 シュウ
 あつ.める
 つど.う
Birds on a tree
to gather

Originally 巢 [窠木], several birds (隹×3 → 巢 → 隹) on top of a tree (木), showing the tree as a place where many birds congregate or gather, because it is in the tops of trees where a large number of birds can be seen together at rest.



雀
雀

Bird unfolding wings

A bird (雀) becoming bigger (大) while unfolding its wings to take off on a flight.

奪
奪

ダツ
うば.う

Hand working 寸 in order to catch a bird that unfurls its wings 雀 trying to escape

827

to snatch



雀

カン

Bird with a crest and deep eyes

828

Heron

Originally 雀, a bird (雀) with a noticeable crest (㇀ → ㇁) and deep eyes (𠂔 → 一), probably a heron.

歡
歡

カン

Heron 雀カン delighted with its mouth open 欠 in front of a prey

829

delight

觀
觀

カン

Deep eyes of a heron 雀カン looking 見 around

830

view

勸
勸

カン
すすめる

Heron 雀カン that is strong 力

831

to recommend

權
權

ケン
ゴン

Heron ^{カク} on top of a tree 木

832

authority
rights

獲

獲
獲

カク

Outstretched hand grabbing a
crested bird

833

Snare

An outstretched hand (又) catching a crested bird (隹 + 𠂔 → 𠂔 → 𠂔) on the fly.

護
護

ゴ

Speech 言 ^{カク} snaring 獲 an argument

834

defense

NOTE This character originally referred to an argumentative defense against an accusation. Over time, that connotation was extended to any type of defense or protection.

獲
獲

カク

Prosperity 禾 being snared ^{カク}

835

harvest

𠂔

鳥
鳥

チヨウ
とり

poultry
bird

836

®

A fowl depicted in profile, with a body that is smaller and plumper than birds that fly at great heights.

The upper part of the graph, 白, represents the beak (ノ) and the head with its eyes (目). The middle part 与 shows the body and folded wings, and, finally, the bottom part 廌, is a representation of the legs of the bird.

Over time, the character's meaning of fowl or poultry was expanded to also cover any type of bird, while the original character designating such concept (隹) has been relegated to be used only as a component. The original meaning of the character, 'poultry', is mainly reserved in contemporary Japanese for the sense of 'chicken meat'.



Primitive version of the pictograph for 'poultry'

			837
鳴	メイ	Mouth 口 of a bird 鳥 making sounds	
鳴	な.く	to chirp to make sound	

			838
鶏	ケイ	Bird 鳥 that can be caught even as an adult 突ケイ	
鶏	にわとり	chicken	

					839
鳥	鳥	トウ	しま	Mountain overflowed by birds	
鳥	鳥			island	

Originally 壘 [鳥山], a bird (鳥 → 鳥) flying over or resting on top of a mountain (山), in reference to the resounding scene of seagulls or seabirds hovering around a rock in the middle of the sea, that is: an island.

					840
羽	羽	ウ	は	Wings	®
羽	羽	はね		feather	

Two wings (羽×2) unfolded and showing their feathers.

翬
翬
立

ヨク

Wings 羽 flying a bird that was previously standing 立 on the ground

841

the following

NOTE In reference to the succession of movement: The state of flying motion following the state of rest.

翼
翼

ヨク
つばさ

Person putting on 異 a pair of wings 羽

842

wing

翁
翁

オウ

Public ^{コウ}公 man wearing feathers 羽

843

venerable old man

習
習

シュウ
なら.う

Wings 羽 flapping in a clear 白 movement

844

to learn

翬
翬

翟
翟

タク

Bird with spread wings

845

Originally 翟 [羽佳], a bird (佳) with its two wings spread (羽 → 王).

躍
躍

ヤク
おど.る

Foot 足 movement making the body fly like a bird with spread wings ^{タク}翟

846

to leap

曜 日 going forward like a bird with spread wings 翟 847
ヨウ
曜
weekday

濯 タク Water ỳ soaking the spread wings of a bird 翟 848
濯
rinse

飛 ヒ Bird flapping wings 849
と.ぶ
飛
to fly

Originally 飛 two wings spread in full flight at high speed. Over time, the component 羽 (wings) was added to the original glyph to reinforce the meaning, forming the graph 飛, which would later become simplified into 飛 and finally into the current version: 飛.

非 ヒ Wings flapping against each other 850
非
negation

Two wings spread in opposite directions, denying flight and subsequently any action.

俳優 ハイ Person 彳 negating 非 his own personality 851
俳優
actor

悲 ヒ Negative 非 feeling 心 852
かな.しい
悲
sad

排
排

ハイ

Hand 扌 making wings flap in the opposite

direction 非

expulsion

2 | MAMMALS

Mammalian animals are the ones that have the closest relationship with humans, as many of them have been domesticated. One of the most distinctive domesticated mammals is the ‘dog’ 犬, which not only helps with the cattle or to act as a guardian but also serves as companions. Another important mammal is the ‘hog’ 豕, which helps with dietary needs. There are also larger animals, such as the ‘elephant’ 象, the ‘horse’ 馬. Then there are finally some mammals that are aggressive and indomitable, such as the ‘capable’ bear 能 or the ‘tiger’ 虎, or those characterized by their ‘horns’ 角, such as the oxen or ‘cattle’ 牛, the ‘sheep’ 羊 or the ‘deer’ 鹿.

犬

犬

犬 豕

ケン

いぬ

Mammalian animal

dog

854

®

An animal standing on four legs, with a tail and pointed ears, depicted in a vertical position. This is a generic pictographic representation that suggests many types of mammalian animals, from which the concept of ‘dog’ was taken for the base meaning of the character when working as a standalone.

The horizontal line 一 represents at the same time the head and the front legs, the oblique line 丿 also represents the head and the hind legs, while the drop 丶 represents the ears and the stroke ㇇ the body and an upright tail.

When the character acts as a component and is placed on the right, it adopts the glyph 犾, which is more similar to the original pictograph.



Primitive version of the pictograph for ‘dog’

伏 フク 855
Person ↓ adopting the pose of a dog 犬
伏 ふ.す to bow down

犯 ハン 856
Animal ↗ making a person huddle 𠂔
犯 おか.す to violate

狹 キョウ 857
Dog ↗ between people
狭 せま.い narrow

NOTE Referring to a narrow pass, in the middle of a forest or a mountain, where it is easy to come across animals.

独 ドク 858
Dog ↗ waiting alone to hunt an insect 虫
独 ひとり alone

獲 カク 859
Dog ↗ capturing a heron 𦉳
獲 え.る to obtain

獄 ゴク 860
Dogs ↗ 犬 saying 言 something to each other
獄 prison

𦉳 獵 861
Dog hunting furry animals
𦉳 リ ヨ ウ game-hunting

Originally 𦉳 [𦉳 𦉳], a hairy head (𦉳 ← 凶) surrounded by more hair

(𤝵), a furry head, presumably the head of a fierce animal.

Over time the component 𤝵 was simplified into the form 𤝵 and the component for “dog” (犬 → 犴) was added, which reinforces the meaning of ‘hunting’ as it suggests the scene of a dog going after its furry prey.

𤝵	臭	シユウ	862
臭	臭	くさ.い	<i>Nose of a dog</i>
		にお.う	to smell

The nose (自) of a dog (犬), notorious for its great smelling power.

When this graph appears as a standalone character it takes, in Japanese, the graph 臭, which has omitted the stroke 丶 of the “dog” component (犬 → 大), making the lower part of the character graphically identical to the component 大 (*big*), which can evoke the idea of a big smelling nose.

嗅	キユウ	<i>Action made by the mouth 口 and the nose of a</i>	863
嗅	か.ぐ	dog 臭 ^{シユウ}	
		to sniff	

NOTE The original form of this character was 𤝵 [鼻臭], formed by the component 鼻 (*nose*) and the component 臭 (*to smell*). The component 鼻 was eventually replaced by 口 (mouth) to reduce the number of strokes and facilitate writing.

𤝵	然	ゼン	<i>Meat of an animal on fire</i>	864
然	然	ネン	thus	

Meat (肉 → 𤝵) of a mammalian animal (犬) cooked on fire (火 → ...), referring to what is as it should be, what is duly, thus, in the expected manner, in that manner.

燃 燃	ネン も.える	More fire 火 added to meat of an animal on fire ^{ネン} 然	865 to get fired up
--------	------------	---	------------------------

黙 黙	黙 だま.る	モク だま.る	Animal in the black night to be silent	866
--------	-----------	------------	---	-----

Originally 黙 [黒犬], a dog or another mammal (犬) silent in the black (黒) darkness of the night.

類 類	類 類	ルイ たぐ.い	Plant, animal and person type	867
--------	--------	------------	----------------------------------	-----

Originally 類 [米犬頁], a rice plant (米), alluding to plants in general, a mammalian animal (犬 → 大), referring to animals in general, and a person with an enhanced head (頁), referring to the human being. Ideographic composition that encompasses the most synthesized typology of living beings: plants, animals and human beings.

牙 牙	牙 牙	Beast	868 ㊞
--------	--------	-------	----------

A four-legged mammal opening its mouth as a sign of ferocity and aggressiveness: a beast.

貌 貌	貌 貌	ボウ 貌	Beasts and people clearly told apart appearance	869
--------	--------	---------	--	-----

‘Appearance’ regarded as the thing that distinguishes clearly (白) a beast

(豸) from a person (人 → 儿).

𧠇

𧠇
𧠇

コン

Still person looking at a beast

870

A person who looks calmly and still (良^{コン}) at a wild beast (豸).

𧠇
𧠇

コン

ねんごろ

Feeling 心 caused by a beast that lets itself be

871

looked at 良^{コン}

friendly

壘
壘

コン

Soil 土 where beasts can be calmly looked at 良^{コン}

872

farmland

𧠇

𧠇
𧠇

キユウ
もとめる

Furry animal

to seek

873

A four-legged animal with particularly long fur.

The current graph is presumed to be a derivation of the glyph 犬 (mammalian animal) with the addition of more strokes that represent the animal's long fur (ゝく).

The meaning of the standalone character alludes to the need to seek furry animals for making clothes.

救
救

キユウ

すく.う

Furry animal 求^{キユウ} hit by a weapon 攷

874

to save

豕 豕

Hog

A pig, hog or the like, drawn vertically.

The top line 一 represents the head and the lower part 豕, represents the body, the four legs and the curly tail.

豚 トン
豚 ぶた

Meat 月 of a hog 豕

pork

pig

八 豕
豕

Distributed hogs

Hogs (豕) distributed (八 → ヨ) through the population.

隊 隊
隊

Hogs distributed in the mountains

regiment

Hogs distributed (豕) along a mountain range (阜 → 𡵓), referring to the need to distribute food and other commodities in military camps located in the mountains.

墜 ツイ
墜

Soil 土 on which a regiment ^{タイ}隊 passes

crash

牙

亥
亥

ガイ

Skeleton of a hog
Framework

880

名

The skeleton of a hog.

An earlier version of the current graph was 豕, which clearly is 豕 (pig) with fewer strokes: a pig without the flesh.

The meaning of ‘skeleton of a hog’ has then been extended to mean any type of supporting structure, so to say, a ‘framework’.

骸
骸

ガイ

Bones 骨 that make up a framework 亥
skeleton

ガイ

881

該
該

ガイ

Speech 言 arranged in a framework 亥
aforementioned

ガイ

882

劾
劾

ガイ

Framework 亥 giving strength 力
denunciation

ガイ

883

核
核

カク

Tree 木 skeleton 亥
kernel

ガイ

884

象

象
象

① ゾウ
② ショウ

① elephant
② figure

885

An elephant depicted vertically.

The upper strokes ㄣ represent the curved trunk, the central strokes 冂

represent the head and the lower part 豕 represents the four legs, the body and the tail, as the lower strokes in 豕 (hog).

The second meaning of ‘figure’ probably derives from the fact that elephants were not common in ancient China—nor in contemporary China—, so the sight of such an animal was only possible for most people through mental or artistic figures.



Primitive version of the pictograph for ‘elephant’

像
像

ゾウ
ゾウ

Person 亻 making a mental figure 象
image

ゾウ
象

886

手
手

為
為

イ

Hand grabbing a figure
deed

887

SPECIAL READING

為替 [かわせ]: money order

Originally 爲 (爪鳥), a hand grabbing (爪 → 𠂇 → 𠂇) a figure—or a elephant representing a figure—(象 → 象 → 象) in order to perform a new controlled action with it.


偽
偽

ギ
いつわる
にせ

Person 亻 grabbing a figure 為
to fake

イ
為

888

	馬 馬	バ うま ま-	horse	889 ®
---	--------	---------------	-------	----------

A horse depicted vertically.

The head practically has been reduced to an eye (目) and the mane (三), while the four legs have become four dots (,...) and the tail a hook on the right (丿).

馱 馱	ダ	Horse 馬 <i>that is fat</i> 太 ^タ	890
		packhorse	

駅 駅	エキ	Horse 馬 <i>travels measuring</i> 尺 ^{シヤク} <i>place</i>	891
		station	

駒 駒	こま	Horse 馬 <i>whereupon sentences</i> 句 <i>are made</i>	892
		board game piece	

驗 驗	ケン ゲン	Horse 馬 <i>examined by an authority</i> 兪 ^{ケン}	893
		verification	

篤 篤	トク	Horse 馬 <i>hard and flexible as bamboo</i> 竹 ^{チク} 竹 ^{ハク}	894
		serious	

騷 ソウ Horse 馬 *on which an outstretched hand* 又 895
騷 さわぐ *places insects* 虫
 to make noise

𧠈 能 ノウ Bear 896
𧠈 能 **capability**

An animal with large jaws (月), a small tail (厶) and legs that end in sharp claws (匕): a bear.

The original meaning of ‘bear’ has been displaced by that of ‘capability’, a meaning which, although probably due to a phonetic loan, can be understood as an association to the extraordinary capabilities bears have compared to other mammals, such as the ability to hibernate for a long time or the ability to climb trees despite their heavy weight and large size.

態 タイ Capability 能 *of the heart and mind* 心 897
態 **condition**

熊 くま Bear 能 *that can be cooked with fire* 火 898
熊 **bear**

𧠈 虎 コ tiger 899
𧠈 虎 とら ⑧
 𧠈

A tiger, drawn vertically.

The head and the mouth with its fangs are depicted by 卜 and 冫, the body and the tail are represented by the stroke 丿 and the legs by 七.

When acting as standalone character this glyph gets the component for

“person” (人 → 儿) added below, ideographically referring to the threat posed by tigers to man.



Primitive version of the pictograph for ‘tiger’

虞
虞

おそれ

Person subjugated 虍 to the mouth of a tiger 虍

900

anxiety

慮
慮

リヨ

Thoughts 思 arising from the encounter with a tiger 虍

901

consideration

虚

虚
虚

キヨ
コ

Hill with tigers
to harass

903

A hill (斤^{キョウ} → 业) inhabited by tigers (虍^コ). The sense of ‘void’ understood initially, deducing by the ideograph, as ‘void of people’ because of the menace of the tigers.



虐
虐

ギヤク
しいたげる

Tiger crushing a person
to harass

903

Originally 虐, a tiger (虍) pouncing on a person who is facing away from him (七 → 匕).



兔
兔 兔

ト

rabbit

904

㊦
兔

A rabbit drawn vertically.

The tip of the head is represented by 厶, the prominent ears by the strokes 凵, the body and legs by 儿 and the tail by the stroke 丶.

When the character appears as a standalone (forming part of some names) it does so with the variant 兎.



角
角

① ② カク

① horn

905

㊦

① つの

② angle

③ かど

③ corner

A sharp pointed and scaled horn of an animal.

The tip of the horn is represented by the strokes 厶, which are used identically to represent a sharpened tip in other characters referring to animals such as 魚 (fish), 亀 (turtle) or 兔 (rabbit). The body of the horn proper is depicted by 角

The derived meanings of ‘angle’ and ‘corner’ come from the angular shape of the horns. It should be noted as well that the word ‘corner’ itself comes from the Latin word *cornu*, which, indeed, means ‘horn’.



シヨク

Horn-like 角 antennas providing the sense of

906

さわ.る

touch to insects 虫

ふ.れる

to touch

𠂔

牛
牛 牛

ギユウ
うし

Animal head with horns

907

®

cattle

cow

The head of a horned bovid, seen from the front.

The strokes 𠂔 represent the horns, the head proper is depicted by the vertical stroke | and the ears by the horizontal line 一.

This character can be used to designate any kind of cattle, but in modern Japanese most commonly refers to ‘cow’.



Primitive version of the pictograph for ‘cattle’

件
件

ケン

Person ↓ dealing with cattle 牛

908

case

牧
牧

ボク
まき

Owner of cattle 牛 that is hit with a weapon 𠂔

909

shepherd

特
特

トク

Cattle 牛 that moves forward and works well 寺

910

special

牲
牲

セイ

Cattle 牛 that is alive ^{セイ}生 offered in religious services
sacrifice

911

半

半
半

ハン
なかば

Distributed cattle
half

912

Distributed (八 → ヨ) cattle (牛 → 牛), pieces of beef that are distributed among the people by previously cutting the animal in two halves.

伴
伴

ハン
バン
ともなう

Person ↑ going along his other half ^{ハン}半
to accompany

913

羊

羊
羊

ヨウ
ひつじ

sheep
Auspicious

914

®

羊 羊

A sheep's head seen from the front.

The upper part, 𦍋, is a schematization of the curved horns (originally most sheep had horns). The horizontal stroke in the middle, 一, represents the ears. The lower horizontal stroke 一 represents the snout and the vertical stroke | represents the thickness of the face of the sheep.

When this graph appears as a component it can do so in the variant 𦍋 or, more commonly, in the reduced version 𦍋.

The sheep is considered within the compendium of Chinese characters as an auspicious symbol. It seems that sheep were one of the preferred

animals in ancient China (Shang Dynasty) for the sacrifice to the gods in prospects of good crops and fortune.



Primitive version of the pictograph for 'sheep'

美	ビ	Big 大 auspicious sheep 羊	915
美	うつく.しい	beautiful	

着	① ② チャク	Sheepskin 羊 over the head and eyes 目	916
着	① き.る	① to wear	
	② つ.く	② to arrive	

NOTE With regard to the second definition, 'to arrive', it can be interpreted as an auspicious prediction (羊 → 羊) that is fulfilled and appearing before the eyes, arriving to the material world.

詳	シヨウ	Speech 言 that is auspicious 羊	917
詳	くわ.しい	accurate	

群	グン	Mouth and a stick 君 guiding the sheep 羊	918
群	むら	flock	

羞	シユウ	Hand gripping 丑 a sheep 羊 tightly	919
羞		embarrassment	

洋
洋

ヨウ

Water 氵 accumulated like flocks of sheep ^{ヨウ}羊 920

ocean

western

羨
羨

セン
うらやむ

Person spitting 次 to another person's
auspicious 羊 endeavours

921

to envy

様
様

ヨウ
さま

Wooden logs 木 used to allow sheep ^{ヨウ}羊 to
cross the water 氷

922

manner

Mr.

鮮
鮮

セン
あざやか

Meal of fish 魚 and lamb 羊

923

fresh

羊
善

善
善

ゼン
よ.い

Auspicious words

924

goodness

Originally 善 [羊言], several sayings (言×2 → 言 → 言) that become auspicious (羊), something unequivocally good.

膳
膳

ゼン

Served meat 月 that is good ^{セン}善

925

dining tray

敬

敬
敬

ケイ
うやま.う

Hand hitting a barbarian

926

Menacing

to show respect

Originally 敬 [藹支], a hand with a weapon (支 → 攴) threatening or menacing a leaning (𠂔) person who is related to sheep (羊 ≈ 𦍋 → 𦍋) and pledges clemency with his mouth (口)

The person related to the sheep makes a reference to the Qiang (羌), an ethnic group that was the barbarian archenemy of the peoples of the Shang Dynasty and they were said to be sheep breeders. The character that designates this ethnic group is, in fact, 羌, which represents a person (人 → 儿) under a sheep (羊 → 𦍋).

警
警言

ケイ

Menacing ^{ケイ}敬 speech 言
admonition

927

驚
驚

キヨウ
おどろ.かす

Menacing ^{ケイ}敬 horse 馬
to surprise

928

𦍋

鹿
鹿

しか
か

deer

929

®

A deer, seen from the side.

The antlers on the top have been reduced to 亠. The head has been shrunk into the “eye” component (目 → 𠂔 → 𠂔), the left part of the body has become 丿, and the four legs are represented by 比.

麓
麓

ロク
ふもと

Place with groves 林 where deer 鹿 live

foot of a mountain

930

麗
麗

麗
麗

レイ
うるわしい

Deer with exuberant horns

magnificent

931

A deer (鹿) with particularly large and tall antlers (麗), symbol of elegance and magnificence.

薦
薦

薦
薦

セン
すすめる

Deer among the plants

to encourage

932

A deer running (鹿 → 麋) among the grass (艸), a game which hunt can be encouraged.

The component for “deer” (鹿) changes in this character the original strokes depicting the legs (比) for the element 艸, which better evokes the rapid movement of the animal’s legs by means of an analogy to the lower element of the character for “horse” (馬).

慶
慶

慶
慶

ケイ

Deer standing still

jubilation

933

A deer that, after running (鹿 → 麋 → 麋), remains at rest with its feet still (夂), rejoicing at the jubilation caused by the state of calmness, enhanced by the component for “heart” or “feeling” (心).

3 | ANIMAL MANIPULATION

Another very important function that animals provide is the supply of fur. Ancient people, in order to keep themselves warm in winter, needed to ‘catch’ an animal 𠂇 隶, remove its ‘skin’ 𠂇 皮 and modify it with two hands 𠂇 革 to use it in the form of ‘leather’ clothes or other elements.

𠂇

隶
隶

Hand holding the tail of an animal

934

®

Catch

An outstretched hand (ヨ ≈ 又) catching an animal by its tail (毛 → 𠂇 → 𠂇).

𠂇

皮
皮

ヒ
かわ

Hand removing the skin of an animal

935

skin

An outstretched hand (又) tearing off the skin (|) of an elongated animal (厂), probably a snake.

披
披

ヒ

Hand 𠂇 holding the removed skin of an

936

animal 皮

exposure

破
破

ハ
やぶる

Stone 石 used to tear off the skin of an animal 皮

937

to rip

波 波 ハ Skin of the water
 なみ wave

The skin (皮^ヒ) of water (水 → 氵), in reference to the surface of the water and the phenomena that occur in it.

婆 婆 バ Woman 女 carried away by waves 波
 old woman

革 革 カク Two hands removing the skin of
 革 革 かわ an animal
 leather
 modification

Originally 革 [革^𠂇白], two hands ((白 ≈ 卅) → 口) stretching the skin of an animal to modify it and make it more malleable. The animal is schematically depicted by the element 𠂇, which shows the head (甘), the body (丨) and the legs (一).

靴 靴 カ Leather 革 that gets transformed 化
 くつ shoes

4 | SILK PRODUCTION

A very interesting aspect of animal manipulation is the production of silk by the use of silkworms. Silk has a very important role in ancient Chinese culture and trade. Through the components related to silk it is possible to observe the entire production process of the said element, because different characters are used to depict the selection of small silkworm ‘cocoon’ 𧄂 𧄂, the extraction of their very ‘dim’ fibers 𧄂 𧄂, and the elaboration of silk ‘threads’ 𧄂 糸.



𧄂

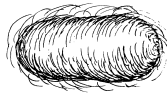


Silk cocoon

942

®

A pair of hanging silk cocoons.



A silk cocoon



ヨウ



おさない

Strength 力 given by a cocoon 𧄂

infancy

943



① ガク

② ラク

②

たのしい

Instrument made of wood and threads that produce a clear sound

① **music**

② **enjoyable**

944

Originally 樂 [𧄂白木], a musical instrument made of wood (木) and several strings of silk (𧄂×2 → 𧄂) that emit a clear (白) and harmonious sound, an ideogram associated with music in general and, by extension, to pleasure and enjoyment.

薬
薬

ヤク
くすり

Plants ⁺⁺ that are enjoyable ^{ガク} 薬
medicine

945

8

玄
玄

ゲン

Tiny thread of silk coming out of ⁹⁴⁶
a cocoon
dim

A small thread starting to come out (→) out of a silk cocoon (玄), a hardly visible, somewhat dim element.

糸

率
率

① リツ

② ソツ

②

ひき.いる

Silk threads being twisted

① ratio

② to lead

947

A silk cocoon (玄) from which separate threads (→) get twisted in an incessant movement (↔) in order to form strong threads for the textile industry, suggesting the importance of taking into account the proportion or ratio of virgin yarn to be used.

糸

幻
幻

ゲン

まぼろし

Thread hanging a silk cocoon

illusion

948

A barely visible thin thread hanging from a silk cocoon. The almost transparent color of the thread evokes the midpoint between the visible and the invisible, the real and the unreal, the world of illusions.

This character has a morphosemantic structure similar to the character 玄 (dim).



Several silk cocoons

Several silk cocoons in a row (纍×2).



ユウ

Silk cocoons inside a mountain

950

confinement

A figurative ideogram that pictographically places several silk buds (纍) in the middle of a mountain (山), evoking the idea of something small confined within something much larger, suggesting the scene of an ancient sage spending long periods of seclusion and isolation in the mountain.



ジ

Plant strands coming out of
cocoons

951

Flourishing

Originally 苙 [艹纍], a metaphorical representation of the breakage of the chrysalis of silkworms that have emerged from their cocoons (纍) as if they were flourishing like plants (艹 → 苙).



ジ
いつくしむ

Flourishing ^ジ苙 heart 心
to be affectionate (to)

952



ジ

Water 氵 making plants flourish ^ジ苙

953

exuberant

磁 磁	ジ	Stone 石 with a flourish 茲 ^ジ	954
		porcelain	
		magnet	
糸	糸 糸	シ いと	955 ®
		thread	
		Tiny	
Small threads (小) coming out of silk cocoons (糸).			
As a component sometimes this graph may adopt the meaning of ‘tiny’ by semantic association.			
絶 絶	ゼツ た.える	Color 色 becoming tiny 糸	956
		to die out	
統 統	トウ す.べる	Threads 糸 being set aside 充 ^{ジュウ}	957
		to supervise	
絞 絞	コウ しぼ.る し.める	Threads 糸 being mingled 交 ^{コウ}	958
		to squeeze	
紋 紋	モン	Writings 文 ^{モン} made by threads 糸	959
		coat of arms	

細 サイ Tiny 糸 skull 田 960
細 ほそ.い slender
細 こま.かい

絹 ケン Threads 糸 coming out of the mouth 口 of a 961
絹 きぬ meaty 目 insect
絹 silk

紺 コン Plant threads 糸 that are tasty to the mouth ^{カン}甘 962
紺 dark blue

NOTE This character refers to woad plants, used to make tea, which give an intense color to the water. Such a color would be in a rather dark green tone, but it should be noted that in East Asia, traditionally, the same term (青) is used to denote both green and blue colors.

給 キユウ Thread 糸 tying what has been talked 963
給 たま.う between two mouths ^{ゴウ}合
給 to be bestowed

級 キユウ Hand reaching ^{キユウ}及 a certain thread 糸 964
級 rank

緊 キン Thread 糸 being passed by an outstretched 965
緊 ケン hand through the eye ^{ケン}眼 of a needle
緊 tight

繁 繁	ハン	Tiny 糸 sensibility 敏 overgrown	966
--------	----	--	-----

緩 緩	カン ゆるい	Thread 糸 that caresses ^{エン} 爰 loose	967
--------	-----------	--	-----

紫 紫	シ むらさき	Threads 糸 left behind ^シ 此 purple	968
--------	-----------	---	-----

NOTE Most probably referring to an unintentionally mixed dyeing color, the blend of red and blue, discarded and left behind because it was not the color originally intended.

總 總	ソウ	Thread 糸 figuratively tying public feelings ^{ソウ} 忿 overall	969
--------	----	---	-----

紀 紀	キ	Thread 糸 tying what circulates ^キ 已 throughout time chronicle	970
--------	---	--	-----

紳 紳	シン	Linking threads 糸 that get expanded ^{シン} 申 sir	971
--------	----	---	-----

NOTE Referring to social network available to the noble gentry.

糾
糾

キュウ

Threads 糸 getting intertwined 糾^{キュウ}
twist

972

線
線

セン

Thread 糸 of clear water coming out of a
fountain 泉^{セン}
line

973

終
終

シュウ

Threads 糸 tight and frozen like the ice of the
winter 冬^{トウ}
to finish

お.わる

974

經
經

① ケイ

② キュウ

① へ.る

Thread 糸 slit along the diameter of a piece of
clay that is being worked on 埴^{ケイ}

① to lapse

② sutra [Buddhism]

975

NOTE Among the many ancient ceramic objects found throughout East Asia one can find several ornamental marks made by the pressure applied on it with different types of rope. It is this type of artisan object to which this character alludes.

素
素

ソ

ス

Single thread 糸 of a lush plant 𦵏
element

976

SPECIAL READING 素人 [しろうと]: amateur

純
純

ジュン

Thread 糸 that is yet a sprout ^{トン}屯

977

sheer

緒
緒

シヨ

お

Thread 糸 on which an action is performed ^{シャ}者

978

string

練
練

レン

ね.る

Threads 糸 used to bind a backpack 束

979

to elaborate

繕
繕

ゼン

つくろ.う

Thread 糸 tying something in a good way ^{ゼン}善

980

to mend



繩

ジヨウ

Thread like a serpent

981

繩

なわ

rope

Originally 𦉰 [𦉰白], two hands (白) holding a serpent (虫 → 𦉰), manipulating it. The glyph later evolved into the form 𦉰 and then into 繩.

The character, thus alludes to a long, serpentine and malleable shape. Finally the component 糸 (thread) was added to reinforce the more concrete meaning of 'rope'.



維
維

イ

Bird tied with a thread

982

maintenance

A bird (隹) whose legs are tied to a thread (糸) in order to be kept and prevent its flight.



- ① エン
② ふち

Thread tying a hog

983

- ① **connection**
② **verge**

A hand (ヨ → 彡) tying a hog (豕) with a thread (糸) to keep it close.



ケイ

Binding made out of threads

984

link

A knot (ノ) linking (系) threads together.

係 ① ② ケイ
係 ② かかり

Person's ↑ links ^{ケイ}系

985

- ① **correlation**
② **clerk**
-



- ① ② ソン
② まご

Child that is linked

986

- ① **descendants**
② **grandchild**
-

Child or children (子) to whom one is linked (系).



ケン

Head hanging from a thread

987

prefecture

A head turned upside down (首 → 県) hanging from a knotted thread (系), scene indicating the display of a person punished with the death penalty, a symbol of dominance by force and, by extension, the symbol of a controlled territory: a prefecture.

As a single character this glyph uses the abbreviated form 県.

懸 ケン *Feelings 心 that hang* ケン 縣 988
懸 ケ **suspension**

Two hands pulling off a thread 989

𠄎 索 サク **search**
索 **cord**

Two hands (卪 → 𠄎) pulling threads (十小) from a silk cocoon (糸), either to search for its origin, or to form a cord.

𠄎 显 *Strands of silk being dried and shining under* 990
𠄎 显 *the sun*

Originally 𠄎 [日絲], several threads (糸×2 → 絲 → 业) drying and shining under the sunlight (日).

顯 ケン *Thread-like hairs shining 显 over the head 頁* 991
顯 **manifestation**

湿 シツ *Water 氵 covering dried strands of silk 显* 992
湿 しめる **wet**

𠄎 宙 *Tied thoughts* 993

Head (囟 → 田) whose thoughts are bound and interrelated by a knot of a

figurative cord (+).

専 専	セン		<i>Hand working 寸 along tied thoughts 亩</i>	994
			speciality exclusive	
<hr/>				
恵 恵	恵 恵	ケイ エ めぐむ	<i>Heart tied to thoughts</i> to bless	995
<p>Thoughts tied to (亩) feelings (心), or vice versa, indicating an optimal congruency and a sense of blessing.</p>				
<hr/>				
穂 穂	スイ ほ		<i>Part of a prosperous plant 禾 that is blessed 恵</i> ear (of a plant)	996

REVIEW ON ANIMALS

卵虫蜀属魚再葍龜佳雄焦集
奞奞萑鳥島羽翟飛非

- 1 蚕蛮蚊蜂濁囑漁講溝構携唯誰雅推
隻雌准堆催椎稚礁奪歡觀勸榷護穫
鳴鷄翌翼翁習躍曜濯俳悲排

犬獵臭然默類豸貌豸求豕豕
隊亥象為馬能虎虛虐兔角牛
半羊善敬鹿麗薦慶

- 2 伏犯狹独獲獄嗅燃懇墾救豚墜骸該
劾核像偽馱馱駒驗篤騷態熊虞慮触
件牧特牲伴美着詳群羞洋羨樣鮮膳
警驚麓

隶皮波革

- 3 披破婆靴
-

么 樂 玄 率 幻 幽 兹 糸 繩 維 緣
系 孫 鼎 索 显 由 惠

4 幼 蕖 慈 滋 磁 絕 統 絞 紋 細 絹 紺 給 級 緊
繁 緩 紫 綵 紀 紳 糾 線 終 經 素 純 緒 練 繕
係 懸 顯 湿 專 穗



THE
MATERIAL
REALM

THE MATERIAL REALM

If we understand culture as the manifestation of the collective intellectual achievements of a society, we can find among the objects manufactured by man, one of the first cultural manifestations, and that is the topic the material realm is about.

Artificial objects, made by men, vary greatly in form and complexity, and also in degree of appreciation and consideration. Such consideration is usually measured by the material in which the object in question is made. Objects made of wood or bamboo have a lesser consideration and are usually relegated to everyday use. On the other hand, metal objects—bronze in the period when Chinese characters were developed—were held in high esteem and were reserved for special uses. The consideration for the objects also depends on their functionality, since there are tools that are indispensable for the expansion of a domain or territory, such as counting tools, monetary tools and, above all, work tools. Also, vessels are especially important, since they were key in the various religious rituals of the Shang dynasty.

Different types of objects, tools and vessels take prominence within Chinese characters and can be grouped within the material realm, which is divided into the following groups: Characters used to represent everyday objects, characters used to represent tools, and lastly, characters used to represent vessels.

EVERYDAY OBJECTS	TOOLS	VESSELS
1. Wooden Objects 2. Bamboo Objects 3. Cloths	1. Counting Tools 2. Monetary Tools 3. Work Tools 4. Nets and Baskets	1. Food and Drinking Vessels 2. Bags and Boxes 3. Plates and Trays 4. Boats

THE MATERIAL REALM AT A GLANCE

EVERYDAY OBJECTS	TOOLS	VESSELS
<p>           </p>	<p>           </p>	<p>           </p>

EVERYDAY OBJECTS

1 | WOODEN OBJECTS

One of the most basic materials for the production of everyday objects is wood, which is easy to obtain and malleable. The most basic wooden object is certainly the ‘stick’ 丁 巧, because a stick can simply be a branch ripped from a tree. But in spite of their simplicity, sticks can be used to create very complex things, because if there is some ‘talent’ involved, with several upright sticks 才 even buildings can be erected. Common furniture such as ‘stools’ 几 or tables 片 are also just elaborated big ‘pieces’ of wood. With small pieces of wood, on the other hand, it is possible to make kitchen utensils such as ‘ladles’ 斗 and ‘pestles’ 杵. But wood can, ‘moreover’, be elevated to the spiritual realm, for with it ‘altars of sacrifice’ 且 used in religious rituals were made.

丁 巧 コウ Stick 997
Ⓡ

A slightly curved wooden stick.

The upper stroke 一 represents the handle and the lower strokes 匕 are a deformation of the stick as such.

号 ゴウ Words 口 made by a stick 巧 998
mark

朽 キユウ Tree 木 from which sticks 巧 fall off 999
朽 く.ちる to decay

1000
考 考
コウ
かんが.
える
Old man with a walking stick
to ponder

An old man (老 → 𠂔) leaning on a walking wooden stick (𠂔 → 𠂔), representing a stereotyped sage who devotes much of his time thinking and pondering.

This graph is actually a cognate of the character 老 (old man), in which the walking stick is represented by the strokes 匕. The component 𠂔 (stick) was later added redundantly to the present character to differentiate it from the glyph previously mentioned.

1001
拷 拷
ゴウ
Hand 扌 making people ponder 考
torture

1002
可 可
カ
Sticks and words
able

Words (口) and sticks (𠂔 → 𠂔) acting together, the power of speech and the power of weapons, a symbol of the ability or complete capacity to act.

1003
歌 歌
カ
うた.う
Great ability 可^カ×2 to exhale air 欠
to sing

1004
河 河
カ
かわ
Water 氵 able to 可^カ run free
waterway

苛
苛

カ

Plants ^カ able to 可 grow free

torment

NOTE Originally it referred to the weeds that grow uncontrollably. Ultimately the meaning derived into anything uncontrollable that produces discomfort and torment.

𠂇

何
何

カ
なに
なん

Person carrying a stick on his
shoulder

what

Originally 𠂇, a person (人 → 亻) carrying a stick (𠂇 → 𠂇) on his shoulder, evoking the scene of someone who comes out, armed, behind the track of something or someone who has caught his attention and whose intention is to discover ‘what’ it is the thing that has aroused his interest.

Over time the character turned its original pictographic component 𠂇 (stick) into the component 可^カ (able) due to its graphic and phonetic correspondence, giving rise to a possible ideographic association with the scene of a person (人 → 亻) armed with a stick (𠂇 → 𠂇) asking with his mouth (口) what has caught his attention.

荷
荷

カ
に

Plants ^カ carried in a bundle tied to a stick
about which a mouth asks 何

load

𠂇

奇
奇

キ

Person on top of a stick

unusual

Originally 奇, a person (大) on top of a stick (𠂇 → 𠂇) balancing, a

somewhat unusual sight for the ancient man.

Over time, in a process similar to that of the character 何 (*what*), this glyph saw its component 丨 (*stick*) transformed into 可^カ (*able*) due to a phonetic association,

埼
埼

さい

Earth formation 土 that is unusual 奇

1009

promontory

PLACE NAME USAGE

埼玉 [さいたま]: *Saitama*

崎
崎

さき

Mountain 山 that is unusual 奇

1010

headland

椅
椅

イ

Wooden object 木 that is unusual 奇^キ

1011

chair

NOTE Chairs were in fact a very rare object in ancient China and the rest of East Asia.

騎
騎

キ

Horse 馬 controlled by a person on top of it 奇^キ

1012

horseman

才
才

才
才

サイ

Lifted sticks

1013

Upright

talent

Several wooden sticks (一ノ丨) placed vertically, upright on the ground, indicating the beginning of the construction of a building made of wood.

The meaning of ‘talent’, if literally understood, refers to the much appreciated and necessary ability to erect buildings. This meaning can also be analyzed in a more metaphorical way, in the sense of the ‘talent’ required to raise—start—and maintain—continue—any kind of enterprise.

In some compounds, the glyph 才 becomes 𠂔.

存	ソン	Upright 𠂔 ^{サイ} child 子	1014
存	ゾン	existence	
在	ザン	Standing upright 𠂔 ^{サイ} on the soil 土	1015
在	ある	to be at	
材		Wood 木 from which several sticks 才 ^{サイ} are	1016
材	ザイ	obtained	
材		timber	
		material	
𠂔	𠂔	Flaming flag attached to a pole	1017 ®

An upright wooden stick (才 → 方) to which a flag fluttering in the wind (𠂔) is attached.

施	シ	Flags 𠂔 that are spread 也 ^チ	1018
施	セ	to perform	
施	ほどこす		

NOTE It refers to the flags displayed in military campaigns, implicitly

indicating the performance of military activities and conquests.

旅
旅

リヨ
たび

People carrying a flag
travel

1019

Originally 旅 [𠂔从], several people (人×2 → 从 → 衣 → 𠂔) carrying a flag fluttering in the wind (𠂔) on a military expedition.

主
主

① ② シュ
② ス
① おも
② ぬし

Wooden beam

① main
② lord

1020

A beam (宀) made of wood (木 → 土) supporting a roof.

The meaning of this character comes from the structural function of beams, that of supporting the roofs under which people live. From this meaning derives both the notion of ‘main’—because beams are the main supporting element of roofs—; and that of ‘lord’, referring to the owner of a house, since it is the owner who ‘supports’ the household.

住
住

ジュウ
すむ

Person 亻 under wooden beams ^{シュ}主

to dwell

1021

注
注

チュウ
そそぐ

Water 氵 seeping through wooden beams ^{シュ}主

to pour

1022

柱 チユウ
はしら

Vertical tree 木 with an architectural function
like that of a wooden beam ^{シュ}主
pillar

1023

駐 チユウ
マ

Horse 馬 under wooden beams ^{シュ}主
stop-over

1024

几 キ

Stool

1025

A wooden stool in an upright position.

The upper stroke 一 represents the seat and the lower strokes 儿 the legs.

肌 はだ

Meat 月 on a stool 几
(human) **skin**

1026

机 キ
つくえ

Wooden object 木 similar to a stool ^キ几
table

1027

者 ショ

Person sitting still on a stool
location

1028

A person sitting on a stool (几) and staying still (女) on it, implicitly pointing out the constant position in a certain place.

扱
扱

キヨ
コ

Hand 手 placed on a certain location 処^{ショ}

1029

basis

殿
殿

殿
殿

テン
デン
との
どの

Person sitting on a high stool
and holding a weapon

1030

palace

Originally 殿 [屍受], a person sitting (尸) on a stool of a height equivalent to two stools (几×2 → 兎 → 共)—a throne—and holding a weapon (受), making a clear reference to a ruler or a king. The meaning of ‘king’ subsequently became that of the ‘residence of the king’ or ‘palace’.

片
片

片
片

ヘン
かた

Table

1031

®

piece

A table depicted vertically, made with several pieces of wood put together.

The vertical stroke 丿 represents the surface, and the strokes of the right, 丩 and 丩, represent the legs.

状
版

ハン

Piece of wood 片 being pressed against 反^{ハン} paper

1032

printing

片
片

片
片

ショウ

Table

1033

Pieces

Originally 片, a table represented vertically, made with several pieces of wood.

The vertical stroke | depicts the surface, and the lateral strokes } the legs.

This component is simply a mirrored version of the glyph 片 (table), and as such its meaning can also refer to ‘pieces’. The inverted position of the graph serves to mark out a different phonetic value (シ ヨ ウ).

状 シ ヨ ウ *Animal 犬 being examined on a table* シヨウ 1034
state of things

𠂇 将 シ ヨ ウ *Two hands taking a piece* 1035
will
(a) general

Two hands grabbing (爪 → 𠂇) and working (寸) with several pieces of wood (シヨウ 𠂇), representing the ‘will’ to build something.

The meaning of entrepreneurial will later went on to mean also ‘leadership’ and, finally, ‘leader’ or ‘general’.

獎 シ ヨ ウ *Big 大 will* シヨウ 1036
urge

𠂇 疒 シ ヨ ウ *Person lying on a bed* 1037
Illness (®)

A table (𠂇) with a person on his back (匕 → 𠂇) lying on it, representing convalescence and illness.

痕 コン
痕 あと *Illness 疒 that remains still* 良 コン
scar

疫 エキ
疫 ヤク *Illness 疒 striking like a weapon* 爻
epidemic

瘦 ソウ
瘦 や.せる *Illness 疒 burning a person like a torch* 叟 ソウ
to get thin

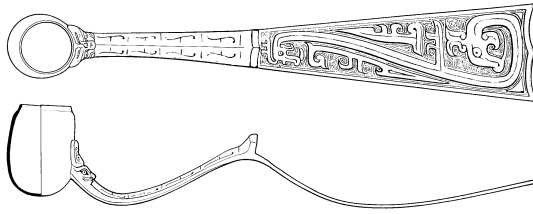
療 リョウ
療 リョウ *Person lying on a bed 疒 next to a bonfire* 寮 リョウ
cure

瘍 ヨウ
瘍 ヨウ *Illness 疒 that makes skin shine like sun*
rays 易 ヨウ
ulcer

疲 ヒ
疲 つか.れる *Illness 疒 felt on the skin* 皮 ヒ
to get tired

斗 ト
斗 ト *Hand holding a ladle*
ladle
unit of volume [~18 l]

Originally 斗, a ladle (𠂇 → 斗) grasped by a hand (又 → 𠂇 → 斗).



A bronze ladle from the Shang dynasty, called 'dui' (斗)

料 料	リ ヨ ウ	Rice 米 taken with a ladle 斗	1045
		foodstuff charge	
科 科	カ	Tree fruits 禾 taken with a ladle 斗	1046
		science	
斜 斜	シャ ななめ	Image of food remains 余 taken with a ladle 斗	1047
		slantwise	
リ 勺	シャク	Ladle with food inside	1048
的 的	テキ まと	White rice grains 白 to which a ladle ^{シャク} 勺 is directed aim	1049

A ladle (勺) with food (丶) inside.

約
約

ヤク

Thread 糸 *tying a ladle with food inside* ^{シヤク} 勺 1050

promise

approximately

NOTE In reference to the promise—binding—of food or salary in exchange for servitude or work.

𠂇

升
升

シヨウ
ます

Hand holding a ladle with food ¹⁰⁵¹
inside

unit of volume [~1.8 l]

A hand holding a ladle with food inside.

This character has visibly suffered a major distortion of strokes. The strokes -,) and | (勺 → 𠂇) represent the ladle with contents inside and the horizontal line — represents the outstretched hand (ナ → 一).

昇
昇

シヨウ
のぼる

Hand rising a ladle with food inside ^{シヨウ} 升 up to

the mouth 曰

to rise

𠂇
𠂇

与
与

兴
兴

ヨ
あた.える



Two hands giving a ladle with food ¹⁰⁵³
inside to two receiving hands



to give

Two hands delivering a ladle with food to two receiving hands.

This character suffered an abrupt process of simplification. The original form of the character was 興 [曰 与 升], which is made up of two hands (曰 ≈ 升) holding a spoon with food inside turned upside down (勺 → 𠂇) that is delivered to two other receiving hands (升). As a solo character, the graph was simplified into the form 与, in which only the inverted spoon



(ㄅ) and the two receiving hands (卅 → 一) are reflected. On the other hand, when the character acts as a component, it takes another simplification: 兴, in which the simplified giving hands can be seen in the form ㄣ (臼 → ㄣ), the inverted spoon is turned into a horizontal line 一 (ㄅ → 一) and the two receiving hands have become the strokes ㄥ (卅 → ㄥ).

	ヨ		1054
	ほま.れ	<i>Speech 言 following givings</i> 兴 praise	

	キヨ		1055
	あ.げる	<i>Hand 手 rising a giving</i> 兴 to elevate	

	串		1056
	くし	skewer	

A wooden skewer (|) with several pieces of meat stuck in it (呂).

	カン		1057
	わ.ずら.う	<i>Heart 心 pierced by a skewer</i> 串 to suffer	

	午		1058
	ゴ	<i>Pestle</i> noon	

A primitive hammer-like big pestle made of wood, with the head represented by the strokes ㄥ and the body by |, with the horizontal stroke 一 marking its thickness.

The meaning of 'noon' is given because from ancient times this character was taken to indicate the double hour that goes from 11 am to 1 pm. The

selection of this character for the time period may be due to the relationship between noon time and cooking, for which the use of a mortar and pestle was often necessary.



Hammer-like pestle

許 キヨ *Speech 言 accompanied by a strong pounding* ¹⁰⁵⁹
 許 ゆる.す *of a pestle 午*
to permit

𠂔 缶 *Mortar and pestle* ¹⁰⁶⁰
 缶 カン **tin can**

A pestle (午) on a mortar (𠂔). This pictogram was originally used to represent a mortar, but later it started to designate any type of food container and, finally, tin cans.

陶 トウ *Leaning person 勺 making a tin 缶 out of the* ¹⁰⁶¹
 陶 *clay from the mountains 𠂔*
pottery

𠂔 ヨウ *Hand hitting a mortar with a pestle* ¹⁰⁶²
 𠂔

A hand grabbing (爪 → 𠂔) a pestle (午) used to pounder the mortar (𠂔).

謡
謡

ヨウ
うたい

Speech 言 made along the rhythm of the
pounding of a mortar and pestle 臼
chanting

1063

揺
揺

ヨウ
ゆれる

Hand 手 pounding a mortar with a pestle 臼
to waver

1064

卸

卸
卸

おろし

Person using a mortar and a pestle
wholesale

1065

Originally 卸 [臼 臼], a kneeling person (𠂔) grinding grain with a mortar and pestle (臼 → 臼) in order to sell it wholesale.

It is very likely that the transformation of the component 臼 into 臼 is due to a deliberate addition of the component 止 (to stop), to specify or emphasize that the grain has stopped being ground and is therefore being sold.

且

且
且

ソ
かつ

Altar of sacrifice
moreover

1066

A small wooden altar (且) with several shelves inside (二) used to deposit various sacrificial items.

The meaning of ‘moreover’ derives from the fact that ancient Chinese religious practice always required, after consultations or requests to the gods, to perform, in addition (‘moreover’) to the rites and prayers, various sacrifices in order to please the gods and, thus, get good results.

助 ジョ
助 たす.ける

Sacrifices 且 providing strength 力
to assist

1067

阻 ソ
阻 はぼ.む

Mountain range 冫 int he middle of altar of
sacrifices 且
to thwart

1068

查 サ
查

Wood 木 used in the making of an altar of
sacrifice 且
revision

1069

NOTE It refers to the periodic review of the condition of the wood of a sacrificial altars to keep them always pristine for the gods.

租 ソ
租

Part of the prosperity 禾 given as a sacrifice 且
tariff

1070

粗 ソ
粗 あら.い

Rice 米 used in sacrifices 且
coarse

1071

狙 ソ
狙 ねら.う

Animals 豸 used for sacrifices 且
to be after (something)

1072

NOTE When the purpose of religious prayers was of considerable importance, the use of sacrificial animals was required.

繕 ソ
組 く.む

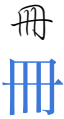
Thread 糸 tying altars of sacrifice 且 together
to assemble

1073

2 | BAMBOO OBJECTS

Bamboo stems are used in East Asia as a resistant wood-like material. The most important bamboo objects of ancient China were undoubtedly the ‘books’ 冊, which were made in ancient times of bamboo strips tied to each other. From the layout of these bamboo books derives the traditional way of writing the Chinese characters from top to bottom and also their square proportion.

1074



サツ
サク

Bamboo slips
volume of a book

Several bamboo strips, placed in an upright position and tied together, on which Chinese characters were written: a primitive form of the books of ancient China.

The vertical lines 冊 represent the edges of the bamboo strips and the horizontal line — the string that holds them together.



Book made of bamboo slips

1075



ツ

Words □ deposited in a book 冊 by a
governor 司
heirdom

柵
柵

サク

Wooden 木 stakes arranged like bamboo slips ^{サク} 冊

palisade

1076

侖

侖
侖

ロン

Someone talking through a book

1077

A book (冊) used to convey a speech, a book that speaks to people (△).

倫
倫

リン

Person's 人 behavior talked about in a book ^{ロン} 侖

ethics

1078

論
論

ロン

Speech 言 based on books ^{ロン} 侖

argument

1079

冊

典
典

テン

Two hands holding a book

code

1080

Two hands (卅 → 𠄎) holding and lifting a book (冊 → 冊) to show what is written in it, meaning that it is a law or code that must be referred to.

傘
傘

サン

かさ

umbrella

1081

An umbrella composed of a handle (十), bamboo stripes (𦵏) and a sunshade (𠄎).



A woman with a bamboo umbrella

3 | CLOTHS

The textile industry is one of the backbones of every sedentary society, since clothing is an indispensable tool for survival in certain climatologies. The existence of a large-scale textile production system has a direct impact on the economy and development of any society and it allows it to expand. One of the first textile manufacturing tools to be found in ancient societies is the loom with which ‘cloths’ are made 巾中, and then, once fabric are produced, any kind of ‘clothes’ 衣 or ‘hats’ 冂 can be made.

巾

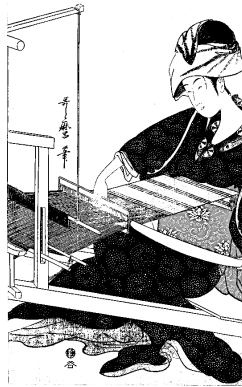
巾

キン

Threads hanging from a loom ⑩
cloth

1082

Threads (巾) coming out of a loom (冂), a part of the textile production process.



Woman working with a thread hanging from a loom

帳
帳

チヨウ

Long ^{チヨウ}長 cloth 巾
notebook

1083

NOTE Initially it referred to a type of cloth that was hung in public

places and had announcements or mandates written on it.

帥 帥 スイ *Person leaving footprints ^{スイ}自 and carrying a cloth 巾 flag*
commander 1084

幕 幕 バク *Cloth 巾 that hides ^{バク}莫 things*
マク **curtain** 1085

巾 巾 布 フ *Hand holding threads coming*
ぬの *out of a loom*
fabric 1086

An outstretched hand (又 → 𠂇) working with the threads that come out of a loom while creating fabrics (巾).

怖 怖 フ *Heart ↑ squeezed like a piece of fabric ^フ布*
こわい **fearful** 1087

希 希 希 キ *Fabric with visible interweaving*
希 **exceptional** 1088

A cross (×) woven fabric (布), a fine and presumably high quality fabric, an exceptional one.

帛 帛 帛 *White fabric*
帛 **帛** 1089

A piece of white (白) fabric (巾).

綿 メン Threads 糸 that make a white fabric 帛 1090
 綿 わた **cotton**

帚 帚 Hand holding a broom 1091
 帚

A cloth (巾) attached to handle (→) that can be held by an outstretched hand ((⇒ → ㄋ) ≈ 又). A representation of a rudimentary broom.

婦 フ Woman 女 holding a broom 帚 1092
 婦 **lady**

掃 ソウ Hand 扌 handling a broom 帚 1093
 掃 はく **to sweep**

敝 敝 Cloth beaten with a club 1094
 敝 敝 Rags

Cloths (巾) that have been beaten with a club (女) and therefore have been torn and become rags. The worn-out state of the cloths (巾), which have been drilled with holes (ㄨ ㄨ).

弊 へい Cloths turned into rags 敝 by two hands 卪 1095
 弊 **breakage**

蔽
蔽

へイ

Plants ⁺⁺ that are ragged ^{へイ}蔽 and used as
camouflage
cover

1096

幣
幣

へイ

Ragged ^{へイ}蔽 cloths 巾
cash

1097

shinto paper streamers

NOTE This character originally referred to any kind of worn-out or ragged cloth, then it started to implicitly denote cloths worn out by some type of writing made in it. After that, ‘ragged cloths’ started to be associated also with ragged paper and, finally, the sinogram adopted both the meaning of ‘cash’ (as paper money), and that of ‘paper streamers’ used specifically in the offerings of the Japanese Shinto religion.



Shinto streamer, called ‘shide’ (紙垂), folded in the traditional way

尗

爾

尗
爾 尔

シ

Cloths being embroidered on a
loom
thou

1098

Ⓝ

Threads of cloth hanging from a loom (巾) with an advanced mechanism (尗) capable of distributing (八 → へ) those threads and intertwining them (尗) in different ways so that the new fabric shows different patterns and embroidery.

In some compounds this character adopts the simplified version 尔.

Prosperous 禾 products that are embroidered 尔 1099

称
称

シ ヨ ウ

reputation

appellation

NOTE This glyph was originally associated with the meaning of reputation or renown, since some precious object is something of renown, something whose name is known by many people or, as the English expression goes, something that has its name in lights. This notion of reputation associated with name made the meaning of the ideogram finally derive into the more prosaic concept of 'naming' or 'appellation'.

繭

繭
繭

ケン

まゆ

Threads spun by insects among
the plants from which cloths can
be made

1100

cocoon

A natural container made by threads (糸) formed with the saliva of an insect (虫) that is found among plants (艹) and from which the material to produce fabrics (巾 → 冂) can be extracted.

衤

衣

衣

イ

ころも

garment

clothes

1101

®

衤 衤

Originally 衤, a top garment with an open collar (衤), sleeves and a junction in the chest area (从 → 衣).

When this character acts as a component it can take, in addition to the standard form 衣, two additional forms: The simplification 衤 when the component is placed to the left, or the distortion 衤, which separates the parts 衤 and 衣 to leave a space in the center where a new component is placed.



Traditional Chinese garment

依
依

イ
エ

Person 人 and his clothes 衣
reliant

1102

褒
褒

ホウ
ほめる

Clothes 衣 used for protection 保
to extol

1103

褐
褐

カツ

Clothes 袷 that look threatening 曷カツ
brown

1104

NOTE Brown clothes are here understood as dirty and worn-out clothes, clothes worn by someone who can be intimidating or threatening.

袖
袖

ショウ
そで

Part of a garment 袷 often reaching the
mouth 由
sleeve

1105

被
被

① ② ヒ
②
こうむる

Clothes 袷 on the skin 皮
① quilt
② to endure

1106

𧄸

表
表

① ②

ヒヨウ

① おもて

③

あらわす

Fur on a garment

① **surface**

② **chart**

③ **to display**

Originally 表 [衣^{モウ}毛], the fur (毛 → 𧄸) that is left visible on a fur garment (衣 → 𧄸), the 'surface' of it.

𧄸
𧄸

ヒヨウ

たわら

*Person † looking like if he was wearing
garments full o fur 表
straw bag*

NOTE It is the image of a man carrying a bale of straw on his back, making him look like a hairy beast.



People carrying straw bags on their backs

𧄸

裏

カイ

Crying baby covered in clothes

Originally 裏 [衣^ミ罽], clothes (衣 → 裏 → 𧄸) covering a baby with watery (水 → 氷 → 𧄸 → 𧄸) eyes (目 → 𧄸).

1110

① カイ *Feelings ↑ caused by a crying baby covered in clothes 褰カイ leaning on the bust*

懐
懷

① なつ.かしい

② ふところ

① dear

② bust

1111

壊 カイ Soil 土 left with babies crying 褰カイ
壊 こわ.す to destroy

1112

褻 衰 スイ *Clothes made of bamboo*
衰 おとろ. to weaken
える

Originally 褻 [褻 衤], clothes (衣 → 衤) made of bamboo (竹 ≈ 衤 → 冫), in reference to a kind of raincoat made with bamboo strips (簑), which was characterized by rapid deterioration.



Representation of the deity Saonetsuhiko wearing a bamboo raincoat

1113

衤 卒 ツツ *Garment tied with a belt*
卒 卒 finish

SPECIAL READING 何卒 [なにとぞ]: please

A top garment (灰 ← 衣) tied at the bottom with a belt (十), the garment finally worn and fitted, indicating the end or ‘finishing’ of the dressing process.

When this character acts as a component it takes the simplified form 卒.



Traditional Chinese garment tied with a belt

碎	サイ			1114
碎	くだく	Stone 石 finished ^{ソツ} 卒 in pieces	to smash	
粹				1115
粹	わく	Wood structure 木 that is finished 卒	frame	
粹				1116
粹	スイ いき	Rice 米 whose elaboration process is finished ^{ソツ} 卒	refined	
彙				1117
彙	雑 雑	ザツ ゾウ	Clothes made of bamboo miscellaneous	

Originally 襍 [ネ集], a gathering (^{シュウ}集) of different clothes (衣 → 衤) combined. This character finally took, over time, the variant 雜 [灰木佳], in which the element for “clothing” (衤 = 衣) becomes 灰—as in the character 卒 (*finish*)—and the element for “collection” (集) is divided into two parts (木佳). Eventually, this form of the character was simplified into

the current glyph 雜, where the element 衣 has become 九.



サ

Folded clothes

1118

The pointed fold of the collar of a top garment, the place where the two wrapping parts meet.

Although the contemporary form of the character diverges a lot from the original pictogram, in the strokes 𠃉 one can see the pointed edge of the collar, and in the strokes 𠃉 its inner decorative lining.



Collar of a traditional Chinese garment

作
作 つく.る

サ
サク

Person 人 *folding clothes* 作 that have been
just made
to make

1119

詐
詐

サ

Speech 言 *made while covering the mouth*
with one's folded clothes 作
deception

1120

昨
昨

サク

Sun 日 *covered with folded clothes* 作
yesterday
previous

1121

1122


 冂 月
 冂 冂

Hat

A kind of traditional hat whose brim descends slightly towards the eyes.

This character currently adopts the squashed form 冂 in the compounds and is placed on top of them.

1123


 冒 目
 冒 冒

ボウ

Hat covering the eyes

おかす

to risk

The brim of a hat (冂 → 冂) completely covering the eyes (目), hindering visibility and putting the person at risk.

1124


 帽
 帽

ボウ

Cloth 巾 worn over the eyes ^{ボウ}冒

headgear

1125


 曼
 曼

マン

Hand putting a cover over the eyes

An outstretched hand (又) covering the eyes (目) with a hat (冂 → 冂).

1126


 慢
 慢

マン

Feelings † being covered ^{マン}曼

ridicule

漫
漫

マン

Uncontrolled fluids 洩 being covered ^{マン}曼

1127

unrestrained

扇

最
最

サイ

もつとも

Hand taking off a hat

1128

utmost

A hand taking (^{シュ}取 → 取) a hat (扇 → 扇) off the field of vision of the eyes, thus allowing the utmost clairvoyance.

撮
撮

サツ

と.る

Hand 扌 taking off a cover over the eyes and

1129

ears ^{サイ}最

to take pictures

REVIEW ON EVERYDAY OBJECTS

巧考可何奇才从旅主几处殿
片斗将斗勺升与串午岳岳
卸且

1
号朽拷歌河苛荷埼崎椅騎存在材施
住注柱駐肌机拗殿版状獎痕疫瘦療
瘍疲料科斜的約昇譽拳患許陶謠搖
助阻查租粗狙組

冊倫典傘

2
嗣柵倫論

巾布希帛帝敝爾繭衣表襖衰卒
雜乍月冒曼最

3
帳帥幕怖綿婦掃弊蔽幣称依襖褐袖
被俵懷壞碎粹粹作詐昨帽慢漫撮

TOOLS

1 | COUNTING TOOLS

The prosperity of a given society is directly determined by its technological development, for which a series of tools is vital. Among those tools there are abstract counting tools, which lay the foundations for any kind of calculation that would become indispensable to develop more advanced technologies. The first counting tools that appeared in the Yellow Valley were a kind of counting rods. If those rods were placed horizontally 一, they indicated the ‘units’, and if they were placed vertically 丨, they indicated the ‘tens’.



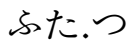
一	一	イチ	Counting rod	1130
	丨	イツ		®
	丨	ひとつ	one	

SPECIAL READINGS ① 一人 [ひとり]: *one person* / ② 一日 [ついたち]: *first day of the month* / ③ 一昨日 [おととい]: *the day before yesterday*

A counting rod, such as those of the positional numeral system that was used for counting in ancient China, where each rod represented a unit.

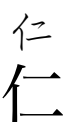



百	百	ヒャク	Clearer counting rod	1131
	百		hundred	




A counting rod (一) that has its positional value multiplied to represent a larger amount, an amount that, being larger, is more “clear” (白^{ヒャク}).




 Two counting rods
 two






SPECIAL READING 二人 [ふたり]: two people

Two counting rods (一×2) representing two units.




 Characteristic of the people ↑ shared
 between two of them to 
 humanity




 Three counting rods
 three

Three counting rods (一×3) representing three units.






 Thick rod
 ten

SPECIAL READING 二十日 [はつか]: twentieth day of the month

Originally |, a counting rod placed vertically, placed perpendicularly to the horizontal rod representing the units (一), in order to show the end of the units' positional value and the beginning of the tens.

In one of the rod numeral systems used in ancient Asia, the units were represented as follows: 一 (1), = (2), ≡ (3), ≡≡ (4), ≡≡≡ (5), ⊥ (6), ⊥ (7), ≡≡ (8), ≡≡ (9); and the start of the tens was represented by the change of orientation of the counting rod: | (10), |一 (11), |= (12), etc.

Over time the transcription of the vertical counting rod for the tens (|), began to be written with greater thickness than the horizontal rod, probably to reinforce the new singularity of the tens and the concept of ‘ten’ as an independent number or quantity rather than just a positional value. The thickness of the vertical line finally, as in so many other characters, became linearized with the addition of a horizontal line (一). This concept of ‘thick rod’ is adopted by some compounds in which this glyph appears as a component.

計	ケイ	Sayings 言	about results given by thick counting rods 十	1136
計	はかる		to measure	

SPECIAL READING 時計 [とけい]: clock

協	キョウ	Ten 十 arms acting together	協 ^{キョウ}	1137
協			cooperation	

汁	ジュウ	Fluid 汁 prepared with a thick rod	十 ^{ジュウ}	1138
汁	しる		soup	
			juice	

準	ジュン	Water 水 level at a depth of a thick rod 十 in which a bird 隹 can touch the bottom		1139
準			level	

千	千	セン	Ten people reproducing	1140
千	千	ち	thousand	

A person (人 → 亻) crossed by a horizontal line that forms the character

for “ten” (十).

It is very likely that this glyph is a modification of the character 人 (*person*) adapted to mean ‘thousand’ through a phonetic borrowing. In any case, it can be interpreted ideographically by using the concept of multiplicity and associating it with that of reproduction, insofar as an initial group of ten people can end up becoming a clan or tribe of a thousand people.



ネン
とし

Fruits reproducing
year

1141

Originally 季 [禾十], a thousand (千) fruits (禾), or a large quantity of fruit being reproduced over time, in reference to the annual harvest and planting cycles.

This character has been considerably simplified over time and its original strokes have become intermingled. First, the two upper strokes of the component 禾 became the element ㄥ and then the lower oblique lines of 禾 became a straight, united line, thus giving rise to the form 年. Later, that form was simplified into 年—with the center line shortened—, and finally it developed into the current form 年, in which the central line has ended up in a vertical position to facilitate the fluidity of writing between strokes.



コ
ふる.い

Words passing through ten mouths
old

1142

Words that have gone through ten (十) mouths (口), words that have been repeated many times since olden times, words that speak of something old.



コク

Person 儿 that is old 古
overcoming

1143

故 コ
故 ゆえ

Old times 古^コ coming as a blow 爰
happenance

1144

NOTE A reference to indirect causality, in the sense that past actions affect present events.

湖 コ
湖 みずうみ

Water 湖^コ that is an old 古 body 月
lake

1145

苦 ク
苦 にかい
苦 くる.しい

Plants ⁺⁺ that are old 古^コ
bitter
painful

1146

枯 コ
枯 か.れる

Tree 木 becoming old 古^コ
to wither

1147

居 居
居 居

キヨ
いる

Person sitting on a place since an ¹¹⁴⁸
old time
to stay

A person sitting (居) in the same place since old times (古), a person who stays in a certain place.

据 す.える
据

Hand 手 making something stay 居
to set

1149

裾
裾

すそ

Part of the clothes 裾 that stays put 居

hem

1150

支

支
支

シ
ささ.える

Outstretched hand holding onto
a thick rod

to sustain

1151

An outstretched hand (又) holding a thick wooden rod or stick (+), evoking the image of a hand holding onto the branch of a tree.

伎
伎

キ

Person 人 sustaining 支 herself

skill

1152

肢
肢

シ

Body part 月 that sustains 支 itself onto the
trunk as branches

limb

1153

技
技

ギ
わざ

Hand 手 sustaining 支 a person

ability

1154

岐
岐

キ

Branches protruding from a mountain 山
which a hand can be held on 支

ramification

1155

枝
枝

シ
えだ



Part of a tree 木 held by a hand 支

branch

1156

2 | MONETARY TOOLS

An accumulation of all kinds of tools and everyday objects at the end of the day is subjected to trade and exchange between different members of society. When the volume of trade and commerce begins to be large, the implementation of a monetary system that facilitates transactions is necessary. One of the first coins to be used in ancient China was cowrie ‘shells’ (貝), as they were imitation proof and a scarce object and, therefore, valuable. Another type of valuable and sought-after objects were those made of jade, such as ‘jade discs’, that were kept together in strings 玉, revealing a symbol of economic power.

			seashell	1157
			<i>Money</i>	Ⓡ

A cowrie shell.

The upper contour □ represent the exterior body of the shell, while the two central lines (二) and the two lower strokes (宀) represent the inner marks of the shell.

Cowrie shells were used in remote antiquity, at least among the elite, as currency, and it was customary to tie several of these seashells to a rope to facilitate transactions. It is from this monetary use of cowrie shells that the meaning of ‘money’, used by this character when acting as a component, comes from.



Specimen of cowrie shell

資 資	シ	Sequence ^ツ 次 of money 具 assets	1158
貨 貨	カ	Transformed ^カ 化 money 具 goods	1159
賛 賛	サン	Two adults 夫×2 exchanging money 具 approval	1160
唄 唄	うた	Words 口 turned into money 具 ballad	1161
貪 貪	ドン むさばる	Instant 今 need for money 具 to covet	1162
賄 賄	ワイ まかなう	Money 具 taken for meat 有 to bribe	1163
賢 賢	ケン かしこい	Delicately ^{ケン} 賢 earned money 具 intelligent	1164
敗 敗	ハイ やぶれる	Money ^{バイ} 貝 that has been blown 女 to fail	1165

賀
賀

ガ

Added ^カ加 money 貝
congratulations

1166

貼
貼

チヨウ

Seashells 貝 used in divination 占 rituals

は.る

to paste

1167

NOTE In reference to cowrie shells that were ornamentally pasted into different objects or garments for religious rituals.

販
販

ハン

Money 貝 going in opposite directions ^{ハン}反
sale

1168

賭
賭

ト
か.ける

Money 貝 acting 者

to bet

1169

購
購

コウ

Money 貝 that has been trapped ^{コウ}毒
purchase

1170

財
財

ザイ
サイ

Money 貝 earned with talent ^{サイ}才
wealth

1171

櫻

桜
桜

オウ
さくら

Blooming feminine tree

cherry tree

(*Prunus serrulata*)

1172

Originally 櫻 [木艮女], a tree (木) whose fruits are feminine as women (女) and its bloom is plentiful as the riches of money (貝×2 → 艮 → “”).

費

貴
貴

キ
とうと.い
たつと.い

Two hands holding a person
with money
valuable

1173

Originally 費 [與貝], two hands grabbing a person (與 → 虫) that has money (貝): An ideographic representation of value beheld by money.

潰
潰

カイ
つぶ.れる

Water 彳 swallowing valuable things 貴
to be crushed

1174

負

負
負

フ
お.う
ま.ける

Person carrying money
① **to carry on one's back**
② **to lose**

1175

A leaning person (亅 → 𠂇) carrying a sum of money (貝) on his back as a burden, referring to debt money that has to be returned, so to say, money that is eventually lost.

費

貴
賁

フン

Abundant money
Abundantly

1176

Cowrie shells (貝) growing in plenty as abundant plants (卉).

憤
憤

フン
いきどお.る

Feelings 彳 arousing abundantly 賁
to be enraged

1177

噴
噴

フン
ふ.く

Words 口 arousing abundantly 賁
to spout

1178

墳
墳

フン

Earth 土 accumulated abundantly ^{フン} 賣

1179

tumulus

貫
貫

貫
貫

カン

Thread going through a seashell

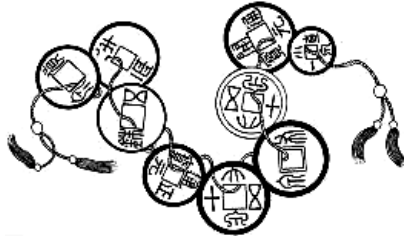
1180

つらぬく

to go through

A knot (+) made at the end of a rope that goes through holes (口) made on cowrie shells (貝) that are tied together in a string.

Since ancient times it was common in East Asia to tie together several seashells in strings in order to facilitate monetary transactions requiring large amounts of shells. Later, currency evolved from cowrie shells to coins made of copper or other metals that, however, maintained the faculty of being able to be bound in strings, since they were made with a hole in their middle in order to let pass a string through it.



String of Chinese coins

慣
慣

カン

Feeling ↑ of having money kept together

1181


through a string of coins ^{カン} 貫

な.れる

to get used to

String of jade disks

1182


 玉
 ① ②
 ギョク
 ③ たま

① jade

② jewel

③ sphere

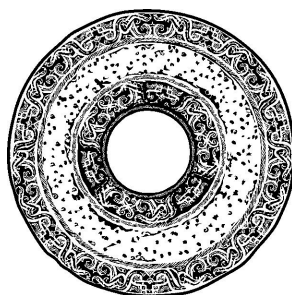
Ⓜ
玉

A string of three jade discs (玉) bound with a rope topped with a knot (、).

In ancient China jade was an element of luxury profusely used in various ritual objects. Some of the most important among those objects were a kind of flat discs called *bi* (璧), which had a hole in the middle and presumably symbolized heaven.

This type of jade disc, the *bi*, eventually went on to designate ‘jade’ in general and, more recently, ‘jewels’ and precious stones. From the circular shape of the *bi* derives, in turn, the meaning of ‘sphere’.

When this character acts as a component and is placed to the left of the compounds, it takes the form 玉, which drops the dot 丶.



Ornamented jade disk, called ‘bi’ (璧)

チン
 珍 めずら.
 珍 しい

Jewel 玉 that is aged 珍
 rare

1183

現 ^{ゲン}
現 ^{あらわ.}
れる

Jewel 王 that can be seen ^{ケン}見
to be revealed

1184

珠 ^{シュ}
珠

Jewel 王 of a scarlet color ^{シュ}朱
gem

1185

球 ^{キュウ}
球 ^{たま}

Jewel 王 being sought after ^{キュウ}求
ball

1186

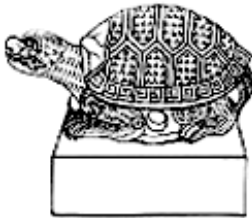
NOTE A jewel with a round shape, evoking purity.

璽 ^ジ
璽

Embroidered ^ジ爾 jade 玉
imperial seal

1187

NOTE It refers to the seals or sigils used by the emperor or other government agencies, whose handle was made of jade and had inscriptions and carvings that recall the embroidery on clothing.



The turtle-shaped handle of a seal



The seal proper

珎 ^{ハン}
珎

Several jewels

1188

Several jewels strings (玉×2 → 珥 → 珥 → 珥).

斑
斑

ハン

Several jewels ^{ハン}珥 full of writings 文
mottled

1189

琴
琴

キン
こと

Contained words ^{キン}今 transformed into jewels 珥
Asian zither

1190

NOTE Called *guqin* (古琴) in Chinese and *koto* in Japanese, a percussive string instrument whose sound, designed to accompany the words of poems, was supposed to be as delicate as jewels.



Woman playing the koto

全

全
全

ゼン
すべて
まったく

String of jewels tied with a tight
knot
completely
whole

1191

A string of jewels (玉 → 玉) tightly tied at its tip with a rope (^), a string of jewelry completely sealed, making with the parts a whole entity.

The dot 丶 of the component 玉 (*jewel*), which originally represented a small knot, disappears here because the strokes ^ now represent a larger

knot.



Strings of jade jewels from Shang dynasty China, called 'peiyu' (佩玉)

詮 詮	セン	Speech 言 analyzed as a whole ^{ゼン} 全 inquiry	1192
栓 栓	セン	Wooden piece 木 acting as a knot tying ^{ゼン} 全 something ^{ゼン} 全 stopper	1193
𠄎	朋 朋	Several strings of jewelry tied together companions	1194 Ⓝ
崩 崩	ホウ くずす	Several pieces of jewel ^{ホウ} 朋 falling down from a mountain 山 to pull down	1195

棚
棚

たな

Wood 木 *furniture made for storing jewelry* 朋

shelf

3 | WORK TOOLS

One of the characteristics of social expansion is the settlements of people, which are produced thanks to the development of the domestication of plants and animals or, in other words, livestock and agriculture. To carry out such development it is necessary to have a series of work tools for daily use, such as the ‘hoe’ 工, that tills the field, or the ‘nails’ 丁, that fixes building structures.

Once a great degree of domestication of certain animals has been achieved, they can be used to help with agricultural tasks, and for this purpose there are tools that facilitate the handling of those animals, such as the ‘yoke’ for a single head 丙, or that of ‘two’ heads 兩. In an even more advanced state of technological development this element can also be used for transport, joining it to a cart pulled by wheels and thus forming a ‘chariot’ 車.



工
工

ク
コウ

A hoe
craft

1197

A multi-purpose tool with a handle on top (一), a trunk (丨) and a metal blade (一) used to dig or strike: A hoe, parallel to physical work activity, or ‘craft’.



Blade of a hoe from ancient China

項 項	コウ	^{コウ} Hoe's 工 head 頁 nape of neck item	1198
攻 攻	コウ せ.める	^{コウ} Hoe 工 hitting something 又 to attack	1199
功 功	コウ ク	^{コウ} Hoe 工 used by a strong arm 力 success	1200
巧 巧	コウ たく.み	^{コウ} and ^{コウ} Hoe 工 and stick 巧 craftsmanship	1201
江 江	コウ え	Water 氵 passing through a furrow dug with a hoe 工 creek	1202
虹 虹	にじ	Flying serpent 虫 that creeps into the ground like a hoe 工 digging a furrow rainbow	1203

NOTE It is very likely that the neolithic Chinese society identified the rainbow with a mythological snakelike creature—the rainbow serpent—as many other cultures throughout the world do and have done.

差 ① サ ② さ.す	Auspicious 𠂇 work of a hoe 工	1204
	① distinction	
	② to be noticeable	

紅 ① コウ ② ク くれ.ない	Thread 糸 dyed as a craft 工	1205
	crimson	

貢 ① コウ ② ク みつ.ぐ	Money 貝 in exchange for craft 工	1206
	to pay a tribute	

𠂇 𠂇	Person working with a hoe	1207
--------	---------------------------	------

A person working with his hands (𠂇 → 𠂇) while using a hoe.

恐 ① キョウ ② おそ.れる	Feelings 心 caused by a person handling a hoe 𠂇	1208
	dreadful	

築 ① チク ② きず.く	Person working with a hoe 𠂇, bamboo 竹 and wood 木	1209
	to construct	

左 ① サ ② ひだり	Hand helping with work	1210
	left hand side	

An outstretched hand (又 → 𠂇) serving as an aid in the manipulation of a

hoe (工).

佐 1211
サ Person ↑ assisting like the left hand 左
佐 assistant

惰 1212
ダ Feelings ↑ in a body 月 that has to help with
惰 work 左
laziness

尋 1213
尋 ジン Hands and mouth working into
尋 たずねる something
to inquire

Two hands working (寸 + ((ヨ ≈ 又) → ㇿ)) with a metaphorical work tool or hoe (工) while pronouncing words (口): Inquiry into a matter through questions and exhaustive work.

展 1214
展 テン Sitting person displaying hoes
展 on top of some clothes
exhibition

Originally 展 [尸 𠄎衣], a sitting person (尸) exhibiting a handful of hoes (工×4 → 𠄎 → 𠄎) on top of some clothes (衣 → 衣).

襄 1215
ジヨウ Two hands extracting hoes from
襄 a bag
Work in the field

Two hands (井 → 𠄎) taking out a bunch of hoes (工×4 → 𠄎 → 𠄎) from some clothes (衣 → 𠄎) that act as a bag, in reference to the preparation for an agricultural activity or work in the field.

嬢
嬢

ジョウ

Woman 女 that helps in the field 嬢
girl

ジョウ
嬢

1216

讓
讓

ジョウ
ゆず.る

Speech 言 related to the work to be done in
the field 讓
to assign

ジョウ
讓

1217

壤
壤

ジョウ

Soil 土 where field work 壤 is done
land lot

ジョウ
壤

1218

工

壬
壬

ニン

Thick and heavy hoe

1219

名

Originally 壬, a hoe (工) with a thick trunk. The thickness of the handle is shown in the contemporary graph, as in so many other characters, with a horizontal line (一).

The upper stroke of the glyph, 一, was later tilted to differentiate this component from the character 王 (king).

妊
妊

ニン

Woman 女 that has become thick and heavy 妊
pregnancy

ニン
妊

1220

淫
淫

イン
みだ.ら

Water-soaked 淫 hand grabbing 爪 a thick
and heavy hoe 淫

ニン
淫

1221

lewd

NOTE

It seems that this character initially alluded to the abundant

sweat caused by excessively hard work. Eventually the notion of ‘sweat’ would begin to be associated with sex and lewdness.

1222

𠂇 任 ニン *Person with a thick and heavy hoe*
まか.せる **to give responsibility**

A person (人 → 𠂇) with a thick and heavy hoe (任), with the responsibility to work with it in spite of himself.

1223

賃 任 チン *Responsibility 任 concerning money 貝*
賃 **fee**

1224

𠂇 巨 キヨ *Person measuring something in the distance with a hoe*
huge

Representation of a person holding with his hand ((𠂇 ≈ 又) → 𠂇) a hoe (巨 → 巨) that he uses to measure, in the distance and in a comparative way, an object or element that despite its ‘huge’ original size seems equivalent to that of the hoe, as when a person makes the gesture of catching the moon with his fingers.

Over time, the original component for the person (大) disappeared and the glyph was left depicting just a hoe (巨 → 巨) being held by a hand (𠂇 → 𠂇).

1225

拒 巨 キヨ *Bare hand 𠂇 in comparison as a hand holding a hoe 巨 at the time of measuring something*
拒 こば.む **to refuse**

距
距

キヨ

Something that can be measured by feet 足 or ¹²²⁶
by a hand holding a hoe ^{キヨ}巨

distance

丁

丁
丁

チヨウ
テイ

Nail

block

1227

A stick (丁) with a thicker part on top (一), a tool that serves to fix other elements: a nail.

The meaning of ‘block’ that this character takes when acting as a standalone is given by the functionality nails have to join together in block pieces that were previously loose.

頂
頂

チヨウ
いただく

Nail's ^{チヨウ}丁 head 頁
top

1228

訂
訂

テイ

Speech 言 fixed by nails ^{テイ}丁
correction

1229

打
打

ダ
うつ

Hand 手 hitting a nailhead ^{テイ}丁
to hit

1230

灯
灯

トウ
ひ

Nailed down ^{テイ}丁 fire 火
lamp

1231



丙
丙

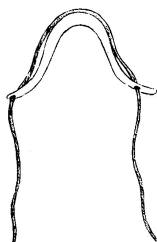
〜イ

Single yoke

3rd

A yoke designed for a single animal, with its crossbar (一) and an undulation below it (丙) that is adapted to the shape of the necks of the cattle.

This character, when appearing as a standalone, takes on the meaning of ‘third in rank’, meaning that originates from the Sinitic ordinal system known as Heavenly Stems (天干), wherein ten concrete primitive characters are used to designate different ordinal positions, among which 丙 takes the third one, after 甲 (コウ) and 乙 (〜イ). The adoption of this grapheme to denote ‘third’ may be due to the fact that a single yoke can be considered as bad or ‘third’ tier compared to the more common double yoke.



Yoke for a single head

柄
柄

① 〜イ

① がら

② え

Wood 木 with which a single yoke 丙 is made

① body build

② grip

	① ②		
	ビヨウ		
病	① ②	Illness 疒 weighing like a yoke 丙	
	へイ		① sickness
	① やまい		② to fall sick
	② やむ		

		Single yoke being fixed	
更	① コウ		① renewal
	② さら		② moreover
	③ ふける		③ to get late



Originally 更 [丙支], a single head yoke being fixed and renewed by a hand holding a tool (支 ≈ 攴), implying that it can be used for a longer time.

The middle strokes of the original glyph (十 + 丙), by means of a process of simplification, finally ended up merging into the form 申.

	① ② ビン	Person 亻 getting renewed 更	
便	① ベン		① convenience
	② たより		② letter

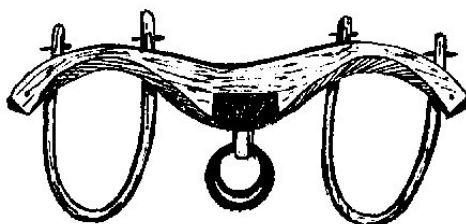
	コウ		
硬	かた.い	Stone 石 that is renewed 更	
			hard

	コウ		
梗		Tree-like 木 element that looks renewed 更	
			flower stalk





 両 リ ヨ ウ *Double yoke*
both

Originally 兩, a double yoke, with room for two animal heads.


In a process of simplification, the middle lines depicting the undulations (从) of the yoke ended up becoming the element 冂.



Yoke for two heads

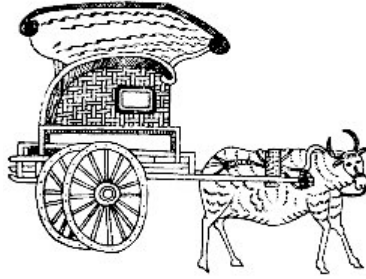


 ① ② マン *Oxen held by a yoke and drinking water*
 ① み.たす ① **to fulfill**
 ② み.ちる ② **full**

Two oxen held by a double yoke (兩 → 兩) approaching their mouths ((甘 ≈ 口) → 廿) to a water source (水 → 氵) in order to satisfy their thirst and feel fulfilled.



 シャ くるま *Chariot* ⑧
car

A chariot seen from above pulled by two cattle or horses.

The upper line — represents the double yoke, which is linked to the transport box (田) through a wooden bar (丨) that ends up connected to a perpendicular axis (一) that holds the wheels.



Two-wheeled carriage pulled by an ox

軟 軟	ナン やわら. かい	Chariot 車 that can be pulled by the air exhaled by a man 欠 soft	1242
較 較	カク	Moving chariot 車 next to a still person with his legs crossed ^{コウ} 交 contrast	1243
軸 軸	ジク	Part of a chariot 車 that causes 由 its functionality axle	1244
擊 擊	ゲキ う.つ	Hand 手 hitting with a weapon 受 an enemy's chariot 車 to beat	1245
軌 軌	キ	Chariot 車 leaving figurative arms ^ク 九 on the ground track	1246

軽 ケイ Chariot 車 *that has been made on a potter's* 1247
軽 かる.い wheel ケイ 聖
軽 かる.やか to be light

陣 ジン Chariots 車 *stationed by a mountain range* 1248
陣 陣 camp

範 ハン Chariot 車 *surrounded by bamboo poles* ^{々々} 1249
範 ハン where a person can huddle ハン 巳
範 exemplary

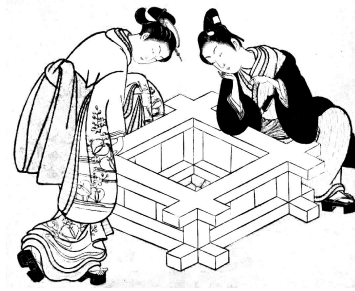
輩 ハイ Negation ヒ 非 *of a chariot 車 getaway* 1250
輩 輩 comrade

輪 リン Part of a chariot 車 *with many bamboo strips* 1251
輪 わ like a talkative book リン 侖
輪 wheel
輪 circle

井 シヨウ water well 1252
井 セイ
井 い Pit

The rectangular outline of the wooden structure of a water well seen from above.

As a component this glyph takes on the derived meaning of ‘pit’.



Two women at a well

1253
 耕 コウ Heavy branched trees 耒 made to grow in pits 井
 耕 たがやす to till

1254
 井 井 セイ Pit full of food
 井 井 どん bowl
 どんぶり

A figurative well (井) or pit full of food (どん), a bowl with a lot of space to store lots of food.

1255
 𣪠 𣪠 ロク Pulley drawing water from a well
 录

A pulley (𣪠) drawing a well a bucket (一) wherefrom water drips (水 → 水).

1256
 緑 リヨク Thread 糸 dyed with a color similar to that of
 緑 ロク water drops falling from a bucket drawn
 緑 みどり from a well 录
 green

NOTE In the Sinosphere, the colors green and blue have historically been grouped together under the same concept (green-blue).

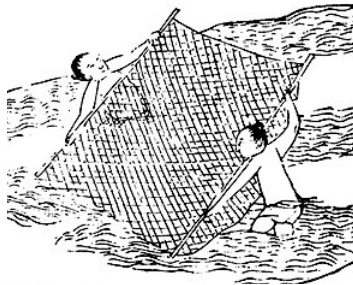
4 | NETS AND BASKETS

One of the indispensable tools for survival is the ‘net’ 网, which in its most basic form can be used to catch fish. If a stick is added to a simple net it can become a ‘simple’ butterfly net 单, useful to catch bugs instead of fish. If the nets are made of wood or bamboo instead of cloth, more sophisticated objects can be made, such as winnowing ‘baskets’ 筛, which are essential for sowing. We see therefore how the elaboration of networks is an essential aspect of fishing, hunting and agriculture.





A fishing net with its sticks (网) and its intertwined ropes (X).

This component gets simplified into the form 𦉳—with the inner strokes X flattened into 𠄎—in some compounds, but most of the time, a further simplified form is used: 𦉴, which is identical in appearance to the tilted version of the character for “eye” (目 → 𦉴).


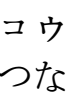





Two people handling a fishing net

署 署	シヨ	Net 罟 of people performing actions 署者 governmental office	1258
罪 罪	ザイ つみ	Net 罟 capturing a criminal and preventing him to fly away 非 crime	1259
罵 罵	バ ののし.る	Words that immobilize people like a net 罟 and make them shake like a horse 馬 to curse at	1260
罷 罷	ヒ	Bear 熊 trapped by a net 罟 termination	1261
網 網	モウ あみ	Threads 糸 forming a net 罟 that make fish perish 亡 network	1262
羅 羅	ラ	Net 罟 maintaining 維 things together encompassing	1263
買 買	バイ かう	Net 罟 of money 貝 具 used for purchasing to buy	1264



 コウ *Net of mountains*
 おか **ridge**

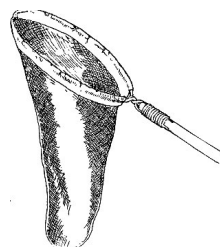
A network (岡) of mountains (山) placed in a line.



 コウ *Thread 糸 thick as the line of a ridge*  1266
 つな **hawser**





 タン *Insect caught in a net*
 simple

Originally 單 [𠂔𠂔], an insect (𠂔) caught in a butterfly net (𠂔). The insect can be noticed in the elements protruding from the network, the antennas (𠂔 → 𠂔), and the butterfly net itself is depicted by its network (𠂔 → 田) and its thick handle (十).

The way of capturing insects or other animals through a net is understood as a 'simple' form of hunting that, however, is certainly effective.



Butterfly net



 ジョウ *Animal catching another animal*
 けもの **beast**

Originally 獸 [單犬], an animal (犬) that catches another animal or insect

with a metaphorical net (單 → 单), denoting the condition of bestiality—fierceness—shown in carnivorous animals. Over time the component 口 (*mouth*) was added to the character, forming the element 𪔐 ((單 + 口) → 𪔐 → 𪔐), in order to reaffirm the notion of the alimentary function of preying and link it to fierce animals.

巢

巢
巢

ソウ
す

Wooden network in a tree
nest

1269

A network (岡 → 田) of wooden sticks placed on top of a tree (木) containing several small birds (𪔐) inside: a nest.

卓

卓
卓

タク

Person caught in a net
outstanding
table

1270

Originally 卓, a person (人 → 亻 → 卜) trapped in a net (卓 → 卓), implying that such a scene is something extraordinary, or ‘outstanding’, because in the ancient world it was more precious to catch human capital—slaves—after battles than simple animals of prey.

The derivation of the original glyph denoting the element ‘butterfly net’ (卓 ≈ 卓) in the form 卓 is most likely due to a graphic analogy with the component 卓 (*early*) and 卓 (*sunrise*), even though their etymological meanings have nothing to do with each other.

The meaning of ‘table’ originates through a phonetic loan, although it is possible to associate the meaning of ‘outstanding’ with something that is placed on top, and afterwards to think of a table as an object that holds objects in a high place.

悼
悼

トウ

いたむ

Feelings ↑ caused by a person that has been
caught 卓
to lament

1271




リ

Bird trapped in a net

A butterfly net in which a bird is trapped.

In this case the glyph shows a quite peculiar and complex graphic evolution. The logical form of the component after a linearization process of the original pictogram would have had to be like 𠄎 [𠄎 甲], where it is possible to distinguish a bird with its head and wings (𠄎) trying to fly away from the butterfly net (𠄎 ← 甲) it is trapped in. This form, however, ended up being turned around, probably by analogy with other graphic compositions such as the component 𠄎 (*person dancing with a mask on*), and what should be the head and wings of the bird now resembles more a tail (肉) coming out of the lower part of a butterfly net shown upside down (囟).



リ

Bird 隹 escaping from the net it was trapped

1273



はなれる

in 

to leave



リ

Jewel 王 that traps  images inside

1274

crystal




キ

Winnowing basket

1275



其

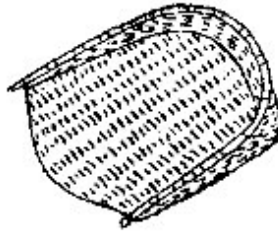


that

A winnowing basket, made with straw intertwined like a net (𦉳 ≈ 𦉴).

In some compounds this glyph takes the form 其, which is a variant with the element for “two hands” added ((𦉳 + 卩) → 𦉵 → 其). When this

variant gets placed on top of the compounds it takes the flattened form 其.



Winnowing basket

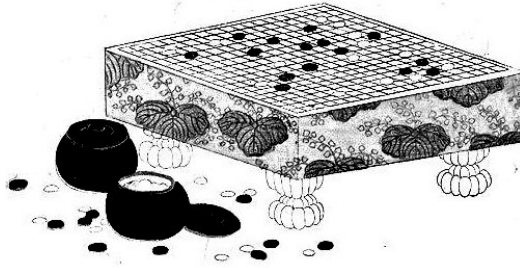
欺 ギ 1276
欺 あざむく *Winnowing basket 其^{*} with a lack of content 欠*
to deceive

期 キ 1277
期 ゴ *Grain sieve made with a winnowing basket*
其^{} according to the moon cycles 月*
period of time

基 キ 1278
基 もと *Mound of earth 土 where the content of a*
winnowing basket 其^{} falls*
base

碁 ゴ 1279
碁 *Stone 石 pieces kept in a basket 其^{*}*
go (board game)

NOTE Go ('weiqi' in Chinese) is an abstract strategy board game for two players, in which the aim is to surround more territory than the opponent. The pieces used in the game are shaped like small circular stones and they are held in baskets before they are put into the board. One player plays with white stones and another with black stones.



Go board and stones

棋
棋

キ

Wood piece 木 kept in a basket ^キ其
chess piece

1280

旗
旗

キ
はた

Flaming flag 旗 square-shaped like a
winnowing basket ^キ其
flag

1281

鼻
鼻

鼻
鼻

ビ
はな

Nose smelling a basket held by
two hands
nose

1282

Two hands (卅) grasping a basket (𣎵 → 田) and taking it to the nose (自) to smell its contents.

𣎵
𣎵

棄
棄

キ

Newborn baby deposited in a
wooden basket
abandonment

1283

A newborn child (𠂇) placed inside a wooden basket (𣎵^キ → 卍) made of wood (木).

カン

*Hand shoving a furry animal
into a basket*

1284

bravery

A hand hitting (攴) a furry beast (求 → 犴) in order to shove it into a basket (𠂇 → 𠂇 → 耳), an action showing bravery.

ガイ

Basket dropping the old

1285

harm

Originally 周 [𠂇古], a basket turned upside down (𠂇^キ → 𠂇 → 耳 → 𠂇) dropping the old (古), a symbolic representation of the neglect of the old things, implying that forgetting ancestors and ancient traditions is harmful.

The shape 周 would eventually evolve in the composition 害, in which the traces depicting the basket facing down have been flattened (𠂇 → 室).

カツ

Chariot 車 being dropped

1286

jurisdiction

NOTE Implying a controlled place where there is no need to use a chariot to move around, a controllable territory.




ケン

*Basket dropping an eye into
feelings*

1287

constitution

A basket turned upside down (𠂇 → 𠂇 → 耳 → 𠂇 → 室) dropping a figurative eye (𠂇) into the feelings (心) of the people in order to control them, writings inside a basket that legislatively controls the lives of the people.



 リョウ
 
 よい
 Sieve filtering grain
good

A person (人 → 丶) sifting grain in a winnowing basket (甘 → 白) to filter it from dust and dirt, which falls down (仄): A filter that expels the bad and keeps the good.


When this component is placed to the left of the compounds it is simplified in the following narrowed form: 良.



Woman filtering the grain with a sieve


 むすめ
 Good 良 woman 女
daughter


 ロウ
 Good 良 リョウ moon 月
brilliant


 ロウ
 Water 氵 that sieves 良
billow

一百二十三十年古居支

- 1 仁計協汁準克故湖苦枯据裾伎肢技
岐枝

貝桜貴負賁貫玉珽全朋

- 2 資貨贊唄貪賄賢敗賀貼販賭購財潰
憤噴墳慣珍現珠球璽斑琴詮栓崩棚

工巩左尋展襄壬任巨丁丙更
兩滿車井井录

- 3 項攻功巧江虹差紅貢恐築佐惰孃讓
壤妊淫賃拒距頂訂打灯柄病便硬梗
軟較軸擊軌輕陣範輩輪耕綠

冈岡单獸巢卓离甘鼻棄敢害

- 4 憲良
署罪罵罷網羅買網悼離璃欺期基碁
棋旗轄娘朗浪

VESSELS

1 | FOOD AND DRINKING VESSELS

As we have already seen on several occasions, bronze made objects and, specifically, bronze vessels, were of paramount importance in the religious life of the China in which sinograms were invented. That is why a great variety of vessels make a presence in the repertoire of Chinese characters. Among all these vessels, the most basic are the ‘bowls’ for food 𠂇 皿. Although their original function is to house food as ‘dishes’, they were also frequently used for ritual ceremonies, in which they were used even to store ‘blood’ 𠂇 血. But if the vessels are too full, then even in ritual ceremonies their contents can ‘easily’ spill 𠂇 易. In order to prevent this from happening, it is possible to put a curved lid on them and thus create ‘bean-shaped’ bowls 𠂇 豆. Another type of food vessels are the ‘mortar’ 臼 臼, the ‘cauldron’ 鼎 鼎 or a ‘three-legged cauldron’ 鬲 鬲.

Vessels designed to store alcoholic beverages were also an indispensable complement in the same way in both facets of social life, culinary and religious, since ‘wine jars’ 𠂇 酉 were used both to store alcohol for later consumption and as containers used in religious libations. Such an important object was this type of vessels that they were even made in a larger size, as ‘big alcohol vessels’ 𠂇 鬯, that could store more quantity of wine.



さら

Bowl with two handles

1292

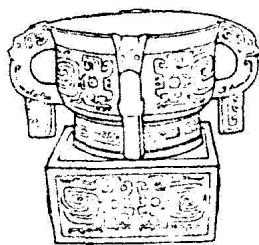
®

Food vessel

dish

Originally 𠂇, a vessel with a bowl (𠂇), two handles (彡) and a foot (一). Over time, the inclined strokes representing the handles became vertical and were joined with the upper and lower horizontal lines, forming the current composition.

The original meaning of ‘bowl’, due to its frequent use as a food vessel, ultimately came to mean ‘dish’.



Ritual bronze vessel with handles, called 'gui' (簋)

盟
盟

メイ

Bright ^{メイ}明 food vessel 皿.

alliance

1293

NOTE A shining, good quality ritual vessel bestowed as a present in the enactment of an alliance.

盜
盜

トウ

ぬすむ

Person exhaling 欠 ice 彳 as he draws
something out of a food vessel 皿.

to steal

1294

NOTE The ice refers to the immobility—figurative freezing—usually suffered by those who steal something.

温
温

オン

あたたかい

Water 彳 in a vessel 皿. heated by the sun 日

warm

1295

塩
塩

エン

しお

Mineral from the soil 土 eaten by a person's
人 → 𠂇 mouth 口 from a dish 皿.

salt

1296

猛
猛

モウ

Animal 犛 putting a child 子 on a figurative
food vessel 皿 in order to eat him

1297

wildness

益

益
益

エキ
ヤク

Water overflowing from a bowl

1298

benefit

Bowl (皿) containing a stream of water placed horizontally (水 → 𠂔 → 𠂔), a bowl full of water that is about to overflow, symbol of abundance and benefit.

血

血
血

ケツ
ち

Blood on a bowl

1299

blood

A ritual bowl (皿) with a drop of blood (ノ) inside, most probably alluding to some kind of sacrificial ceremony.

衆
衆

シュウ
シュ

Several people sharing the same
blood

1300

populace

Originally 𠂔 [血𠂔], several people (人×3 → 𠂔 → 𠂔 → 𠂔) united under the same blood (血).

監

監
監

カン
ラン

Person looking at a bowl with
blood on it

1301

to oversee

Originally 監 [𠂔血], a person looking down (𠂔 → 𠂔) on a ritual bowl with blood inside (血 → (皿 + 一)), overseeing that the ritual ceremony is being performed correctly.

覽
覽

ラン

Person looking 見 at another person who
oversees a bowl 監 → 臣

1302

perusal

濫
濫

ラン

Water 彳 overseen by a person 監

1303

overflow

藍
藍

ラン
あい

Plant ++ a dyeing process overseen by a person 監

1304

indigo (color and plant)

易

易
易

イ
エキ
やさ.しい

Water spilling from a bowl

1305

easy

A bowl full of water, turned upside down and spilling that water.

The element 日 represents the foot of the bowl and part of the water. The element 勺 represents the edges of the bowl, and the strokes 丿 丿 represent the water spilling. This graph refers to the 'ease' with which water can spill out of a bowl or glass that is full.

賜

シ

Money 貝 spilling from a bowl 易

1306

賜

たまわ.る

to bestow

豆

豆
豆

ズ
トウ
まめ

Bean-shaped bowl with a lid

1307

beans

Round vessel shaped like a bean, with a lid (一), a wide bowl (口) and a foot (丿).



Ritual bronze vessel with a rounded shape and a lid, called 'duo' (豆)

	ズ		1308
頭 頭	トウ	トウ	Bean-shaped 豆 head 頁
	ト		head
	あたま かしら		

			1309
痘 痘	トウ	トウ	Illness 疔 that produces bean-shaped 豆 pimples
			pox

			1310
登 登	トウ	トウ	Ritual lidded bowl going up to an altar
	のぼる		to ascend

A ritual lidded bowl (豆) that is ascended towards an altar. The component 𠂔 (two feet going upwards) is a figurative resource that suggests that the bowl has risen by itself, indicating the intransitive aspect of the verb.

			1311
澄 澄	チヨウ	トウ	Water 冫 inside a ritual bowl that is on top of an altar 登
	すむ		to become clear

𣎵

壹
壹

Bowl wherefrom sound comes out

Percussion instrument

1312

A bowl or pot (𣎵 ≈ 皿 ≈ 豆) from whose interior sound comes out (出 → 士), a percussion instrument.

喜
喜

キ
よろこぶ

Words 口 pronounced to the rhythm of a
percussion instrument 壹

to rejoice

1313

鼓
鼓

コ
つづみ

Percussion instrument 壹 hit by a thick rod
held by a hand 支

drum

1314

膨
膨

ボウ
ふくらむ

Body part 月 with hair 彡 pumping like a
percussion instrument 壹

to swell

1315

樹
樹

ジュ

Tree 木 coming out of a bowl 壹 and being
worked on 寸

trees

1316

NOTE Originally this character had the meaning of ‘cultivating’ or ‘planting’—presumably in pots—but then the cultivated element, the plant and, later, trees in general, began to supplant the original meaning.

𣎵

豊
豊

ホウ
ゆたか

Pot from which several lush
plants come out

bountiful

1317

®

Originally 豊 [𣎵豆], several lush plants (丰×2) coming out from a pot

out (豈 ≈ 亼), a symbol of abundance.

In a simplification process, the upper strokes of the element(曲) ended up reducing their number of strokes, forming the current composition: 曲.

艷
艷

エン
つや

Bountiful 豊 color 色
luster

1318

台

良
良良

Bowl filled with rice

1319

®

A bowl (亼 ≈ 皿 → 台) with white rice (白) inside, a bowl full of food.

The original glyph 良 gets simplified into the form 良 in most compounds.

爵
爵

シャク

Hand grabbing 𠂇 a net 罟 that catches the
hands that work 寸 to get bowls full of food 良

peerage

1320

即

即
即

ソク

Kneeling person in front of a
bowl filled with rice

immediate

1321

A person kneeling (卩) in front of a bowl full of food (良 → 即), in the instant immediately before starting to eat.

節
節

セツ
セチ
ふし

Part of a bamboo stalk 竹 that places
immediately 即 places other parts of it next to
each other

node

1322

𠂇

既
既

キ
すでに

Person in front of a bowl who
turns his head back

1323

previously

A person next to a bowl (𠂇 → 𠂇) who turns his head away and opens his mouth to exhale air (𠂇)—to burp—because he has eaten the food that previously was inside.

The element 𠂇 is the mirror version of the component 欠 (*person with an open mouth exhaling air*), consisting of two legs (儿) and a head with an open mouth turned to the right (匸).

慨
慨

ガイ

Heart ↑ turning back 既

1324

repentance

概
概

ガイ

Wooden structure 木 already 既 erected

1325

outline

𠂇

食
食 食

シヨク
ジキ
く.う
た.べる

Mouth over a bowl full of food ④

1326

Food

to eat

Originally 食 [𠂇𠂇], a mouth over (𠂇 → 𠂇) a bowl full of food (𠂇 → 𠂇), a mouth eating the food inside.

When this component is placed to the left of the compounds it takes the simplified graph 食, in a form similar to the simplification 𠂇 of the component 𠂇.

飲 飲	イン の.む	Eating 食 with an open mouth 欠 to drink	1327
餅 餅	ヘイ もち	Bowls full of rice 食 that can be lined up 并 rice cake	1328
餌 餌	ジ え えさ	Food 食 that appeals to the ears 耳 bait	1329
飼 飼	シ か.う	Food 食 being deposited 司 to feed	1330
飽 飽	ホウ あ.きる	Food 食 wrapping process 包 to get tired of	1331
飯 飯	ハン めし	Food 食 upon which a hand arches 反 meal	1332
養 養	ヨウ やしな.う	Auspicious 羊 food 食 to rear	1333

飾	シヨク	Bowl full of food whereon a person 人 → 人	1334
飾	かざ.る	puts a cloth 巾 to decorate	

飢	キ	Bowl full of uneaten food 食 on top of a stool 几	1335
飢	う.える	to starve	

臼	臼	キユウ	Hollow vessel	1336
	臼 旧	うす	mortar	

A vessel or container that is kept empty inside, more specifically referring to a mortar.

The original glyph 臼, still present in some compounds, is a modification of the element 日—graphically identical to the glyph for “sun” (日)—which usually forms part of glyphs that represent vessels. Said element gets an opening in the middle (臼) to enhance the void in it, showing a hollow vessel that can be used as a ‘mortar’.

In some compounds this component can take the form 旧, which is a phonetic association to the character 旧 (*old times*), which has a similar graphical structure.

児	ジ	Hollow 旧 person 儿	1337
児	ニ	infant	

毀	キ	Hollow cavity 臼 on the soil 土 made by a sledgehammer 爿	1338
毀		destruction	

1339

① カン Mountains ㄟ making a leaning person 勺 →
 陥 ① ㄿ fall into a hollow cavity 旧
 陥 おちいる ① to collapse
 ② おとしい. ② to make collapse
 れる

1340

稲 トウ Plant producing grains 禾 that can be
 稲 いな- grabbed 𠂔 and put into a mortar 臼
 稲 いね rice plant

1341

𪗇 潟 Water filling a hollow cavity
 𪗇 かた from which birds drink
 潟 lagoon

Originally 鳥, [白鳥] and then 鳥, a bird (鳥 → 𪗇 → 𪗇) drinking water (氵) that fills a cavity (白), a lagoon from which birds can drink water.

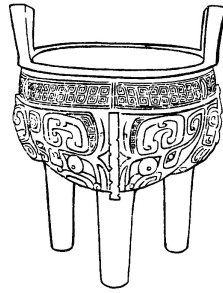
1342

𪗇 鼎 テイ Cauldron ③ 鼎
 鼎 貝

A cauldron with several sustaining legs.

The central upper part 目 represents the container proper with some decorations and the lower strokes 鼎 represent the two handles on top and an indefinite number of legs below.

As a component this character adopts the simplified form 貝, which graphically matches with the character 貝 (seashell) but has no etymological relation to it.



Legged ritual cauldron, called 'ding' (鼎)

貞

貞
貞

テイ

Legged cauldron used in
divination rituals

1343

integrity

Originally 鼎 [卜鼎], a ritual cauldron (鼎 → 貝) used in divination ceremonies (卜 → 卜), a cauldron of exclusively ritual use and that therefore is not used in the kitchen, a cauldron that remains integral and pristine.

偵
偵

テイ

Person ↑ pretending to be in integrity 貞

1344

spy

Two hands (井 → 𠂇) holding a cauldron (鼎 → 貝 → 旦), in reference to the utility of said vessel as a tool for heating water.

具
具

具
具

グ

Cauldron held by two hands

1345

tool

Two hands (井 → 𠂇) holding a cauldron (鼎 → 貝 → 旦), in reference to the utility of said vessel as a tool for heating water.

惧
惧

グ

Feeling ↑ arising while holding a hot
cauldron with two hands 具

1346

dread




 シン
ま

Person in integrity
true

SPECIAL READING

 真似 [まね]: *mimic*

Originally 真 [匕貝], a person (匕 → 十) that has integrity as a ritual cauldron (貝 → 且) that is held with two hands (升 → 𠂇) to be used in a divination ceremony: a person showing his true identity.



 シン
つつしむ

Feelings ↑ of a person in integrity ^{シン}真

to be prudent

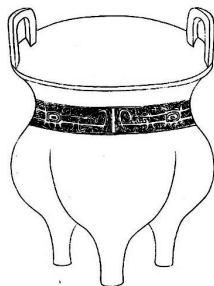

テン

Earth 土 covering ritual kettles and people ^{シン}真

in a burial ceremony
to fill in


Three-legged cauldron

A ritual cauldron with a bowl (冂) in the upper part and three bulky legs (𠂇) in the lower part.



Three-legged ritual cauldron, called 'li' (鬲)

隔	カク	Mountain range	ト	hiding ritual cauldrons	隔	1351
隔	へだ.てる			to isolate		

融		Ritual cauldron	鬲	containing burning		1352
融	ユウ			insects	虫	
				melt		

甬	酉			Wine jar		1353
甬	酉	ユウ		Alcohol	Ⓡ Ⓜ	

A jar designed to store fermented alcoholic beverages for a long time.

The strokes 丌 represent the mouth and neck of the jar, the lower strokes 凵 represent the outline of the body and the inner line 一 represents a decorative motive.

The meaning of ‘wine jar’ can be expanded into that of ‘alcohol’ in some compounds.



Bronze ritual wine jar, called ‘lei’ (甬)

酵 醇	コウ	Alcohol 酉 making process passed from parents to children <small>孝</small> fermentation	1354
酎 酎	チュウ	Alcohol 酉 on which a hand works 寸 rice wine	1355
酸 酸	サン すい	Alcohol 酉 that distributes energy to the feet 爰 acid	1356
醜 醜	シュウ みにくい	Alcohol 酉 that makes ghosts 鬼 appear ugly	1357
配 配	ハイ くばる	Alcohol 酉 that is circulated <small>己</small> to distribute	1358
酒 酒	シュ さけ さか-	Fluid 𠬞 coming out of a wine jar 酉 sake (Japanese rice wine)	1359
酬 酬	シュウ	Alcohol 酉 and pieces of land <small>州</small> reward	1360

酷 酷	コク	Alcohol 酉 <i>making words come out</i> 告 ^{コク}	1361
		cruel	
醒 醒	セイ	Alcohol intake 酉 <i>and stargazing</i> 星 ^{セイ}	1362
		awake	
酌 酌	シャク く.む	Alcohol 酉 <i>poured with a ladle</i> 勺 ^{シャク}	1363
		to serve alcohol	
釀 釀	ジョウ かも.す	Alcohol 酉 <i>made thanks to work in the field</i> 襄 ^{ジョウ}	1364
		to brew	
醉 醉	スイ よ.う	Alcohol intake 酉 <i>being finished</i> 卒 ^{ソツ}	1365
		to get drunk	
酢 酢	サク す	Wine jar 酉 <i>covered with folded clothes</i> 乍 ^{サク} <i>during a fermentation process</i>	1366
		vinegar	
酋 酋	酋 酋	<i>Distributed alcohol</i> <i>Libation</i>	1367

Wine jars' (酉) content being distributed (八 → ヨ) as a libation—pouring alcohol for the gods—in religious rituals.

猶
猶

ユウ

Libation 酋 made along an animal 𠂔 sacrifice

1368

furthermore

尊

尊
尊

ソン
たつとい
とうとい

Hand working on a libation

1369

precious

A working hand (寸^{スン}) actively pouring alcohol in a libation (酋).

畚

畚
畚

ヒョク
フク

Big wine vessel

1370

A wine vessel with a longer neck than normal, presumably with a capacity for a great alcohol content.

The upper strokes 冂 represent the mouth and neck of the jar, whereas the lower strokes 田 represent the decorated body.



Bronze ritual wine jar with a long neck, called 'gu' (觚)

幅
幅

フク
はば

Cloth 巾 covering a big wine vessel 畚

1371

breadth

2 | BAGS AND BOXES

A more modest type of container, or vessel, are those made of cloth or small filaments of wood or bamboo, such as the ‘bags’ 𧰨 西 that are closed at the top and good for storing and transporting objects, a function so convenient and necessary without which the small-scale serial ‘production’ and trade of commodities would not be possible, because serially produced goods have to be easily packed in several bags 𧰨 品.

Another type of basic container used to store other objects is the ‘box’ 𧰩 𧰪 which, if it is made of bamboo and is flexible enough, can be ‘folded’ at will, reflecting in the box the folds of the material 𧰩 𧰪.

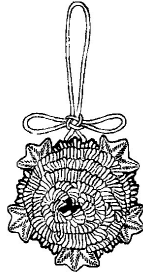
𧰨	西	サイ	Bag	1372
	西	セイ		®
	西	にし	west	

Originally 𧰨, a bag (口)—decorated with some embroidery (爻)—that is closed on its upper part (卜).

The glyph suffered a gradual simplification in which the original form 𧰨 ended up becoming the current glyph 西 as the upper strokes 卜 merged with the inner strokes 爻.

When acting as a component the graph even takes a further simplification into the form 西.

The meaning of ‘west’ probably is taken through a phonetic loan, analogue to that of the character 東 (*backpack* → *east*). It metaphorically evokes the image of a small bag hanging on a tree, a nest, awaiting for the birds to come when the sun sets in the west.



Small embroidered bag from Meiji period Japan

価	カ	Person	↑ examining a bag's 面 content	1373
価	あたい		price	
煙	エン	Fire 火	burning a bag 面 on top of an earth 土 mound	1374
煙	けむる		to smoke	
霸	ハ	Bag 面 with leather 革 and of meat 月		1375
霸			supremacy	
嬰	要	ヨウ	Bag of a woman	1376
嬰	要	かなめ	necessary	
		いる		

Originally 嬰 [臼囟女], two hands (臼) holding the figurative bag (囟 → 囟 = 西) of a woman (女), symbolizing the scene of a birth that indirectly refers to the female uterus and the primordial need of its existence and well-being for the survival and perpetuation of a certain social group.

Over time the upper part of the character, 囟, ended up being simplified in 面, erasing the element that represented two hands (臼).

腰
腰

ヨウ
こし

Body part 月 where the women's uterine bag

1377

ヨウ
要 is placed

hips

栗

栗
栗

リ

Tree with bag-shaped fruits

1378

名

chestnut tree

A tree (木) that produces fruits with a spiked shell whose appearance resembles a bag (西 → 面).



Chestnut fruit with its spiked shell

慄
慄

リツ

Feeling ↑ provoked by the sight of a spiky

1379

栗
chestnut 栗

fear

卑

卑
卑

ヒ

Hand holding a bag upside down

1380

いやしい

lowly

An outstretched hand (又 → 𠂇 → 十) holding a bag upside down ((西 ← 鹵) → 卑), signifying that the bag is empty and nothing comes out of it. An empty basket that, as such, figuratively represents scarcity and low social status.

碑
碑

ヒ

Stone 石 put in a low place ^ヒ卑
tombstone

1381

彔
彔

品
品

ヒン
しな

Several small bags
product

1382

®

Several small bags (彔 → 囟 → 田 → 口×3), symbolizing a specific object or material that is produced in multiple times: a small-scale serial production.

臨
臨

リン
のぞむ

Person looking down ^臨 into several products ^{ヒン}品
to overlook

1383

果
果

果
果

ソウ

Products of a tree

1384

The products (品) that come from a tree (木), that is, fruits.

操
操

① ソウ
①
あやつる
② みさお

Hand 手 taking the products of a tree ^{ソウ}果
① to manipulate
② fidelity

1385

燥
燥

ソウ

Fire 火 burning the products of a tree ^{ソウ}果

dryness

1386

藻 ソウ
藻 も

Plants ⁺⁺ that are the product of trees ソウ 梟
living under the water ゝ
seaweed

緑 く.る
繰

Thread 糸 that turns around an object shaped ¹³⁸⁸
like the products of trees 梟
to wind

味 器 ① ② キ
器 ② うつわ

Several products acting as one ¹³⁸⁹
① **instrument**
② **vessel**

Several small products (口×4 ≈ 品) interconnected, forming a large product (大): A complex mechanism consisting of several parts, an instrument.

The meaning of ‘vessel’ is a semantic derivation resulting from the relationship between the general concept of ‘instrument’ with the particular concept of ‘vessel shape’ that characterized many of the ancient day-to-day instruments.

口 口 口 口






An open box ¹³⁹⁰
®

A box open at its top, presumably made of bamboo, turned vertically.

匿 トク
匿

Hand hiding inside a box 口 the food to be ¹³⁹¹
eaten ジャク 若
concealment

1392






Energy inside a box
unit (of)

Energy distributed (八 → 儿) inside a box (匚), an ideographic representation of a box containing something inside: A packaged item, a unit of some object or article.

1393
















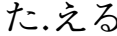


Box with a basket inside
exceedingly

A winnowing basket (𠂇 → 其) placed inside a box with content inside (匹): A Box with too much content, an exceedingly full box.






1394





Exceedingly full box  *touched by an*
outstretched arm 
perception

1395






Heavy earth 土 filling an exceedingly full box 
to bear

1396






Box full of products
delimitation

Originally 區 [匚品], several products (品 → 又) stored inside a box (匚), the location of those products delimited by their container.

欧 ^{オウ} 欠
欧 ^{オウ} Europe
1397
Delimited space ^{オウ} 区 where people exhale air 欠

殴 ^{オウ} 受
殴 ^{オウ} なく.る
1398
Box containing several products ^{オウ} 区 that is hit
with a sledgehammer 受
to assault

枢 ^{スウ}
枢 ^{スウ} pivot
1399
Wood piece 木 holding together a box full of
products ^{オウ} 区

駆 ^ク
駆 ^ク か.ける
1400
Horse 馬 transporting a box full of products ^ク 区
to dash

① ジキ
① チョク
①
② なお.す
1401
Eye pointing straight ahead
① straightaway
② to put straight

The gaze of an eye (目) pointing directly towards a specific thick rod (十) kept inside a box (匚 → 凵).

値 ^チ ね
値 ^チ あたい
1402
Person ↑ being directly looked at ^{チョク} 直
value

殖 ショク *Bone remains 歹 being directly looked at* 直^{チヨク} 1403
殖 ふ.える **to augment**

NOTE The meaning of ‘augmenting’ comes from the association made between the action of inspecting, or directly looking at some bone remains for a long time and the observation that the decay of such bone clearly increases.

植 ショク *Tree 木 being directly looked at* 直^{チヨク} 1404
植 う.える **to plant**

置 チ *Net 罟 placed directly where the eye aimed to* 直^{チヨク} 1405
置 お.く **to put**

忠 忠 *Straight feeling* 1406

Originally 忠 [直心], a feeling that goes directly (直 → 直 → 直) to the heart (心).

聽 チヨウ *Feeling coming directly 忠 from the ears 耳* 1407
聽 き.く **to listen**

米 *Stored rice grains* 1408

Several grains of rice (米) stored in a box (匚 → 匚).

継 ケイ Thread 糸 *tying together stored rice grains* 𠄎

継 つ.ぐ to take over

NOTE The meaning of this character is mainly related to the reception of inheritance, hence the representation of material provisions safely tied and stored.



曲

キヨク

Bent bamboo box

𠄎

ま.がる

to bend

A box made of folded bamboo strips, which each fold visible marked.

3 | PLATES AND TRAYS

Complementing the vessels we have seen so far, there is a kind of food and drink container of more mundane appearance and greater availability, which makes it ‘commonplace’, but which is also suitable for use in religious rituals. That is the flat plate or tray 凡, which in turn can be used to contain minerals, such as cinnabar 丹, capable of creating a ‘vermillion’ pigment.

𠂇	凡 凡	ボン ハン	Plate commonplace	1411
--	---	---	-----------------------------	------

A plate or tray with two legs and two handles and a flattened shape, a fairly ‘commonplace’ object.

The original form of the pictogram was something similar to the strokes 𠂇, which would later evolve into 𠂇 and finally, influenced by the flow of the strokes, to the current form 凡.



Bronze tray, called ‘pan’ (盤)

汎 汎	ハン	Water 氵 contained in a plate 凡 all-inclusive	1412
--	----	--	------

帆 帆	ハン ほ	Cloth 巾 that is commonplace 凡 sail	1413
--	---------	--	------

口

同
同

ドウ
おなじ

Mouth eating from a plate
same

1414

A mouth (口) eating or drinking from a plate (凡), activity repeated throughout life in the same way by everybody.

胴
胴

ドウ

Body part 月 with the same size ^{ドウ}同 in most people

torso

1415

洞
洞

ドウ
ほら

Water 彳 from a plate going through the
cavity of the mouth ^{ドウ}同

cavity

1416

筒
筒

トウ
つつ

Bamboo stalk 竹 used as a straw for drinking
through the mouth from a plate ^{ドウ}同

cylinder

1417

興
興

興
興

キヨウ
コウ
おこす

Two hands handing a plate to
two other hands

to vitalize

1418

Originally 興 [臼同升], two hands (升 → 𠂇) offering a plate to be put in the mouth (同) of a person who receives it with his or her two hands (臼 ≈ 升): A plate of food offered to a person to give him energy.



齊
齊

セイ

Commonplace writings
even

1419



Commonplace ((日 → 月) = 凡) writing (文), writing that has been regularized, matched so that it can be used evenly and understood by everyone.



 サイ
 す.む

Water 氵 that becomes an even ^{セイ}齊 course
to conclude

1420

NOTE In reference to the end of a river at the river mouth.





 肅
 肅

シュク

Hand stirring grain on a plate
quietly

1421

A hand grasping the handle ((𠂇 + |) → 𠂇) of a tray ((凡 ≈ 月) → 𠂇) containing rice grains (米) while sieving the good grains from dust and other substances, an activity that must be done quietly and patiently.





 風
 風

フウ
 フ
 かぜ
 かざ-

Vessel of flying insects
wind



1422

The metaphoric vessel—or tray (凡 → 𠂇)—of flying insects (虫), the element that helps flying insects move.



 嵐
 あらし

Wind 風 blowing through the mountains 山
storm

1423



 受
 受

ジュ
 う.ける

Hand receiving a plate from
 another hand
to receive

1424

An outstretched hand (又) receiving a plate (凡 → 𠃉) from a hand that was grabbing it (爪 → 𠃉).

授 ジュ Hand 才 giving something to a receiver 受^{ジュ} 1425
授 さず.ける to grant

丹 タン Pigment on a plate 1426
丹 丹 vermilion

Originally 丹, a cinnabar stone (ノ) deposited on a plate ((凡 ≈ 丹) → 丹) to create a reddish pigment with it. It also alludes to the red color of many lacquered containers—among them plates and trays—of ancient China.

青 セイ Lush plant on a plate 1427
青 ショウ blue
青 あお green
青 Clear

Originally 青 [≒丹], a lush plant (丰 → ≒) over a plate from which pigment (丹 → 丹 → 丹) is to be made. The pigment obtained from plants becomes greenish or bluish, taking into account that the Eastern notion for blue mingles with that of green.

As a component the character can also mean ‘clear’, as a reference to the bright and clean color of the pigment obtained from plants.

静 セイ Cleared 青 contest 争^{セイ} ^{ソウ} 1428
静 ジョウ calm
静 しず.か

情 ジョウ
情 セイ
情 なさけ

Clear ^{ジョウ}青 feelings ↑
emotion

1429

SPECIAL READING

お父さん [おとおさん]: father

請 セイ
請 シン
請 うける
請 こう

Clear ^{セイ}青 speech 言
to request

1430

晴 セイ
晴 はれる

Sun 日 that is clear ^{セイ}青
to be sunny

1431

精 セイ
清 ショウ
清 きよい

Water 水 that is clear ^{セイ}青
pure

1432

精 セイ
精 ショウ

Rice 米 that is clear ^{セイ}青
fine

1433

南

南
南

ナン
ナ
みなみ

Wood generating fire

south

1434

This is a character with a rather complex graphic evolution and semantic association. It represents, in origin, a tree (木) on top and a plate containing vermilion pigment (丹 ← 丹) at the bottom.

The strokes of this sinogram, over time, have been mixed and got overlapped, and that is why the original compositional elements are no longer visible. The strokes of the “tree” component (木) are attested in the elements 十, 丩 and 丨 (木 → (十 + 个), 个 → (丩 + 丨)) of the contemporary graph. On the other hand, the strokes of the element “vermilion”, are reflected in the lower element 丹 (丹 ← 丹 → 丹).

The original ideographic composition of this graph refers to an association between wood and vermilion color, giving an association with fire and the red color in general, which, within the traditional East Asian conceptual framework of the five elements or five phases (*wu xing*, 五行), is directly associated with the south cardinal point. This conceptual framework, in turn, dictates that wood generates fire, thus reinforcing the relationship between the two compositional elements of the character.

献 献	ケン コン	<i>Wood generating fire</i> 南 <i>used to heat or cook</i> <i>an animal</i> 犬 contribution	1435
--------	----------	--	------

用 用	ヨウ もち.いる	<i>Ritual plate</i> to use	1436
--------	-------------	--------------------------------------	------

Originally 用, a vessel or ritual plate (凡 ← 丹) used for divinatory (卜 → 卜) or religious rites, the ultimate use of any vessel.

Over time the upper stroke of the form 用 (-) became longer—joining the left and right ends of the character. In this way it is that the current form of the character 用 came to be.

用 用	ヨウ ヨウ	<i>Divine message passing through</i> <i>a person</i>	1437
--------	----------	--	------

A mouth (口 → 𠂔) interpreting the messages obtained through the ritual use of a plate (𠂔 ← 用): the divine message that passes through a shaman. This notion of ‘passing through’ is what this component takes in

the compounds.

踊 ヨウ 1438
踊 おどる Foot 足 *passing over* 踊 a hole
to dance

NOTE Originally this character had the meaning of ‘jumping’—meaning that it is still maintained in contemporary Chinese language. Ultimately the meaning of ‘jumping’ was associated with jumping to the rhythm of music, or dancing.

痛 ツウ 1439
痛 いた.い 疒 *one goes through* 痛
to hurt

勇 ヨウ 1440
勇 いさ.む Strength needed for a religious
ritual
courage

Originally 勇 [勇 力], with the variant 惠 [勇 心] also attested, the (emotional = 心) strength (力) that a shaman needs to carry out a divinatory or religious rituals (勇 → 叡).

湧 ヨウ 1441
湧 わ.く Water 氵 *gushing with courage* 湧
to gush forth

甫 ヨウ 1442
甫 ホ Father handling a ritual plate (名)
Benefit

A father (父 → 十 + 丷) handling a ritual plate (用 ← 用), denoting the supposed benefit of religious ceremonies being guided by an authority figure, a father.

哺 哺	ホ	Mouth 口 obtaining a gain 甫 suckling	1443
捕 捕	ホ つか.まえる と.らえる	Hand 扌 obtaining a benefit 甫 to catch	1444
浦 浦	うら	Water 氵 where benefits 甫 can be obtained bay	1445
補 補	ホ おぎな.う	Clothes 衤 providing a benefit 甫 to supplement	1446
專 專	ハク 專 專	Hand working on obtaining benefits Profitable	1447
A hand working (寸) in obtaining benefits (甫), trying to make something profitable.			
縛 縛	バク しば.る	Thread 糸 making things profitable 專 to bind	1448
博 博	ハク バク	Counting 十 made profitable 專 plentiful	1449




ハク

Profit flowing like water

Hand working for profit (溥) that is obtained like flowing water (水 → 氵), beneficial results, growth.


ハク
うすい*Plants ⁺⁺ growing like the flow of water*


1451

thin


ボ

Bamboo book ^{^^^} about the flow of profit


1452

record book

NOTE Books in ancient China were made with bamboo slips, as it is attested by the character 冊 (*bamboo slips, volume of a book*).


庸
庸

ヨウ

*Hands placing a lush plant on a
ritual plate*


1453

ordinary

Originally 𧰨 [𧰨用], two hands grabbing a lush plant (((収 ← 升) + 丰) → 𧰨 → 𧰨 → 𧰨) that is deposited on a ritual plate (用 ← 用), referring to the ordinary practice of using a ritual plate for mundane purposes such as the preparation of food.

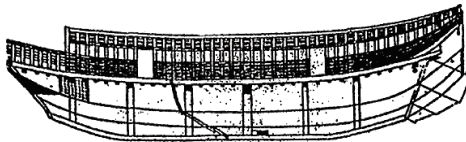
4 | BOATS

The last kind of vessels to talk about are the navigation vessels, the ‘boats’ 舟, which are not a vessels understood as containers, but as means of transport. Although of a completely different typology to the other vessels seen so far, it is interesting to group boats within the semantic category of ‘vessel’ not only for the homography, but also because the graphic composition of the component for “boat” (舟) is quite similar to that of the “plate” component (凡) seen in the previous section.


	舟	シュウ	1454
舟	月	ふね	Ⓡ 舟
		ふた-	boat

A small wooden boat, drawn vertically, with the contour and the central crossbar represented by the strokes 舟, two seats represented by the strokes 丶 and |, and the tip of the prow by the stroke 丿.

In some components this graph takes the simplified form 月.



Small wooden boat from the Edo Japan

	航	コウ	Boat 舟 moving above and below the surface コウ 光 of water	1455
			navigation	

船 舶	ハク	Boat 舟 transporting white rice ^{ハク} 白	1456
		large ship	

舷 舷	ゲン	Boat's 舟 dim part ^{ゲン} 玄	1457
		gunwale	

艦 艦	カン	Boat 舟 that is overseen ^{カン} 監	1458
		warship	

舫 般	ハン	Boat fixed with a hammer	1459
		generic	

A ship (舟) being fixed or assembled by a hammer (舫), a bad quality, generic boat.

搬 搬	ハン	Hand 手 putting goods on a generic boat ^{ハン} 般	1460
		carrier	

盤 盤	バン	Generic ^{ハン} 般 plate 皿	1461
		tray	

俞 俞	ユ	Mouth talking over a boat sailing in the water	1462
		Accomplishment	

Originally 俞 [△月ㄥ], a mouth metaphorically speaking (△) to a boat (舟 → 月) that sails on a water course (ㄥ → ㄥ → ㄥ), implying the

notion of the governance of a boat over the water, the ‘accomplishment’ of being able to sail a boat.

愉 愉	ユ	Feeling ↑ of accomplishment	俞	1463
諭 諭	ユ さとす	Speech 言 that make accomplishments	俞 happen	1464
喻 喻	ユ	Words 口 making understanding	accomplished 俞	1465
癒 癒	ユ いえる	Feeling 心 of accomplished	俞 healing over an illness 疔	1466
輸 輸	ユ	Chariots 車 and boats sailing waters	俞	1467
𠂔 𠂔	前 前	ゼン まえ	Standing on top of a boat sailing in the water	1468
			before in front	

Originally 舟 [止舟], and then 荆, a stopped (止 → 𠂔) boat (舟 → 日). With the passage of time the element 日 (originally 𠂔 ← 𠂔: water course) was added to the composition, by analogy with the component 俞 (mouth

talking over a sailing boat) and also to denote the idea that the boat remains stopped 'before' sailing in the water.

The notion of 'before' is given, therefore, by the understanding of the immobility of a ship, whose main function is to move, as an unnatural situation always prior to that movement. The meaning of 'in front' is, on the other hand, a semantic association taken from the similarity between the concepts of 'before' and 'in front of', which is also given in English with expressions such as 'standing before you'.

煎 セン Heating done before ^{ゼン}前 burning with fire ...
煎 いる **to broil** 1469

𢇛 𢇛 チン Two hands handling the helm of ¹⁴⁷⁰
𢇛 𢇛 a boat
person in charge

Two hands grabbing the rotating knob (𢇛) of a boat (舟 → 月), or in other words, a person at the helm, a person in charge.

In the compounds this graph takes the peculiar arrangement 𢇛, which leaves space for the other components in the lower right corner.

𢇛 トウ People in charge 𢇛 repeating a speech 言 1471
𢇛 **mimeograph**

① ② ① ② Person in charge 𢇛 with strength 力 1472
𢇛 ショウ ① **to surpass**
𢇛 ① まさる ② **to win**
𢇛 ② か.つ

騰

騰

騰

トウ

Person handling the reins of a horse ¹⁴⁷³

pounce

A person in charge (騰) handling the reins of a horse (馬) and making it gallop and pounce.

藤

トウ

藤

ふじ

Plant ⁺⁺ that growing as fast as a pouncing ¹⁴⁷⁴

horse ^{トウ}騰 goes

wisteria

REVIEW ON VESSELS

皿益血衆監易豆登壹豐艮即
既食白鼎貞具真鬲

- 1 盟盜温塩猛益衆覽濫藍賜頭痘澄喜
鼓膨樹艷爵節慨概飲餅餌飼飽飯養
飾飢兕毀陷稻瀉偵惧慎填隔融

酉酋尊畱西耍粟卑品粟器匚
匹甚区直德迷曲

- 2 酵耐酸醜配酒酬醒酷酌釀醉酢猶幅
佻煙霸腰慄碑臨操燥藻縹匿勘堪欧
毆枢馭值殖植置聽繼

凡同興齊肅風受丹青南用甬
勇甫專溥庸

- 3 汎帆胴洞筒興濟嵐授静情請晴清精
献踊痛湧哺捕浦補縛博簿簿

4 舟般俞前朕騰

航舶舷艦搬盤愉諭喻癒輸煎騰勝藤



THE
TERRITORIAL
REALM

THE TERRITORIAL REALM

























































The territory is a broad concept that, however, takes centre stage in any settled society, since the identity of a society is almost always associated with the territory it is based on. The survival of a society is linked to the capacity of defending a territory, and for this defense it is necessary to use weapons. In ancient societies such as those of the time when Chinese characters were created, weapons were thus an essential element of communal life, and that is why they play a major role within the Chinese characters, as a symbol of the preservation of a territory.

The concept of territory also gives rise to the concept of space. A territory can be interpreted in terms of several kinds of space: the vertical space—which has to do with the relationship between heaven and earth—; the horizontal space—which has to do with distances—; and the circular space—which has to do with inhabited and controlled telluric territories. Within these spaces or territories, societies also build buildings that become part of the landscape, from four walls that form a hut, to palaces and watchtowers end up conforming villages and cities interconnected by roads.

The different aspects of the territorial realm can be sorted out, then, through the following three groups: Characters used to represent weapons, characters used to represent spaces, and lastly, characters used to represent man-made constructions.

WEAPONS	SPACES	CONSTRUCTIONS
1. Daggers	1. The Vertical Plane	1. Walls and Roofs
2. Pole Weapons	2. The Horizontal Plane	2. Doors
3. Axes	3. The Circular Plane	3. Tall Buildings
4. Defensive Weapons		4. Roads
5. Bows and Arrows		

THE TERRITORIAL REALM AT A GLANCE

WEAPONS	SPACES	CONSTRUCTIONS
  	  	  
  	 	  
  	 	 
  		
  		
  		
  		
  		
  		
  		
  		

WEAPONS

1 | DAGGERS

One of the most basic weapons is the knife or ‘dagger’ 刀, which is characterized by a sharp, cutting ‘blade’ 刃. Initially, daggers can be useful for cutting meat, plants or ropes, but also for killing prey. This function would soon also adopt a ritual aspect in religious sacrifices. In such sacrifices the weapon used would be a dagger with a thicker blade 𠂔, a ritual dagger that would ultimately also serve to denote clerical family clans and their ‘surnames’.

			1475
	刀		®
刀	刀	トウ	Dagger
	𠂔	かたな	saber
	𠂔		

A dagger with its blade slightly curved.

The current glyph is visibly schematized, with a curved line 丿 and another bent line 冂, representing the blade of a dagger or knife pointing downwards. Some graph examples of the bronze script like 𠂔 or 𠂔 more clearly show the pictographic origin of the character.

The original meaning of ‘dagger’ gets expanded when the character acts as a standalone and also in some compounds to that of ‘saber’.

In many compounds this sinogram adopts a simplified version: 刀, or 刃, in which the original shape of the blade is more noticeable.



Bronze dagger of the Shang dynasty

別	ベツ	Pile of bones 另 cut with a dagger 𠄎	1476
別	わか.れる	to separate	

劍	ケン	Authority 兪 ^{ケン} shown in a dagger 𠄎	1477
劍	つるぎ	sword	

歸	キ	Saber 𠄎 sweeping 帚 enemies in order to make	1478
歸	かえ.る	possible the return home	
		to come home	

削	サク	Cereals and meet 肖 ^{ショウ} cut with a dagger 𠄎	1479
削	けず.る	to sharpen	

剩	ジョウ	Tops of trees 乘 ^{ジョウ} cut with a saber 𠄎	1480
剩	ジョウ	surplus	

券 券
ケン
Paper rolled up ^{カン} 卷 and cut with a dagger 刀
ticket
1481

刻 刻
コク
きざむ
Framework ^{ガイ} 亥 drawn with a dagger 刀 on a
surface
to carve
1482

劇 劇
ゲキ
Tiger 虎 and a hog 豕 attacked by a saber 刀
drama
1483

解 解
カイ
ゲ
とく
Horns 角 of an ox 牛 cut with a saber 刀
to loosen
1484

判 判
ハン
バン
Something cut in half ^{ハン} 半 with a saber 刀
judgement
1485

刷 刷
サツ
する
A mold sitting 尸 on a cloth 巾 cut with a
dagger 刀
to print
1486

初 初
シヨ
はじめ
はつ
そめる
うい
Cloths 袷 cut with a dagger 刀 in order to
make clothes
beginning
1487

剥 ハク は.ぐ *Rope of a pulley 録 cut off with a dagger 刂* 1488
to tear off

班 ハン *Several jewels 珽 being cut by a dagger 刂* 1489
squad

NOTE In reference to a military squad distributing a booty among the group.

罰 バチ バツ *Net 罟 capturing a criminal that makes a confessional speech 言 whereupon a punishment through a dagger 刂 is made* 1490
punishment

剛 ゴウ *Ridge 岡 of daggers 刂* 1491
sturdy

割 カツ わ.れる さ.く *Harm 害 caused with dagger 刂* 1492
to crack

副 フク *Big wine vessel 富 cut with a saber 刂* 1493
additional

劑 ザイ *Even 齊 cut made with a dagger 刂* 1494
dose

1495
刃 列 レツ Cut bone remains
array

Bone remains (歹) that are cut with a dagger (刀 → 刃) and orderly placed, arrayed, for burials or sacrifices.

1496
例 レイ Person 人 next to an array of bones 列
例 たと.える to liken

1497
烈 レツ Cut bone remains 列 on fire ...
ardent

1498
裂 レツ Bone remains cut 列 like clothes 衣
裂 さ.く to tear

1499
召 ショウ Words and a dagger
召 め.す to summon

Words (口) pronounced while making a sacrifice with a dagger (刀) in order to summon some deity or ancestor.

1500
詔 ショウ Speech 言 that summons 召
詔 みことのみ 詔
imperial edict

招 ショウ
招 まぬく
Hand 扌 holding a saber while summoning
words 召 are pronounced
to beckon

1501

超 チョウ
超 こ.える
Running 走 summoning 召
to transcend

1502

沼 ショウ
沼 ぬま
Water 氵 that seems to summon 召 people or
deities
marsh

1503

紹 ショウ
紹 ショウ
Thread 糸 linking the summoner 召 and the
summoned
introduction

1504

昭 ショウ
昭 ショウ
昭 昭
Summoned sun
glittering

1505

The Sun (日) responding with its glittering to its allegorical summoning (召).

照 ショウ
照 て.らす
Glittering 昭 fire ...
to shine

1506

分	分	① ブ	<i>Dagger cutting and distributing</i>
	分	① ブン	① to part
	分	② フン	② minute
	分	① わ.ける	③ to understand
	分	③ わ.かる	

A metaphorical dagger (刀) cutting and distributing (八 → 𠂇) something, a representation of the division of parts.

The meaning of ‘understanding’ derives from the notion of having to divide something into parts in order to analyze it in detail and thus comprehend the whole.

頌	頌	ハン	<i>Divided ^{フン}分 heads 頁</i>
			dissemination

NOTE ‘Heads’ understood here as ‘people’.

霽	霽	フン	<i>Rain 雨 that gets divided ^{フン}分</i>
			atmosphere

NOTE Originally this character referred to ‘mist’. Over time the sense of ‘mist’ got expanded into that of air or ‘atmosphere’.

粉	粉	フン	<i>Grains 米 that got divided ^{フン}分</i>
	粉	こな	powder

紛	紛	フン	<i>Threads 糸 that get divided ^{フン}分</i>
	紛	まぎ.れる	to be diverted

貧 ^{ビン} ^{フン}
貧 ^{ヒン} ^分 Division ^分 of money 貝
貧 まず.しい poor
1512

盆 ^{ボン} ^{フン}
盆 ^分 Divided ^分 vessel 皿
盆 tray
1513

NOTE In the sense that a tray is a vessel without lid nor handles: a divided vessel.

刳 ^刳
刳 ^刳 Lush plant cut by a dagger
1514

A dagger (刀) cutting a lush plant (丰 → 刳).

潔 ^{ゲツ} ^刳 Water ^い and cut lush plants ^刳 tied together ^糸
潔 ^{いさぎよ.} with a thread ^糸
潔 ^い unsullied
1515

NOTE In reference to a sort of rudimentary broom made with a bunch of plants that cleans and purifies things or people with the help of water.

契 ^{ケイ} ^刳 Person cutting a lush plant
契 ^{ちぎ.る} to pledge
1516

A person seen from the front (大) cutting some lush plants (刳) that he will give as an offering when making an oath or pledge.

喫 喫 キツ Mouth □ eating lush plants that have been ケイ cut by a person 契 **consumption** 1517

制 制 セイ Saber cutting tree branches **system** 1518

A saber (刀 → 刃) cutting tree branches (朱 → 帛), indicating the collection of material to build something, which implies a sequential process based on an organized system.

製 製 セイ System 制 of clothes 衣 production **manufacture** 1519

利 利 リ Fruits bore by a tree being cut with a dagger **profit** 1520

Fruits of fruit trees (禾) cut by a dagger (刀 → 刃), giving rise to a possible profit.

梨 梨 なし Profitable 利 tree 木 **pear tree** 1521

痢 痢 リ Illness 疒 that becomes profitable 利 **diarrhea** 1522

NOTE It may refer either to the fact that it is beneficial to be cured of a disease by expelling the bad things through diarrhea or, allegorically, to

the fact that the abundance of animal excrement is profitable if used as fertilizer in the field.

則

則
則

ソク

Money and sabers

rule

1523

The implicit power derived from economy, money (貝), and the military, sabers (刀 → 刃). The legitimate and instigating power that establishes the rules and practices of a given society.

側

ソク

Person † next to money and sabers 則

側

がわ

side

ソク

1524

測

ソク

Water's † rules 則

測

はか.る

to fathom

ソク

1525

NOTE It denotes the need to fathom or deduce the movements of water flows to prevent catastrophic flooding, which was a common threat in ancient times.

刃

刃
刃

ジン

Edge of a dagger

は

blade

1526

The edge of a dagger (刀), the blade, deliberately marked by an extra stroke (丶) that highlights it.

忍

忍
忍

ニン

Edge of the heart

しの.ぶ

to put up with

1527

Ideographic compound that allegorically depicts a heart (心) that has been

injured with the blade of a dagger (刃^{ジン}), feelings of emotional pain that one sometimes has to endure.

認 ニン 1528
認 みとめる *Speech 言 that puts up with something 忍*
to recognize

𠂇 氏 シ 1529
氏 うじ *Dagger with a thick blade*
surname

A dagger placed face down with a curved handle and a blade thicker than normal.

The current glyph is a schematization of the curved handle of a dagger (𠂇) and the blade (𠂇), whose wider-than-normal thickness was originally indicated with a kind of circle that later became linearized by the stroke (一). The joint shape of the handle and the blade (𠂇) is similar to the reversed form of the character for “knife” (刀 → 𠂇).

The dagger represented by this character probably alludes to a type of ritual dagger used to carry out sacrifices, a task reserved for the shamanic or clerical class, which presumably liked or required to mark such an important object with distinguishing signs that would ultimately be associated with that particular clan or family of high social status. In ancient times it was only these families of high social status that could be recognized by a specific symbol or name, something that would eventually lead to the concept of ‘surname’.



Ritual jade dagger with a slightly curved handle and a thick blade

婚 コン Woman 女 speaking 曰 of her new surname 氏 1530
婚 **marriage**

紙 シ Plant threads 糸 cut with a thick dagger 氏^シ 1531
紙 かみ in order to produce paper
紙 **paper**

王 氏 Dagger stuck on the ground 1532
氏 テイ Ground

A surface, the ground (一), on which a thick dagger (氏) is stuck.

低 テイ Person ↓ looking at the ground 氏^{テイ} 1533
低 ひく.い **low**

抵 テイ Hand 才 leaning towards the ground 氏^{テイ} 1534
抵 **resistance**

甲 民 Eye pierced by a dagger 1535
民 ミン **common people**
たみ

A distorted eye—without the mark of the pupil (口)—pierced with a thick blade (匕)—like the one of the character 氏 (*thick dagger*). It symbolizes a subject to whom his power of vision has been reduced in order to be easily controlled. The meaning of this glyph refers, in extension, to that of ‘common people’, subjects subordinated to a given authority.

眠 ^{ミン} 眠 ^民 1536
 ねむ.る Eye 目 with its vision power reduced ^{ミン}民
 to sleep

十 ^七 七 ^{シチ} 七 ^{シチ} 1537
 なな.つ Cut
 なの- seven

Originally it represents a cross mark or a slice (+), which later derived into the curved form 七 in order to be differentiated with the glyph 十 (ten).

In any case, this borrowing can be understood as a connection between the importance of bone marks in religious-divinatory rites (卜) and their close relationship with the seven great stars visible in the sky -also known as the seven luminaries (七曜): The sun, the moon, Mars, Mercury, Jupiter, Venus and Saturn.

As a component, this character can take the slanted form ㄨ.

叱 ^{シツ} 叱 ^{シチ} 1538
 しか.る Words □ that hurt like a cut ^{シチ}七
 to scold

刈 ^刈 刈 ^刈 1539
 か.る Criss-cross cuts ㄨ made with a dagger 刈
 to mow

切 ^{セツ} 切 ^{サイ} 1540
 き.る Cut made with a dagger
 to cut

The action of ‘cutting’ (^{シチ}七) reinforced with the character for “dagger” (刀), a saber making a cut.

杀
杀

サツ

Cut rice plant

Originally 杀 [メ木], grains of rice distributed (ホ^{サツ} → 朮 → 木) by cuts (七 → メ) made in the rice plant, a cut rice plant.

殺
殺

サイ
セツ

サツ

Cut rice plant 杀^{サツ} hit with a weapon 爿
to kill
ころ.す

刹
刹

セツ
サツ

Place where rice plants are cut 杀^{サツ} with a
dagger 刂 to make offerings
shrine

り
り

勿
勿

モチ

Several cuts
not

㊦

The blade of a dagger (刀 → 刂) making several cuts (レ 刂).

物
物

ブツ
モツ
もの

Cattle 牛 killed by several cuts 勿^{モチ}
thing

NOTE A dead ox or cow is no longer a living being, but a still good: a thing.

2 | POLE WEAPONS

In the battles of yesteryear, all kinds of melee weapons were used, among which, pole weapons, like ‘spears’ 𠂇 矛 could give a great defensive advantage by allowing people to attack from a prudential distance. There was also a type of pole weapon that was even purely defensive, such as the *sasumata* or ‘bident’ 𠂇 干, used in police ‘interventions’ to trap criminals. Weapons more suited for attack were things such a simple ‘stakes’ 十 弋, their direct evolution, which are ‘dagger-axes’ 𠂇 戈, a further development, such as ‘halberds’ 𠂇 戍 or even a more sophisticated ‘thick-bladed halberds’ 𠂇 戍.

𠂇

矛

ム
ほこ

spear

1546

®

A spear with a pointed tip (𠂇), an elongated shaft (丨) and a rope (一, 丿) that serve as a grabber.

The current glyph is quite different from the original form, but resembles some other later versions of the pictogram in which the rope grabber is more visible: 𠂇.



Spear

	ジュウ		1547
柔	ニユウ	Spear 矛 of wood 木	
柔	やわら. かい	pliant	

			1548
𠂔	務	△ つと.める	Hand strongly wielding a weapon against a spear
	務		to serve (in/as)

A hand holding a weapon (𠂔) that uses force (力) against an enemy spear (矛), in reference to the duty of the use of an armed force that people serving in the military have.

			1549
霧	△	Clouds serving 務 to form rain 霽	
霧	きり	fog	

			1550
𠂔	干	① ② カン	Bident
	干	② ほ.す	① intervention
		② ひ.る	② to dry

A spear with a thick shaft (十)—in which the horizontal line — acts as a linearized depiction of the thickness—with a kind of hook with two prongs (一) that is used to immobilize the adversary. A weapon that is fairly commonly used in Asia even today, and which is called in Japan *sasumata* (刺股). In the West there is also a type of similar traditional weapon called bident (double-pointed spear).

This weapon is used when one does not want to inflict serious harm on the opponent (for example, when the opponent is a petty criminal), a situation that arises in police interventions, hence the meaning of ‘intervention’.

The meaning of ‘to dry’ is due to the fact that the glyph 干 was used since ancient times as a folk alternative for the character 乾 (*to dry*), whose

pronunciation is identical.



Head of a bident

肝 肝	カン きも	Body part 月 that intervenes ^{カン} 干 in digestion	1551
		liver	
汗 汗	カン あせ	Water 彡 intervening ^{カン} 干 in cooling	1552
		sweat	
岸 岸	ガン きし	Mountains 山 and cliffs 厶 where water becomes dry ^{カン} 干	1553
		coast	
幹 幹	カン みき	Part of a tool held like a bident ^{カン} 干 that is straight like a person 人 waking up with the early sun ^{カン} 卓	1554
		handle (of a tool) trunk (of a tree)	

軒 ケン 1555
のき
Parts of a chariot 車 shaped like bidents ^{カン}干
eaves

刊 カン 1556
刊
Dry element ^{カン}干 that can be cut with a dagger 刃
publication

开 ケイ 1557
开
Two bidents
Flat

Two double-pointed spear or bidents (干×2 → 开 → 开).

This component adopts the meaning of ‘flat’ or ‘becoming flat’. This meaning comes from the presumption that two bidents or *sasumatas* facing each other result in a draw, in a flat or equal outcome, because the *sasumata* acts as immobilizing defense weapon that prevents the performing of any attack.

形 ケイ 1558
かた
かたち
Flat surface ^{ケイ}开 a brush' hair 鬚 draws on
shape

研 ケン 1559
と.ぐ
Stone 石 becoming flat ^{ケイ}开
to sharpen

刑 ケイ 1560
刑
Equalizer saber
penalty

A saber (刀 → 刃) that acts as an equalizer or flattener (^{ケイ}开) of society, as it

is used to give penalties.

型
型

ケイ
かた

Equalized ^{ケイ}刑 soil 土
model

1561

插

插
挿

ソウ
さ.す

Hand introducing a bident in a
hollow vessel
to penetrate

1562

Originally 插 [オ千白], a hand (手 → オ) grasping a bident (干 → 千) that is inserted into an hollow container (白 → 日).

This ideogram is certainly understood as the representation of a culinary tool with two prongs (干), graph and meaning analogous to that of “pestle” (午).

十

弋
弋

Stake
Successiveness

1563
®

A stake (ノ) traversing the ground (一) and with a knob (丶) at the top, presumably made with a small branch.

This component quite often refers to the concept of ‘successiveness’ or ‘replacement’, as stakes are tools that can be nailed in one place temporarily, then removed and nailed back to another place, successively.

弋
弋

=

One rod 一 that can be used twice 二 like a
stake 弋
two (in legal documents)

1564

代

代
代

① ② タイ

① ② ダイ

① か.わる

② よ

③ しろ

*Person replaced like a stake*① **to supersede**② **generation**③ **substitution**

A person (人 → 亻) succeeding another as a stake (代) that can be used again several times in succession.

袋
袋タイ
ふくろPlace where substitute ^{タイ}代 clothes 衣 are stored**sack**

SPECIAL READING

足袋 [たび]: Japanese socks with split toe

貸
貸タイ
か.すSuperseded ^{タイ}代 money 員**to lend**工
工式
式

シキ

*Craft done in order***ceremony****style**

A craft (工) made with an established and consecutive order, through a series of movements that follow each other as the use of stakes (代).

拭
拭シヨク
ぬぐ.う
ふ.くHand 扌 moving in order ^{シキ}式**to wipe**

1570

シ
 試 ころろ.
 試 みる
 ため.す

Speech 言 made in order ^{シキ}式
 to test

1571

必 ヒツ
 必 かならず

Distributed stakes
 necessarily

Stakes (弋 → 义 → 必) that are distributed (八 → へ) on the ground, an action that is necessary in some important activities such as the establishment of military camps.

As a component the character can adopt the form 赤, which is somewhat more faithful to the original graphic composition.

1572

泌 ヒツ
 泌 ヒ

Fluid 洩 that is necessarily expelled ^{ヒツ}必
 secretion

1573

秘 ヒ
 秘 ひ.める

Prosperity 禾 turned into necessity ^{ヒツ}必
 to conceal

1574

叔 シュク
 叔

Hand distributing stakes
 uncle

SPECIAL READING 叔父 [おじ]: uncle

An outstretched hand (又) distributing stakes (赤 = 必), in what can be thought as the establishment of a military camp. This ideogram suggests a leadership role, a close but authoritative figure, such that of an ‘uncle’.

督
督

トク

Eye 目 of an uncle ^{シュク}叔
supervision

1575

淑
淑

シュク

Water 彳 given by an uncle ^{シュク}叔
graceful

1576

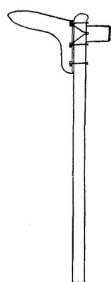
戈
戈

Dagger-axe

1577

®

A weapon with an elongated blade shaped like a dagger (一), a rear spike (丶), a long shaft (丨) and a support foot (ノ). A weapon known by the term 'dagger-axe'.



Head of a dagger-axe

① ② セン
戦
①
戦 たたか.う
② いくさ

Capturing net ^{タン}单 and dagger-axe 戈

1578

① to battle

② war

NOTE Ideogram that associates weapons such as dagger-axes with the action or intention of capturing the enemy: a battle.

戯 ^ギ 戯 *Dagger-axes 戈 brandished at the void 虚* 1579
たわむ. **spectacle**
れる

賊 ^{ゾク} 賊 *Money 貝 taken by cuts 刃 → 十 made with* 1580
rebel
halberds 戈

杆 ^伐 杆 *Dagger-axe through a person's* 1581
バツ *body*
felling

A dagger-axe (戈) passing through the neck or body of a person (人 → 亻), metaphorically felling him down.

手 ^戒 手 *カイ* 1582
いまし. *Two hands grabbing a dagger-axe*
戒 **to warn against**
める

Two hands (手) raising a dagger-axe (戈) in sign of threat or warning.




械 ^{カイ} 械 *Wooden object 木 used to warn people 戒* 1583
appliance

NOTE The original meaning of this compound was that of 'shackles' or 'fetter', but in modern Japanese the character is used almost exclusively in the word 機械 (きかい, *mechanism*).

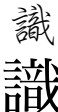




 ショク
 Dagger-axe producing sound
Contention




The sound (音) produced by a dagger-axe (戈) colliding with another, an allegorical symbol of contention or discussion.



 ショク
 Ear 耳 listening to contentions




employment



 シキ
 Speech 言 on contentions


knowledge



 シキ
 ショク
 Threads 糸 intertwining like clashing
halberds making sound


weave



 ① ガ
 Hand grabbing a dagger-axe
 ① われ
 ① I
 ② わ
 ② my

A hand grabbing (手 ≈ 爪) a dagger-axe (戈), showing power or a certain status of nobility within a warrior stratum that infers a right to distinction and recognition of the person: an exaltation of the ego.

餓 餓	ガ	Food 食 <i>approached by a hand grabbing a</i> <i>dagger-axe</i> 我 hunger	1589
--------	---	---	------

義 義	ギ	Hand grabbing a dagger-axe to <i>be nailed in a sacrificial sheep</i> righteousness	1590
--------	---	--	------

A hand holding a dagger-axe (我) in order to slaughter a sheep (羊 → 羊)

that is about to be given in sacrifice as an offering to the gods, the sacrifice of an auspicious animal assuring goodness and righteousness.

儀 儀	ギ	Person † that is righteous 義 etiquette	1591
--------	---	--	------

議 議	ギ	Speech 言 that is righteous 義 deliberation	1592
--------	---	---	------

犧 犧	ギ	Cattle 牛 becoming righteous 義 sacrifice	1593
--------	---	---	------

才 才	サイ	Dagger-axe handled with talent	1594
--------	----	--------------------------------	------

Originally 才 [才戈], and later 才, the talent (才 → 干 → 十) shown in the handling of a dagger-axe (戈), or out put in other words: a weapon managed with talent.

戴 戴
タイ
Sort of mask 異 put on a person who handles
halberds with talent ^{サイ}戔
coronation 1595

栽 栽
サイ
Trees 木 distributed with talent ^{サイ}戔
plantation 1596

裁 裁
① ② サイ
① た.つ
② さば.く
Clothes 衣 cut with talent ^{サイ}戔
① to cut cloth
② to judge 1597

織 織
セン
Threads 糸 cut with talent ^{サイ}戔 and rounded
into a bowl 盃 ← 豆
fiber 1598

載 載
サイ
の.せる
Chariot 車 driven with talent ^{サイ}戔
to get on 1599

幾 幾
キ
Person cutting small thicks of
thread with a dagger-axe
how much 1600

A person armed with a dagger-axe ((人 + 戈) → 戔) recounting several silk cocoons (纈), in reference to an authoritarian figure intervening as a moderator or accounting witness in a commercial activity.

機
機

キ
はた

Wooden utensils 木 useful for counting 幾

1601

mechanism

十
十

𠄎
𠄎

セン

Dagger-axe fight

1602

Originally 𠄎 [戈戈], two dagger-axes (戈×2) clashing with each other, representing a confrontation.

The strokes of the upper part of the original glyph went through a simplification resulting in the strokes 彡 and 丶.

残
残

ザン
のこる

Bone remains 𠄎 left after a dagger-axe fight 𠄎

1603

leftover

踐
踐

セン

Tracks 足 left by feet running out of a

1604

dagger-axe fight 𠄎

tread

浅
浅

セン
あさい

Water 彡 on top of which a dagger-axe battle

1605

𠄎 can be made

shallow

棧
棧

サン

Piece of wood 木 that gets intersected like

1606

two clashing halberds 𠄎

cleat

箋
箋

セン

Slips of bamboo ^{^^} where letters are written
intertwined like two clashing halberds ^{セン} 箋

1607

slip of paper

NOTE Originally referring to the ancient books or notebooks written on bamboo strips that were used during the Shang dynasty.

𠄎

戊
戊

ボ

Halberd

1608

Ⓔ

Ⓔ

A pole weapon similar a dagger-axe (戊) but with the blade having a crescent curvature (𠄎) instead of the shape a dagger.



Chinese halberd

越
越

エツ
こ.える

Running 走 while holding a halberd 戊 → 戊

to cross over

1609

茂
茂

モ
しげ.る

Plants ⁺⁺ susceptible of being cut with a
halberd 戊

to overgrow

1610

戚
戚

セキ

Halberds 戊 and stakes 赤

kin

1611

NOTE Related weapons, since stakes, when used as weapons, are a primitive form of halberd.

藏
藏

ゾウ
くら

Halberd being watched out
behind some plants

warehouse

1612

A place covered with plants (++) where weapons such as halberds (戊) are kept and watched by eyes looking down (臣). An allegorical representation of a place where valuable objects are stored.

臟
臟

ゾウ

Body part 月 acting as a warehouse 藏

viscera

1613

戙

成
成

セイ
ジョウ
なる

Halberd nailed somewhere
to result in

1614

Originally 成 [戙^{テイ}], a halberd (戙) nailed (丁 → 丌) somewhere, symbolizing the conquest of a territory, a concrete result.

誠
誠

セイ
まこと

Speech 言 that gives results 成

sincerity

1615

城 ジョウ
城 しろ

Soil 土 nailed with halberds ^{セイ}成
castle

1616

① ② セイ
盛 ② ジウ
盛 ① も.る
② さか.る

Results ^{セイ}成 manifested in dishes Ⅲ.

① to fill up

② to prosper

1617

戍 戍
戍 戍

Big halberd

1618

A halberd (戍) with a blade broader than normal, which is marked by a horizontal stroke (一).



Head of a Chinese halberd with a broad blade

威 イ
威

Woman 女 holding a big halberd 戍
intimidation

1619

滅 メツ
滅 ほろ.びる

Water 氺 floods, fire 火 and big halberds 戍
to be ruined

1620

NOTE Implying the destruction caused by a war.

歳 サイ 1621
歳 セイ
Time when one stops 止 being small 小 and
takes a big halberd 戍
age

SPECIAL READING 二十歳 [はたち]: twenty years old

𠂇 𠂇 ベツ 1622
𠂇 𠂇 さげすむ
Head crossed by a big halberd
to discard

The head of a person—represented by the eyes (𠂇) and eyelashes (𠂇)—pierced by a big halberd (戍). A discarded enemy.

𠂇 武 ブ 1623
𠂇 武 ム
Marching with a thick blade
dagger-axe
military

Group in which steps (止) take place while carrying big halberds (戍 → 𠂇): the military.

賦 フ 1624
賦
Money 貝 collected by the military 武
levy

3 | AXES

Axes, like daggers, are objects that can be used both as work tools and weapons. That is why there are several types of axes, such as the primitive small ‘axes’ 斤—used merely as tools—, or battle axes 士士, which, when properly marked, served to tell apart different clans of noble ‘gentlemen’, within which, who carried the largest battle axe 王, was distinguished as the leader of the clans or, eventually, the ‘king’.

斤

斤
斤

キン

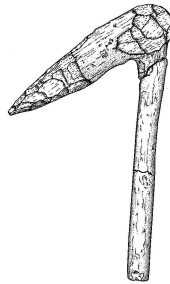
Axe

1625

®

unit of weight [~0.6 kg]

A rudimentary axe or hatchet, with its handle (|) and a blade leaned to the left (𠂇).



Primitive stone axe

析
析

セキ

Tree 木 cut with an axe 斤

1626

chop

質
質

シツ
シチ
チ

Axes 斤×2 exchanged for money 具

1627

matter

匠
匠

シヨウ

Axes 斤 and boxes 匚

artisan

1628

断
断

① ②

ダン

Stored rice grains 𪛗 being cut off with an axe 斤

① た.つ

②

ことわる

① to sever

② to dismiss

1629

折
折

折
折

セツ

お.る

Hand holding an axe

to break

to fold

1630

A hand (手 → 扌) holding an axe (斤) to split—or break—some object or structure.

The meaning of ‘folding’ probably comes from the image of a tree trunk chopped with an axe that has fallen bent or ‘folded’.

哲
哲

テツ

^{セツ}
Folded 折 words 口

wisdom

1631

NOTE A series of words that can be ‘folded’ in the sense that they can show various faces, deep words, full of wisdom.

誓
誓

セイ

ちか.う

^{セツ}
Folded 折 speech 言

to vow

1632

NOTE A speech or series of words that is embodied in a folded document and delivered to a religious institution.

ㇰ

兵
兵

ヘイ
ヒョウ

Two hands grabbing an axe
soldier

1633

The person who, with his two hands (卅 → 卨), grabs an axe (斤): a soldier.

浜
浜

ヒン
はま

Water 彳 whereby soldiers ^{ヘイ}兵 camp
seashore

1634

斬

斬
斬

ザン
きる

Axe attack made while riding a
chariot
to slice (off)

1635

An axe (斤) used while riding a chariot (車) that is, thanks to its moving speed, stroke with such force that it slices what it encounters.

暫
暫

ザン

Slice ^{ザン}斬 of the sun 日
temporarily

1636

漸
漸

ゼン

Water 彳 moving as the result of a slicing cut ^{ザン}斬
steadily

1637

斥
斥

セキ

Split axe
rejection

1638

An axe (斤) split or cut (ㇰ → ㇱ) in the middle, a weapon or tool that is rejected due to its lack of functionality.

訴
訴
ソ
うった.
える

Speech 言 that might be rejected 斥
to accuse

1639

士
士
士
シ

Battle axe
knight
gentleman

1640

®

A large battle axe, with a big blade (一) and a handle (+) whose thickness is marked by a horizontal line (一).

Battle axes were a characteristic object of knights—associated with gentlemen of the nobility—because their wide blades allowed to show a range of symbols characteristic of a certain clan.

The upper horizontal line of this character appears longer than the lower one as a consensus to differentiate this graph from the character for “earth” (土).



Blade of a bronze ceremonial axe from Shang dynasty China

仕
仕
シ
シ
つか.える

Person ↑ next to a gentleman 士
to work for

1641

壯 壯 ソウ *Battle axe on a table* 1642
robust

A battle axe (士) on a table (卓), as a symbol of nobility and strength.

莊 莊 ソウ *Plant field ++ that is robust* 1643
manor

装 装 ソウ ショウ *Putting robust 衣* 1644
to dress

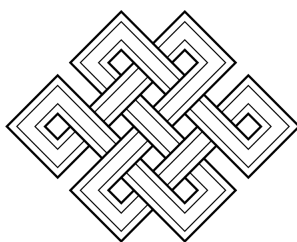
吉 吉 キチ *Words of a gentleman* 1645
good luck

Ceremonial words (吉) pronounced by gentlemen (士) of the noble class in order to wish good luck and prosperity for the clan or nation.

詰 詰 キツ *Speech 言 of good luck* 1646
to focus on

結 結 ケツ *Thread 糸 that assuring good luck* 1647
to tie

NOTE Perhaps in relation to the complex Chinese decorative knots (中国結), probably used in the past as decorative elements of religious rituals.



Conceptualization of the 'endless knot' (盤長), considered as an auspicious symbol



王
王

オウ

Big battle axe

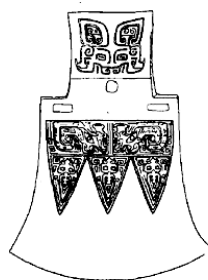
1648

®

king

A battle axe (士 → 土) with a size that is larger than normal, riveted by the upper stroke (一) that suggests a hilt.

While a standard battle axe is indicative of a noble class of knights, a greater axe is indicative of the leader of that class, which consequently derives into the concept of 'king'.



Blade of a big bronze axe from Shang dynasty China

弄
弄

口ウ
もてあそぶ

Big battle axe ^{オウ}王 held by two hands 井

1649

to trifle with

旺
旺

オウ

Sun 日 and king 王^{オウ}

vigorous

1650

望
望

ボウ
モウ
のぞむ

Perished 亡^{ボウ} body 月 of the king 王^{オウ}

to wish for

1651

SPECIAL READING 望月 [もちづき]: full moon

NOTE Understood as the wish for the return of a deceased king.

皇
皇

オウ
コウ

Clearest 白 king 王^{オウ}

emperor

1652

SPECIAL READING 天皇 [てんのう]: emperor of Japan

狂
狂

キヨウ
くる.う

Animal 犴 acting like a king 王^{オウ}

to rage

1653

呈

呈
呈

テイ

Words pronounced before the king

presentation

1654

Words (口) pronounced before the king (王), a presentation or offering to the sovereign power.

聖
聖

セイ

Ear 耳 of the king who listens to a
presentation made before him ^{テイ}呈

1655

holy

程
程

テイ
ほど

Prosperity 禾 presented before the king ^{テイ}呈

1656

extent

4 | DEFENSIVE WEAPONS

After having seen a series of attack weapons, it is only natural that the corpus of Chinese should also refer to the defensive weapon par excellence: the shield 甲, which would later be associated with any kind of ‘armor’.



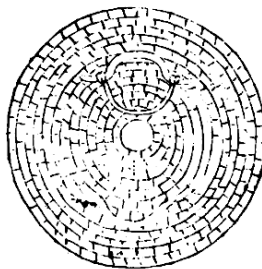
カン
コウ

Shield
armor
1st

1657

Pictogram of a rudimentary circular shield with an opening in the middle (日), crossed by a handle (丨), an image taken later to indicate any type of protective armor.

The main current meaning of this character is that of ‘first in rank’, meaning that originates from the Sinitic ordinal system known as Heavenly Stems (天干), in which ten concrete primitive characters are used to designate different ordinal positions, among which 甲 takes the first one, before 乙 (オツ). The adoption of this graph to mean ‘first’ may be due to the linkage of bone shells—associated with armors—with divination, being that material the first thing one needs to perform divination activities.



Rudimentary circular shield

押
押

オウ
お.す

Hand 扌 holding an armor ^{コウ}甲
to push

1658

岬
岬

みさき

Mountain 山 acting as an armor 甲
cape (on coast)

1659

盾
盾

盾
盾

ジュン
たて

Person holding a shield
shield

1660

A person (人 → 亻) holding a shield (甲 → 冫).

5 | BOWS AND ARROWS

The last type of weapons that appear within the Chinese character corpus are those that grant an advantage at a distance, the projectile weapons: bows and arrows.

Most bows in Chinese antiquity had a serpentine shape, as they were composite 'bows': 𠄎 弓. These bows were tied with thick strings 𠄎 引 that, when they were 'pulled', could throw their projectile at a great distance. If, on the contrary, that string got detached from its bow, it became a loose 'rope' 𠄎 弓 that could be used for other tasks.

The bows would be useless, however, if it were not for their 'arrows' 𠄎 矢, capable of following a fixed path and passing through the 'middle' of a hoop 𠄎 中 in shooting practice. In order for the flight of an arrow to be optimal and its impact to be striking, special attention had to be paid to the arrowheads 𠄎 入, which should be made of a metal sharp enough for them to 'enter' the surface of what they hit.



キユウ
ゆみ

bow

1661

®

A composite bow.

In the modern form of the character the string is not visible anymore, and only the limbs and handle (弓) are left.



Chinese composite bow

張
張

チヨウ
は.る

Bow 弓 with an elongated string ^{チヨウ}長
to stretch

1662

強
強

① ②
キヨウ
① ② ゴウ
① つよ.い
② し.いる

Bow 弓 ^{キユウ}string that makes energy flow △
and is thick as a serpent 虫
① strong
② to force

1663

弧
弧

コ

Bow 弓 shaped like a gourd plant's ^コ瓜
hanging stem
arc

1664

弥
弥

や

Bow 弓 that is embroidered 尔
relaxing a bow

1665

TRIBE NAME USAGE

弥生 [やよい]: Yayoi

弦
弦

ゲン
つる

Bow's 弓 ^{ゲン}dim 玄 part
string

1666

湾
湾

ワン

Water's 彳 energy distributed 亦 along the
coast in the form of a bow 弓
gulf

1667

	① ダン	Bow 弓 that is simple ^{タン} 単
彈	① たま	① bullet
彈	② はずむ	② to be encouraged
	③ ひく	③ to play (an instrument)

NOTE 1. A bow-and-arrow-like weapon simplified to the simplest form: a bullet. 2. A bow that is simple to be handled: a bow whose use is encouraged. 3. A simple bow string: something that plays music.

弱	弱	ジャク	Bows with hairy strings
	弱	よわい	weak

Some bows (弓×2) whose strings are full of hairs (彡 → 彡×2), that is, bows with frayed strings. Neglected bows whose functionality is weakened.

溺	デキ	Water 氾 that weakens people ^{ジャク} 弱
溺	おぼれる	to drown

發	發	ハツ	Hand putting a bow string in
	發	ホツ	motion
			launch

Two hands (扌 → 扌) grabbing the string of a bow (一), that gets propelled so that the projectile, the arrow, flies upward (𠂔). A scene that represents the throwing, or launching of an arrow.

弓	引	イン	Tense string of a bow
	引	ひく	to pull

The string (|) of a bow (弓) being pulled, tightened and stretched.

弓
弓

Loose string of a bow
Rope

1673

A string detached from its bow, loose, visibly curved.

In modern writing this component takes a form that is virtually identical to the character for “bow” (弓), perhaps due to a semantic association.

𠄎
弟

ダイ
デ
テイ
おとうと

Stake being tied with a rope
younger brother

1674

A rope (弓) being tied to a stake nailed to the ground (弋 ≈ 𠄎). The action of nailing and tying stakes during the establishment of a military camp, a mechanic activity relegated to people with little or none authority.

If the activity of distributing the stakes suggests the idea of a leader or family member with authority as an uncle (叔), the activity of tying the stakes firmly suggests the idea of a family member forced to follow orders, as is the younger brother.

第
第

ダイ

Bamboo slips ^{ダイ} sequentially ordered as older
and younger brothers 弟 → 弟

ordinary number

1675

𠄎
弗

Several stakes being tied together
Annulment

1676

Two stakes ((弋 ≈ 𠄎)×2 → 凵) tied together by a rope (弓), stakes that cancel out their stabilizing function to each other, because instead of being tied to a tent they happen to be tied among themselves.

沸 フツ Water 𠄎 becoming nullified 弗
 沸 わ.かす to seethe

1677

費 ヒ Money 貝 becoming nullified 弗
 費 つい.やす to spend

1678

𠄎 弔 チヨウ Person hanging from a rope
 弔 とむら.う to mourn

1679

Originally 弔 [イ弓], a person (人 → 亻 → 丨) hanging from a rope (弓), dead due to suicide or execution. Mourning aroused by a violent death.

↑ 矢 シ arrow
 矢 や

1680

®

A big arrow with a pointed head (𠄎) on top, two vanes (人) at the bottom, and a shaft that has its thickness marked by a horizontal line (一).



Standard arrow

挨
挨

アイ

Hand 扌 making flow the energy ㄥ of an
arrow 矢 in order to make it reach a target

1681

approach

族
族

ゾク

Arrows 矢 under the same flag 旗

1682

tribe

NOTE Various people fighting or hunting under the same flag: a specific tribe or clan.

族
短

タン

Arrow 矢 that fits in a bowl with a lid 豆

1683

みじかい

short

医
医

イ

Arrows 矢 being removed from wounded
people and left in a box 匱

1684

doctor

知

知
知

チ
し.る

Words penetrating like arrows

1685

to know

The ability to pronounce a few words (口)—on a particular topic—with the speed and penetration of an arrow (矢). Perhaps this compound also referred, in origin, to discussions or conversations about bow hunting, an activity for which a certain knowledge is required.



痴
痴

チ

Illness 疒 of the lack of knowledge 知

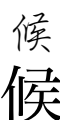
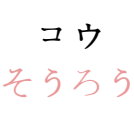


1686


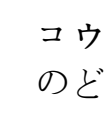

foolish





 コウ *Person practicing archery on a cliff*
marquis

Originally 侯 [厂矢], an arrow (矢) being shot from a cliff (厂), referring to the activity of archery, firstly done by hunters that later would be transformed into noblemen or ‘marquises’.

Later on, a component for “person” (人 → 亻) was added to the original glyph, forming the composition 侯, to put the subject’s focus n the person doing the activity. Eventually, the element (厂) were transformed into the composition 冫, probably due to a graphic analogy with the most common form of the component for “person” (亻).



 コウ *Person 亻 checking the cliff conditions from*
 which arrows are going to be shot  → 
climate



 コウ *Organ that allows to make audible the words*
 口 pronounced on a cliff from which arrows
 are shot 
throat



 シツ *Illness caused by an arrow*
disease

An illness or disease (疒) derived from infected wounds caused by arrow impacts (矢).

嫉
嫉

シツ

1691
Woman's 女 disease 疾^{シツ}
jealousy

𠄎
𠄎

至
至

シ
いた.る

1692
Arrow reaching its target
to arrive (at)

Pictographic and ideographic representation of an arrow facing downwards (矢 → 𠄎) reaching the soil (土).

屋

屋
屋

オク
や

1693
Person sitting where he has arrived
salon

A person sitting (尸) in a place where he has just arrived (至), a place where people stay for a while, such as a hall, a house, a salon or any commercial establishment.

握
握

アク
にぎ.る

1694
Hand 扌 controlling a salon 屋^{オク}
to take hold of

致

致
致

チ
いた.す

1695
Hand making a blow in target
to accomplish

A hand making a blow (攴) into a specific place, foreseen as the target marked by an arrow that has reached the soil (至): A hit or impact given successfully, an achievement.

緻
緻

子

Thread 糸 weaving accomplished 致^チ
elaboration

1696

備

備
備

ビ
そな.える

Person next to two arrows and a
ritual plate
to have ready

1697

Person (人 → 亻) prepared with a ritual dish (用 ← 用) and several arrows (矢×2 → 芙 → 𠂔), the requirements needed for making an animal sacrifice.

到

到
到

トウ

Dagger marking the point of
arrival of an arrow
arrival

1698

A dagger (刀 → 刂) marking on the ground the exact point at which an arrow has fallen (至).

倒
倒

トウ

たお.れる

Person 亻 falling to the ground like a fallen
arrow 到^{トウ}

1699

to fall down

中

中
中

ジュウ
チュウ
なか

Arrow going through the middle
of a ring
middle

1700

A throwing weapon—spear, arrow or dart (|)—passing through a hoop (口) during a military practice session, an arrow passing through the middle of a hoop.

仲
仲

チュウ
なか

Person ↓ in the middle ^{チュウ} 中
in-between

1701

忠
忠

チュウ

Feeling that goes through the middle ^{チュウ} 中 of
the heart 心
loyalty

1702

沖
沖

チュウ
おき

Water ↓ that forms middle ^{チュウ} 中 of the sea
open sea

1703

衷
衷

チュウ

What goes through ^{チュウ} 中 → 中 the inside of the
clothes 衣
inner

1704

支

夂

Hand throwing a dart through a ring
Resolute

1705

Originally 支 [中又], then 夂, and later 夂, an outstretched hand (又 → 夂 → 夂) throwing a dart (丨) through a hoop (口 → 凵), a sign of decision and resolution.

快
快

カイ
こころよ.
い

Feeling ↑ that is resolute 夂
pleasant

1706

決 ケツ Water 彳 breaking through 夂
 決 き.める to decide upon

NOTE In reference to the need to make a decision when water has flooded a land.

𠄎 オウ
 𠄎 コウ Arrow going towards a bullseye
 𠄎 き
 𠄎 こ- yellow

A character with a rather complex and blurred graphical evolution, originally 黄 [廿𠄎], represents an arrow (矢 → 天 → 𠄎) that goes through a hoop—linearized as a square (口)—and continues towards a target (口 → 廿 → 𠄎).

This ideogram, which originally represents an archery scene, was eventually taken to designate the yellow color, by association, most probably, to the bullseyes that were allegedly marked with yellow paint. The idea of yellow color can be mnemonically associated with the component for “sun” (日) that can be imagined in the center of the compound.

横 オウ Wood 木 of an arrow that goes towards a
 横 よこ bullseye ^{オウ}黄
 sideways

NOTE Referring to the wooden part of the arrows—the shafts—which move horizontally towards the target.

𠄎 オウ
 𠄎 カン Arrow missing its target.

Originally 莫 [廿𠄎], an arrow (矢 → 天 → 夫) that has not yet passed through a hoop (口) nor reached its target (口 → 廿 → 𠄎).

嘆 タン 1711
嘆 なげ.く Words 口 referring to the missing of a target ^{カン}莫
to lament

漢 カン 1712
漢 Water 彳 not reaching its target ^{カン}莫
Chinese

NOTE This character actually refers to the Han (漢) ethnic group, a nomenclature that would later be used to describe everything that comes from the territories where the Han people inhabits, that is, China. The Han name comes from the era in which China was ruled by the Han Dynasty (204 BC - 213 AD), which in turn takes its name from the fief of origin of the dynasty's founder, located around the river Han. The name of this river derives, ultimately, from its association with the Milky Way, which was once called *Tianhan* (天漢), that is: *The celestial water that does not reach its target* (the sea in the Earth).

難 ナン 1713
難 むずか. ^{カン}莫 a flying bird 隹
難 しい difficult
かた.い

𠄎 キン 1714
𠄎 Arrow lying on the soil
𠄎 Unable to fight

Originally 墓 [莫土], an arrow that has been unable to reach its goal (莫 → 莫) and lies flat on the soil (土), scene that, by association, also refers to the inability to practice archery or any military activity.

僅
僅

キン
わず.か

Person 1 unable to fight ^{キン} 堇
trifle

1715

勤
勤

キン
ゴン
つと.める

Someone unable to fight ^{キン} 堇 that is given
another strength 力
to be employed (at)

1716

謹
謹

キン
つつし.む

Speech 言 that is unable to reach its target
and lays on the ground ^{キン} 堇
discreet

1717



入
入

ニュウ
い.れる
は.いる

Tip of an arrow
to enter

1718

An arrowhead, something that enters through the surface of what is impacted by it.



Sample of an arrowhead

傷 ① ②
シヨウ
傷 ① きず
② いたむ

Person 亅 with an arrowhead 入 → へ in
his body that has made him a wound that
shines like sun rays 易

1719

- ① wound
② to be injured

金

金
金

① ② ③
キン
① コン
① ③ かね
① かな-

Material used to make weapons

1720

®

- ① metal
② gold
③ money

Material of an indefinite form (ノ) wherewith arrowheads (入 → へ) and big battle axes (王) are manufactured: Metal with which weapons are made.

As a standalone, the character sometimes gets the original meaning of 'metal' expanded over time to the more specific meaning of 'gold', and this, in turn, also leads to the meaning of 'money'.

銃
銃
ジュウ

Metal 金 that should be set aside 充
gun

1721

銀
銀
ギン

Metal 金 that is looked by a person 良
silver

1722

鉄
鉄

テツ

Metal 金 that can be easily be lost ^{シツ}失

1723

iron

NOTE Iron is a type of metal that characteristically corrodes quite fast.

釜
釜

かま

Metal object 金 → 𠄎. used by the father 父

1724

iron pot

鍛
鍛

タン

Making metal objects 金 step by step ^{ダン}段

1725

きた.える

to forge

鍋
鍋

なべ

Metal object 金 where animal bones and
vertebrae 骨 are boiled

1726

cooking pot

鈴
鈴

リン

レイ

すず

Metal object 金 used to give commands ^{レイ}令

1727

small bell

鋭
鋭

エイ

するど.い

Metal of a blade 金 that is exposed ^{エツ}兑

1728

sharp

銘
銘

メイ

Metal 金 with names ^{メイ}名 written on it

1729

inscription

錯 錯	サク	Metal objects 金 from older times ^{シャク} 昔 confusion	1730
鋼 鋼	コウ はがね	Metal 金 hard as a mountain ridge ^{コウ} 岡 steel	1731
鑄 鑄	チュウ いる	Making a metal 金 with longevity ^{ジュ} 寿 to cast	1732
鎌 鎌	かま	Metal object 金 that allows to collect several saplings 兼 sickle	1733
鈍 鈍	ドン にぶい	Metal 金 that is only a sprout ^{トン} 屯 dull	1734
鉢 鉢	ハチ ハツ	Metal object 金 in which roots 本 of plants are buried plant pot	1735
錬 錬	レン	Metal 金 in a backpack 東 alchemy	1736
録 録	ロク	Metal 金 pulled from a well ^{ロク} 录 record	1737

NOTE Probably referring to metal extractions that need to be recorded in mining actions.

釣 釣	チヨウ つる	Gold 金 taken with a ladle ^{シャク} 勺 to lure in	1738
錦 錦	キン にしき	Gold 金 decorating white fabric 帛 brocade	1739
針 針	シン はり	Metal 金 with the shape of a thick rod 十 needle	1740
鎖 鎖	サ くさり	Metal 金 that is small 小 and goes through money 貝 chain	1741
NOTE In reference to the chains of coins that were used in antiquity, as it is explained in the description of the character 貫 (to go through).			
鑑 鑑	カン かんが. みる	Gold 金 overseen by a person ^{カン} 監 to heed	1742
鎮 鎮	チン しずまる	Gold 金 that is true ^{シン} 真 to appease	1743

銅 銅 ドウ Metal 金 used to make plates from which one
can eat ^{ドウ}同
copper 1744

錢 錢 セン Metal 金 piece for which dagger-axe fights ^{セン} 戔
ぜに are made
coin 1745

束 束 束 Tree with arrowheads
Thorns 1746

A tree (木) whose bark is full of spikes or thorns that look like arrowheads (入 → 𠂇).

策 策 サク Bamboo book ^{^^} with written things that can
hurt like thorns 束
scheme 1747

刺 刺 シ Thorn 束 penetrating like a dagger 𠂇
さ.す to pierce 1748

責 責 責 Money with thorns 1749
① セキ ① obligation
② せ.める ② to condemn

Originally 責 [束貝], money (貝) that hurts like thorns (束 → 𠂇), in presumable reference to monetary debt, an inherited obligation and threat of condemnation in the case of non-payment.

債
債

サイ

Person 人 tied to his obligations ^{セキ}責

bond

1750

漬
漬

つける

Water's 水 obligation 責

to moisten

1751

積
積

セキ
つ.もる

Prosperity 禾 turned into obligations ^{セキ}責

to stack

1752

績
績

セキ

Threads' 糸 obligation ^{セキ}責

spinning

1753

刀列召昭分切契制利則刃忍
氏氏民七切杀勿

- 1 別劍歸削剩券刻劇解判刷初剥班罰
剛割副劑例烈裂詔招超沼紹照頒霽
紛紛貧盆潔喫製梨痢側測認婚紙低
抵眠叱刈殺刹物
-

矛務干开刑插弋代式必叔戈
伐戒戩我義戔幾彘戍蔵成戍
蔑武

- 2 柔霧肝汗幹岸軒刊形研型式袋貸拭
試泌秘督淑戰戲賊械職識織餓儀議
犧戴栽裁織載機殘踐淺棧箋越茂戚
臟誠城盛威滅歲賦
-

斤折兵斬斥士壯吉王呈

3 析質匠斷哲誓浜暫漸訴仕莊裝詰結
弄旺望皇狂聖程

甲盾

4 押岬

弓弱癸引弓弟弗弔矢知侯疾
至屋致備到中央黃奠堇入金
束責

5 張強弧弥弦湾彈溺第沸費挨族短医
痴候喉嫉握繳倒仲忠沖衷快決橫嘆
漢難僅勤謹傷銃銀鉄釜鍛鍋鈴銳銘
錯鋼鑄鎌鈍鉢鍊録釣錦針鎖鑑鎮銅
錢策刺債漬積績

1 | THE VERTICAL PLANE

Within sinic writing, there is a vertical cosmology that takes part in the developing of ideograms. That cosmology mainly addresses the vertical relation Man-God, within which the earthly being that is man is subordinated to the celestial dictation of God. This cosmological relation was the one that legitimized the ruling class of ancient China, because that class was understood as the intermediary between what is ‘above’ 上—heaven above the earth—, and the people ‘below’ 下—or earth under heaven.

1754

	① ジョウ	
	① ショウ	① above
	① うえ	② to raise
	① うわ-	③ to go up
	① かみ	<i>Heaven</i>
	② あげる	
③ のぼる		

A vertical space (一) above another vertical space (一), understood also as a simple conceptual and cosmological representation of heaven above earth, what is above superimposed on what is below.

Over time the upper and lower line of the original glyph (二) got united by a vertical line (丨), probably due to a necessity of differentiating this character from the character for “two” (二). The original, simpler glyph, nevertheless, remains intact in many primordial compounds.

元 元 ガン 1755
What is above people
origin
もと

A person (人 → 儿) under the sky (二). Heaven understood as the origin or originator of man, or, giving an oxymoron, the conscious man as the originator of heaven: The relationship between heaven and man as the conceptual origin of all things.

頑 頑 ガン 1756
Origin 元 of thoughts in the head 頁
obstinance

玩 玩 ガン 1757
Origin 元 of jewels 王
game

云 云 ウン 1758
Energy flowing in heaven (名)
to say

Flowing energy (△) above in heaven (二) or the sky.

伝 伝 デン 1759
Person ↓ showing the flow of energy in
heaven 云
to transmit
つた.える

魂 魂 コン 1760
Flowing energy from heaven 云 transformed
in a ghost 鬼
spirit
たましい

陰
陰

イン
かげ

Mountains 山 reflecting a retained ^{キン}今 flowing
energy from the sky 云

shade

yin (negative principle)

1761

芸
芸

ゲイ

Energy flowing in heaven 云 directed towards
the plants 艸

art

1762

NOTE Most probably in reference to the transmission through generations of knowledge and arts related to the cultivation of plants, the backbone of any sedentary society.

転
転

テン
ころ.がる

Chariot 車 moving like energy flowing in
heaven 云

to rotate

1763

会
会

カイ
エ
あ.う

Person encountering energy
flowing from heaven

to meet (with)

1764

Ideogram that represents a person (人 → 人) facing the energy of heaven (云) or divine energy: a transcendental meeting.

絵
絵

イ
カイ

Threads 糸 meeting together ^{カイ}会

picture

1765

NOTE In clear reference to an embroidery or upholstery representing an image.

雷

雲
雲

ウン
くも

*Flowing energy in the sky
generating rain*

1766

cloud

Energy flowing in the sky (云) capable of creating rain (雨 → 雲).

曇
曇

ドン
くも.る

Sun 日 turning into clouds ^{ウン}雲

1767

cloudy

二
𠂇

𠂇

𠂇

Energy unfolding in heaven

1768

𠂇 于

Energy from heaven (二) that gets unfolded (乙 → 𠂇).

In some compounds the original form 𠂇 may appear simplified in the variant 𠂇 or 于.

顎
顎

ガク
あご

*Part of the head 頁 that allows the
unfolding of energy into words* 口×2

1769

jaw

chin

誇
誇

コ
ほこ.る

*Speech 言 made by a big person 大 as if he
were unfolding energy from heaven 𠂇*

1770

to boast

① オ		
①		Water 汙 that gets unfolded 汚
汚	きたない	
汚	②	① dirty
	よごす	② to dirty
②	けがす	

芋		Plant ⁺⁺ that unfolds energy 芋
芋	いも	potato

		Heaven communicating downwards
		Divine power
示	示	display
	ネ	to show
	しめす	

Heaven communicating with the earth (二 ← 上) by means of a conductive thread (丿) and distributing energy (八 → へ). An Ideographic representation of divine communication understood as a manifestation and revelations, what is taught by heaven, a display of the heavenly intangible realm in the earthly tangible matter. A connotation that is ultimately expanded to the broad meaning of ‘show’ or ‘display’.

This character, when acting as a component and placed to the left in the compounds, adopts the simplified form 示.

奈		Big 大 display of divine power 示
奈	ナ	where

PLACE NAME USAGE 奈良 [なら]: Nara

禍 禍	カ	Display ㄋ of bones and vertebrae ^カ 骨 misfortune	1775
奈 視	シ	What is shown ㄋ getting seen 見 sight	1776
祝 祝	シユク シユウ いわ.う	Display ㄋ made to an elder brother 兄 to congratulate	1777
社 祉	シ	Divine power's ㄋ footsteps ^シ 止 welfare	1778
礼 礼	レイ ライ	Display ㄋ of unfolded energy 止 courtesy	1779
神 神	シン ジン かみ かん- こう	Divine power ㄋ expanding energy ^{シン} 申 god	1780
社 社	シャ やしろ	Divine power ㄋ represented on the soil 土 society	1781

祥 祥	シ ヨ ウ	Divine power 禰 that is auspicious 羊 blessedness	1782
祖 祖	ソ	Divine power 禰 manifested in an altar of sacrifice 且 ancestor	1783
禅 禅	ゼ ン	Divine power 禰 that is simple 单 silent meditation (Zen)	1784
福 福	フ ク	Divine power 禰 going through a big ritual vessel 冚 blessing	1785
齋 齋	サ イ	Divine power 示 made even 齐 → 齐 purification	1786
祈 祈	キ いのう	Divine power 禰 with the weight of an axe 斤 to pray	1787
祭 祭	サイ まつる	Hand giving meat to a divine power to worship	1788

An extended hand (又 → 夂) offering a piece of meat (月 → 夕), a scene depicting a sacrifice as a way of worshiping the numinous.

際
際

サイ
きわ

Mountains β where worships are made 祭
juncture

1789

尉

尉
尉

イ

Sitting person showing a
working hand
military officer

1790

A working hand (寸) transmitting divine power (示) to a soldier who is sitting (尸) due to fatigue or harm. An allusion to military officers as a social group that helps and raises the morale of soldiers.

慰
慰

イ
なぐさ.
める

Feelings 心 provided by military officers 尉
to comfort

1791

祟
祟

祟

Something coming out of the divine power

1792

What comes out (出 → 士) of divine power (示).

款
款

カン

Divine power emerging 祟 in the exhalation
of a person 欠
goodwill

1793

隸
隸

レイ

Divine power emerging 祟 from a caught
person 隸
servant

1794

禁

禁
禁

キン

Grove where divine power is shown

1795

prohibition

A grove (林) where the divine power is shown (示), a sacred site reserved for secret rites which access is forbidden to the common people.

襟
襟

キン
えり

Part of the clothes 衤 that is closed like grove

where divine power is shown 禁

1796

collar

票
票

票
票

ヒ ヨ ウ

Displayed bag

ballot

1797

A bag (酉 → 面) that is shown (示), for it has a vote inside.

漂
漂

ヒ ヨ ウ
ただよう

Water 氵 carrying displayed bags 票 away

to drift

1798

標
標

ヒ ヨ ウ

Tree 木 where ballots 票 are hung

signpost

1799

平
平

平
平 乎

ビ ヨ ウ

へイ

たいら
ひら

Energy scattered through
Heaven and Earth

flat

1800

Energy distributed (八 → 平) between heaven and earth (二) through a conductive thread (丨) that unites them: Energy evenly distributed above

and below. An ideographic representation of the equitable, or flat distribution of energy.

As a component this glyph may take the variant 乎.

呼	コ	Mouth 口	pronouncing a name clearly and	1801
呼	よ.ぶ		flatly 乎 ^{ビョウ}	
			to call	
評	ヒョウ	Speech 言	flatly 票 ^{ビョウ} inspected	1802
評			evaluation	
坪	つぼ	Soil 土	flatly 平 extended	1803
坪			unit of land measurement [~3 m ²]	
𠂇	辛	シン	Person turned upside down	1804
𠂇	辛	立	under heaven	
	辛	から.い	Convict	
			spicy	

A person turned upside down (𠂇) under the mandate of heaven and earth (二 → 𠂇), a person who is out of order and law, a criminal or a convict.

In some compounds the original graph gets simplified to the form 𠂇, graphically identical to the character for “person standing” (立).

The meaning of this character when it appears as a standalone is that of ‘spicy’, as a semantic association with the bitter—or spicy—situation of a condemned person.

辞 ジ Tongue 舌 of a convict 辛 speaking 1805
辞 や.める to resign

接 セツ Hand 手 touching a convict 立 woman 女 1806
接 つ.ぐ to be in contact (with)

NOTE This compound is understood as a depiction of the contact with a woman who sells or who is forced to share sexual services. The compound 妾 (*convicted woman*) is, in fact, a character, albeit now in disuse, with the meaning of ‘concubine’ or ‘mistress’.

辣 ラツ Spicy flavor 辛 → 𠂔 in a bundle 束 1807
辣 pungent

𠂔 竟 キョウ Convict speaking 1808
𠂔 Suspect

Originally 竟 [立兇], a person speaking or pronouncing words (兇 → 見^{キョウ}) who becomes a convict (辛 → 立). A suspect who has to face or defend himself against the crime of which he is accused.

Eventually the form 竟 derived into 竟, perhaps due to graphic confusion with the component 音 (*sound*).

境 キョウ Soil 土 approached by suspects 竟^{キョウ} 1809
境 ケイ border
境 さかい

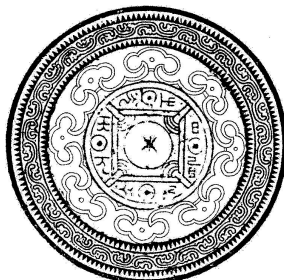
NOTE In reference to the everlasting threat of barbaric or rival peoples lurking at the borders, always suspected of being able to carry out an attack.

鏡 キヨウ
鏡 かがみ

Metal 金 that causes suspicion ^{キヨウ} 竟
mirror

SPECIAL READING 眼鏡 [めがね]: glasses

NOTE In ancient times mirrors were made of polished bronze, and they were likely to cause suspicion among the uninitiated because of their ability to reflect images, something which lets them easily be associated with magic or sorcery.



Back of a Chinese bronze mirror

競 競
競 競
競 競
競 競

キヨウ
ケイ
きそ.う
せ.る

Two suspects
to compete

Two suspects (^{キヨウ} 竟 ← 竟×2) competing to prove their innocence in a trial.

業 業
業 業
業 業
業 業

シン

Tree being chopped down

Originally 業 [辛木], a tree (木) turned upside down under heaven (辛 →

chopped down, as if it were the penalty of a convict of nature.

① ② シン
親 ① おや
親 ②
した.しい

Person looking 見 at the felling of wood 親
① parent
② to be familiar

シン 1813

新 シン 1814

新 新
あたらし
しい
あら.た
にい

Tree chopped with an axe
new

A tree chopped (新) with an axe (斤), a tree felling optimally done: The obtention of new wood useful for the construction of new objects or sites.

薪 シン 1815

薪 たきぎ

Plants ⁺⁺ that can be chopped down with an
axe 新 to obtain firewood

firewood

竜 シン 1816

竜 たつ

dragon

The original version of this character, still present in some compounds, shows a linearization of a pictogram representing a snakelike animal (𪚩 ≈ 虫) with dorsal spikes (三) and a jagged open mouth (𪚪) capable of condemning those outside of the law of heaven and earth (辛 → 立). A majestic representation of a legendary animal commonly known as a 'dragon' that in Chinese culture is normally associated with imperial sovereignty.

The current version of this character when it appears as a standalone—

and also as part of some compounds—is a simplification made in the form 竜, which is composed of a variant of the component for “extended energy” (电 → 𠃉) below the component for “convict” (辛 → 立), suggesting that the dragon is a symbolic element of an energy capable of condemning or make convicts.

滝
滝

たき

Water 氵 with the force of a dragon 竜

1817

waterfall

籠
籠

① ② ロウ
① かご
② こもる

Bamboo 竹 with the force of a dragon 龍

リョウ 1818

① basket

② to seclude (oneself)

襲
襲

シュウ
おそ.う

Clothes 衣 with the force of a dragon 龍

リョウ 1819

succession

NOTE Originally this character had the meaning of ‘several layers of clothing’, a succession of clothes that makes a hard and strong dress.

章

章
章

シヨウ

badge
chapter

1820

A round badge represented pictographically by the element 日—which can be associated with the component for “speaking” (日), since a badge “speaks” about the rank or condition of the person wearing it.

Over time the components 立 and 十 were added to the original pictogram. The component 十 (*thick rod*) was probably added to indicate the thickness of the badge, while the component 立, simplification of the component for “convict” (辛) was probably added as a reference to the use of badge as identifiers, in this case in reference to a badge or insignia used to mark a convict.

The meaning of 'badge' is expanded in Japanese also to the notion of 'section' or 'chapter'.

彰 ショウ 1821
彰 ショウ Badge 章 ^{ショウ} shiny as hair 多
distinct

障 ショウ 1822
障 さわる Mountains 卩 blocking people with military
障 ショウ badges 章
to hinder

NOTE Referring to mountains as an impediment to military advance.

童 ショウ 1823
童 ショウ Convict carrying a heavy load
童 ショウ kid
童 ショウ ドウ わらべ

Originally 童 [立重], a convict (辛 → 立) carrying a heavy load (重 → 里), a convict doing forced labor: a person with no will.

The idea of a person without free will was later associated with the idea of 'kid', meaning for which the character currently stands.

憧 ショウ 1824
憧 あこがれる Feelings ↑ of a kid ^{ドウ} 童
to long for

瞳 ドウ 1825
瞳 ドウ Eye's 目 kid ^{ドウ} 童
瞳 ドウ hitomi pupil (of eye)

鐘
鐘

シヨウ
かね

Metal object 金 loud as a kid ^{ドウ}童
bell

1826

業
業
業
大

業
業

ギョウ
ゴウ
ボク
わざ

Person dealing with workers
deal

1827

A character with a rather complex graphic evolution, it represents a person seen from the front (大) dealing with two convicts working in the field (𠂔): A person dealing with workers.

The upper part (𠂔) is a conjunction of two elements representing a convict working with plants ((辛 + 艹) → 莘×2 → 𠂔), to which the component for “person seen from the front” (大) is added, thus forming the composition 業.

The general meaning of the character, being ‘deal’, is also related to that of ‘work’, ‘business’, or ‘deeds’.

When this character acts as a standalone, it takes the form 業, where the component 大 (*person from his front*) has been transformed into 木 (*tree, wood*), perhaps due to a conceptual association between ‘wood’—materials—and ‘work’.

僕
僕

ボク

Person ^{ボク} who deals with 業 things
I (male)

1828

撲
撲

ボク

Hand 手 dealing with ^{ボク} 業 things
slap

1829

SPECIAL READING 相撲 [すもう]: sumo wrestling



コウ

Confined energy

1830



span

Originally 画, a stream of rotating energy (回 → 回 → 日) confined between heaven and earth (二).



コウ

Feelings ↑ that are confined 亘

1831

permanent

かき

Soil 土 confined 亘 to one particular space


1832

hedgeゴ
たが.い

Two confined intertwining energies

1833

reciprocal





Two streams of unfolded energy currents intertwining (互 ≈ ) within a confined space between heaven and earth (二), trapped in a continuous cycle of reciprocal movement.



ゴ
いつ.つ

Crossing of the five elements

1834

five

The oldest recorded character referring to the number ‘five’ is the glyph , a reflection of the of the five counting rods used in the rod numeral system. Such a glyph, however, was soon replaced by the form , which is more legible and more distinct from other number characters such as  (three) or the old form for the number “four” ().

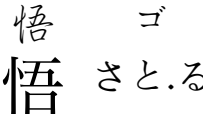
The form  is most likely a variation of the character  (reciprocal),

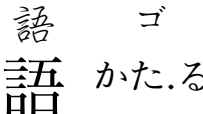
adopted through a phonetic analogy. A possible subsequent interpretation is that the form 𠄎 is an abstract representation of the crossing (X), within the boundaries marked by heaven and earth (二), of the five traditional elements (五行) associated with the five geographical points in the two-dimensional plane: north (water), south (fire), east (wood), west (metal) and center (earth).



As time went by, the original graph 𠄎 ended up becoming the current variant 吾, wherein one of the diagonal lines is transformed into the stroke 丩.

	<p style="margin: 0;"><i>Crossing words</i></p> <p style="margin: 0;">Ego</p>	<p style="margin: 0;">1835</p> <p style="margin: 0;">(名)</p>
---	---	--

Words (口) crossing at a central point like the five elements (五), the point of concentration of words, so to say, thoughts, conscience and, ultimately, the ‘ego’.

	<p style="margin: 0;"><i>Feeling ↑ of the ego</i> 吾</p> <p style="margin: 0;">to realize</p>	<p style="margin: 0;">1836</p>
--	---	--------------------------------

	<p style="margin: 0;"><i>Speech 言 of the ego</i> 吾</p> <p style="margin: 0;">to talk</p>	<p style="margin: 0;">1837</p>
---	---	--------------------------------

① カ
 ① ゲ
 ① した
 ① しも
 ① もと
 ② お.りる
 ② さ.がる
 ③
 くだ.さる

① below
 ② to go down
 ③ to confer

Originally 下, a vertical space (一) below another vertical space (一), understood also as a simple conceptual and cosmological representation of earth below heaven.

Over time the upper and lower line of the original glyph (二) got united by a vertical line (丨), going downwards, probably due to a necessity of differentiating this character from the character for “two” (二), and also as an analogous but reverse composition to the character for “above” (上).

峠
峠

とうげ

Mountain part 山 where one can go up 上
or down 下
mountain pass

1839

U

凵
凵

Pit

1840

®

A hole or pit in the ground.

人
人

去
去

キヨ
コ
さ.る

Person in a pit
to go away

1841

Originally 沓 [大口], a person seen from the front (大 → 土) in a hole (口 → 厶). Someone buried or hiding, someone who has gone away.

法	ホウ	Water 去 going away 去	1842
法	ハッ	law	
法	ホッ	method	

NOTE This composition refers either to the laws established with respect to the distribution of water and irrigation, or to the observable laws of nature, wherein it is established that water is always in motion, always going away.

蓋	ガイ	Plants ⁺⁺ covering a person that is buried 去	1843
蓋	ふた	in a vessel 皿	
		lid	

却	却	Person kneeling 卩 after going	1844
却	キヤク	away 去	
		retreat	

A person kneeling (卩) in the face of defeat after being allowed to go away (去) in retreat.

脚	キヤク	Body part 月 used in retreat ^{キヤク} 却	1845
脚	キヤ	leg	
脚	あし		

出	出	① シュツ	Foot coming out of a hole	1846
出	出	① スイ	① to go out	
		① でのる	② to get out	
		② だす		

A foot (止 ← 中) coming out of a hole (口), emerging.

拙 セツ *Hand 才 going out ^{シュツ} 出 of its intended way* 1847
拙 つたない **clumsy**

屈 屈 *Person sitting on someone trying ^{シュツ} to get out* 1848
屈 クツ **oppression**

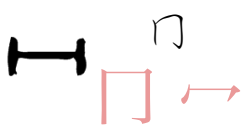
A person sitting (尸) on someone who tries to get out (出), preventing him to do so. A scene depicting a state of oppression.

掘 クツ *Hand 才 pressing things down ^{クツ} 屈* 1849
掘 ほる **to dig**

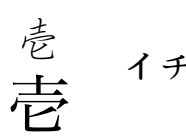
堀 ほり *Earth 土 that has been pressed down 屈* 1850
堀 **ditch**

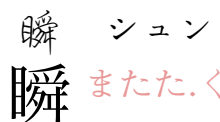
2 | THE HORIZONTAL PLANE


In contrast to the vertical plane seen in the previous section, there is the horizontal or longitudinal plane, delimited by the existing distances from one point to another on a surface. The longitudinal distance that goes from one point to another establishes a ‘delimited space’ 𠄎𠄎 useful to distinguish a part from the whole wide horizontal space.


	1851 ⑧ <i>Delimited space</i>
---	-------------------------------------

A specific space that extends across (一) until it gets delimited between two ends (| |): A delimited horizontal space.

	1852 <i>Person 匕 coming out 士 of a delimited space 一</i> one (in legal documents)
---	--

	1853 <i>Eye 目 grabbing 一 the delimitation 一 established by a downward movement 𠄎</i> to blink
---	--

	1854 <i>Eye 一 growing like plants 一+ under the space 一 of the evening 夕</i> dream
---	--

	1855 <i>Soil 土 serving as a delimiting space 一 for hogs 豕</i> hillock
---	--

写 シャ
写 うつす

Delimited space ⇨ that is given 与
to transcribe

1856

鬱
鬱

ウツ

A long-haired 鬚 person 匕 of old age with an
open skull 凶 ≈ 凶 inside a tin can 缶 buried
under a space delimited ⇨ by trees 木×2

gloom

1857

冠 カン
冠 かんむり

Delimited space ⇨ put by a hand 寸 over a

head ^{ゲン}元

crown

1858

冗

冗 冗

ジョウ

Person within a delimited space

superfluous

1859

A person (人 → 儿 → 几) within a delimited space (冂 → 宀), without developing his full potential, leading a superfluous life.

When this character acts as a component it can take the slightly varied form 尢.

沈 チン
沈 しずむ

Water 氵 becoming the delimiting space of a
person 尢

to sink

1860

枕 まくら
枕

Piece of wood 木 delimiting the space where a
person 尢 rests

pillow

1861

NOTE Pillows in ancient times were made of wood.

𦉰

売
売

バイ
うる

Person emerging from his
delimited space
to sell

1862

Although this character was originally 賣 [士𦉰貝], a net (岡 → 𦉰 → 𦉰) of money (貝^{バイ} → 儿) that comes out (出 → 士), emerging thanks to the sale of something, it later took the simplified version 売, which was a primitive component of its own representing the idea of a person delimited by a space (元 → 𦉰) who emerges out of it (出 → 士) thanks to selling products.

読
読

トウ
トク
ドク
よむ

Speech 言 that can be sold 売
to read

1863

続
続

ゾク
つづく

Thread 糸 tying sales 売
to continue

1864

𦉰
𦉰

穀
穀

カク
から

Weapon that hits sales
husk

1865

A hand holding a weapon (𦉰) that metaphorically hits the prospects of sales (売 ≈ 売), as the poor quality of grain husks is detrimental to sales.

穀
穀

コク

Prosperous 禾 husks ^{カク}穀 → 𦉰
cereals

1866

𠄎

愛
愛

アイ

Hand grabbing a still feeling
love

1867

A hand grasping (爪 → 𠄎) the space delimited (冂 → 宀) by a feeling (心) that is kept still (夂): The captured instant of a deep love.

曖
曖

アイ

Days 日 of love ^{アイ}愛
not clear

1868

憂

憂

ユウ
うれ.える
う.い

Head delimited by a still feeling
to grieve

1869

A head (頁 → 頁) acting as the delimited space (冂 → 宀) of a feeling (心) that is kept still (夂): The head trying to rationalize a deep feeling, an action that leads to a state of anguish and grief.

優
優

① ② ユウ
①
やさ.しい
②
すぐ.れる

Person 人 next to another person who is
grieving ^{ユウ}憂

① tender

② to outstrip

1870

雀

雀
雀

Bird flying within a delimited space

1871

A bird (隹) flying within a delimited space (冂 → 宀), a bird whose flight is limited.

確 カク
確 たし.か
Stone 石 hitting a bird whose flight is delimited 雀
assurance

1872

鶴 つる
鶴
Poultry bird 鳥 whose flight is limited 雀
crane

1873

軍 軍
軍
グン キ
War chariots delimiting a space
army

1874

A delimited space (→) protected or conquered by a series of war chariots (車). A group of war chariots, an army, capable of covering a large territory.

揮 キ
揮
Hand 手 in the army 軍
brandish

1875

輝 キ
輝 かがやく
Light 光 in the army 軍
to sparkle

1876

帶 タイ
帶 おびる
belt
to wear (an object)

1877

The upper part of the compound, 卅, is a pictographic representation of an ornamented belt. The lower part is a later addition made to ideographically specify the meaning of the character, since a belt is a cloth (巾) that acts as a delimiting space (→) of the upper and lower part of a garment.

滞
滞

タイ
とどこおる

Water 氵 making a figurative belt 帯
to stagnate

1878

円
円

エン
まるい

Delimited space with a center
roundness
monetary unit [yen]

1879

A space delimited by two ends (冂) that extends horizontally (一) and vertically (丨): a round space.

The meaning of ‘roundness’ was expanded over time to refer to coins and, more specifically, the Japanese national currency: the yen.

方

方
方

ホウ
かた

Dagger pointing towards a
delimited space
direction

1880

A dagger (刀 → 力) pointing towards a delimited space (冂 → 冂 → 冂), pointing towards a specific direction.

妨
妨

ボウ
さまた.
げる

Woman 女 pointing something with a dagger 方
to disturb

1881

肪
肪

ボウ

Part of the meat 月 pointed with a dagger 方
fatness

1882

訪 ^{ホウ} 1883
たずねる
訪 ^{ホウ} 方 someone
おとずれる
Sayings 言 pointing towards 方 someone
to call on
to visit

倣 ^{ホウ} 1884
倣 ^{ホウ} ならう
Person ↑ going in the direction 方 of the
hands that hold weapons 又
to emulate

坊 ^{ホウ} 1885
坊 ^{ホウ} ボウ
坊 ^{ホウ} ボツ
Soil 土 where a monk is directed to 方
monk's dwelling
boy

防 ^{ホウ} 1886
防 ^{ホウ} ふせぐ
Mountains 𠂔 preventing a dagger that is
pointing towards it 方
to defend

芳 ^{ホウ} 1887
芳 ^{ホウ} かんばしい
Plants ++ that point to the nose like a dagger 方
fragrant

紡 ^{ホウ} 1888
紡 ^{ホウ} つむぐ
Thread 糸 pointing towards 方 the spinner
to spin

手

放
放

ホウ
はな.す

Hand holding a weapon hitting
a dagger that is pointing
towards it
to release

1889

A hand with a weapon (手) that is able to strike away the dagger that was pointing towards it (方), someone releasing himself from the menace of a weapon, someone being released from an external power.

激
激

ゲキ
はげ.しい

Water 洑 that gets clearly 白 released 放 in a
fountain
violent

1890

敷
敷

フ
し.く

Benefit 甫 being released 放
to lay out

1891

傲
傲

ゴウ

Person 亅 coming out 土 after being released 放
pride

1892

央
央

央
央

オウ

Person in the middle of a
delimited space
center

1893

A person seen from the front (大) in the middle of a delimited space (冂 → 宀), in the center.

映
映

エイ
うつ.す
は.える

Sunlight 日 in the middle 央
to reflect

1894

英
英

エイ

Plant's ^{オウ} center 央

1895

fine

England

市
市

市
市

① ② シ

② いち

Delimited space from which a
foot emerges

1896

① **market**

② **city**

Originally 市, a delimited space (門) from which a foot ((^シ + |) ← + ← 出) emerges. A foot coming out of a delimited space, in reference to a person who leaves home and interacts with the outside world—the markets or the city—where social and mercantile relations are carried out.

姉
姉

シ
あね

Woman 女 that goes out to the market ^シ市

1897

elder sister

SPECIAL READING 姉さん [ねえさん]: elder sister

肺
肺

ハイ

Body part 月 from which air comes out as a
foot coming out from a delimited space 市

1898

lungs

柿
柿

かき

Tree 木 that goes out of its delimited space 市

1899

persimmon (Diospyros kaki)

尙 宀

Divine power distributed in a delimited space

The divine power distributed (((二 → 宀) + (八 → 宀) ≈ 示) within a delimited space (宀), the space where the divine power is manifest, a religious space.

傍
傍

ボウ

かたわら

Person 亻 going towards ^{ホウ}方 the space where
divine power is distributed 宀
nearby

帝

帝

テイ

*Distributed divine power that
makes people go back*

emperor

Divine power distributed in a delimited space (宀 → 宀) that makes people always go back to it (帝 → 帝), in reference to an empire ruled by an emperor.

諦
諦

テイ

あきら
める

Speech 言 of the emperor ^{テイ}帝
to resign oneself (to)

締
締

テイ

し.まる

Threads 糸 of the emperor ^{テイ}帝
to tighten

商
商

テキ

1905
Old space where divine power is distributed
Custom

An old (古) space where divine power is distributed (禰), a religious domain that comes from yesteryear: a custom.

嫡
嫡

チャク

1906
Woman 女 married by custom 商
legitimate wife

摘
摘

テキ
つむ

1907
Hand 手 taking something by custom 商
to pick

敵
敵

テキ
かたき

1908
Customary 商 target of hits 女
enemy

滴
滴

テキ
しずく
したたる

1909
Fluid 液 showing customary habits 商
drop (of fluid)

3 | THE CIRCULAR PLANE

The enlargement of the longitudinal horizontal space made simultaneously in several directions creates a new type of space: the circular or ‘encircled space’ ○□, which is not delimited by two points but by a number of infinite points that end up forming a circle.

If the perimeter of a circular space is modified, areas of several forms, or polyhedra, arise. One the most basic areas the square, that can be used to represent various functional surfaces such as an underground crypt 冢 where the deceased were buried prepared for a trip to the afterlife or the ‘secondary’ life, or rice ‘fields’ 田, which are represented as a square divided into several parts.



Encircled space

1910
®

A space that is perimetrically delimited, a closed space, originally circular in form (○ → □).



シュウ

Person 人 enclosed in an encircled space □

captured

1911



ダン

トン

Hands working 寸 within an encircled space □

group

1912



コン

こま.る

Tree 木 enclosed in an encircled space □

to be bothered

1913

菌	キン	Plant ⁺⁺ able to be prosperous 禾 inside an encircled space □	1914
		fungus germ	
圈 卷	ケン	Rolled ^{カン} 卷 encircled space □	1915
		sphere	
国	コク くに	Jewel ^{ギョク} 玉 conforming an encircled space □	1916
		country	
井	イ かこむ	Well 井 surrounded by an encircled space □	1917
		to surround	
邑	邑 邑	ユウ	1918
𠃉 乡			®
		Skillful people within an encircled space	名
		Village	

People with big hands (邑), with the meaning of skilled or hardworking people, within an encircled space (口). A delimited broad space where hard-working people live: a village.

This component most often placed to the right of the compounds and takes the abbreviated form 𠃉, graphically identical to the abbreviated form of the component with the meaning of “mountains” (阜 → 𠃉), which, on the other hand, is always located to the left. In the case that the component 邑 has to be placed on the left side of the compounds, it takes the form 乡, thus avoiding any confusion.

郊 郊	コウ	Part of the village 阝 were land interchanges コウ 交 are made	1919
郡 郡	グン	Part of the village 阝 ruled by a mister 君 君	1920
邪 邪	ジャ	Village 阝 attacked by fangs 牙 牙	1921
SPECIAL READING 風邪 [かぜ]: common cold			
邦 邦	ホウ	Lush 丰 village 阝	1922
都 都	シ ト みやこ	Village 阝 where people do actions 者 者	1923
郵 郵	ユウ	Part of the village 阝 where messages droop 垂 垂	1924
邸 邸	テイ	Part of the village 阝 where one is stuck in 氏 氏	1925

シヤ

Remaining encircled space

1926

®

cottage

Originally 舍, an encircled space (口) that remains (余) despite the passing of time, a family house or cottage.

シヤ

Hand 扌 leaving things inside a cottage

1927

す.てる

to dump

ホ

Cottage 舍 where gains can be obtained

1928

store

ナ

Bamboo in a village

1929

patron

Originally 肥 [扌邑], a village (邑 → 卩) full of constructions made of bamboo (竹 ≈ 林 → 扌 → 卩). A village full of buildings that have been economically able to be built thanks to the aid of patrons

ヨウ

Hand taking possession of a village with water and birds

1930

embracement

Originally 擁 [扌邑佳], a hand (扌) figuratively taking possession of a village (邑 → 乡) surrounded by river currents (川 → 宀) and birds (佳). A village or settlement that is easy to embrace.



郎
郎

ロウ

Good village
offspring

1931

A good (良 → 郎) village (邑 → 阝), a village with offspring that guarantees its survival.



郷
郷

キョウ
ゴウ

Towns sharing a bowl filled
with rice
town

1932

Several villages ((邑×2) → (乡 + 阝)) around a bowl full of rice (良 → 郎) that is shared among them. An ideographic representation of the economic and social interaction among several communal entities, such as villages, that eventually merge and become a larger entity such a town.

響
響

キョウ
ひびく

Sound 音 of towns 郷
echo

1933



因
因

イン
よる

Person inside an encircled space
to be caused by

1934

A person (大) within an encircled space (口). A figurative representation of an idealist or determinist understanding of cause-effect relationships, since the content—a person—is delimited by the continent—an encircled space. To put it differently: A person's circumstances caused by his environment (the encircled space).

姻
姻

イン

What a woman 女 causes 因
matrimony

1935

恩 恩	オン	What the heart 心 causes ^{イン} 因 grace	1936	
咽 咽	イン	Words □ causing ^{イン} 因 thing throat	1937	
音 音	音 音	バイ	Person standing out of an encircled space Surpassing the limits	1938
A person standing (立) outside an encircled space (口), a person who has gone outside its boundaries, someone who has surpassed his limits.				
倍 倍	バイ	Person ↑ surpassing his limits ^{バイ} 音 double	1939	
培 培	バイ つちか.う	Soil 土 surpassing its limits ^{バイ} 音 to cultivate	1940	
陪 陪	バイ	Mountains range 𠂔 that surpasses its limits ^{バイ} 音 following	1941	
賠 賠	バイ	Past money's ^{バイ} 貝 limits being surpassed ^{バイ} 音 compensation	1942	

剖
剖

ボウ

1943
Surpassed limits ^{バイ}音 being cut with a dagger 卩

division

部
部

ブ

1944
Land beyond the original limits ^{バイ}音 of a village 卩

section

SPECIAL READING 部屋 [へや]: room

𠄎
𠄎

正
正

シヨウ

セイ

1945
Foot entering an encircled space

ただしい

correct

𠄎 正

まさ

A step (止) taken towards the interior of an encircled space (口 → 一), a person entering the established limits, a person who follows the social precepts in a 'correct' way.

In some components this character takes the variant 𠄎 or its simplified version 𠄎.

婿
婿

セイ

むこ

1946
Woman's 女 entering ^{セイ}𠄎 body 月

bridegroom

証
証

シヨウ

1947
Speech 言 that is correct ^{シヨウ}正

proof

政 ^{セイ} 政 ^{シヨウ} まつりごと
Correct ^{セイ} 正 use of weapons 女
government

1948

礎 ^ソ 礎 いしづえ
Stone 石 sustaining tall structures like trees
林 ^{シヨウ} correctly 正
foundation stone

1949

疎 ^ソ 疎 うと.い
Correctness ^{シヨウ} 正 in a bundle 東
distant

1950

整 ^{セイ} 整 ととの.う
Bundle 東 of correctness ^{セイ} 正 sustained by a
hand holding a weapon 女
to be in order

1951

旋 ^{セン} 旋
Flag 旗 correctly ^{セイ} 正 handled
rotation

1952

NOTE A flag that after a victory, since it was not captured by the enemy, is able to turn around—rotate—and return to the base: the correct path of a flag.

症 ^{シヨウ} 症
Illness 疔 entering ^{シヨウ} 正 signals
symptoms

1953

是
是

ゼ

Entering sun
being

1954

The Sun (日) entering the day as a foot entering an encircled space (正^{セイ} → 疋), the Sun beginning the cycle of the day as a figurative representation of the state of being, what is it is because it has been born, it has started like the sun starts the day.

題
題

ダイ

What is 是^ゼ the head 頁 of an argument
topic

1955

提
提

テイ
さ.げる

Hand 扌 being itself 是^ゼ
to take along

1956

堤
堤

テイ
つつみ

Earth 土 being itself 是^ゼ
dike

1957

疑
疑

ギ
うたが.う

Person asking where the arrow
that struck him comes from
to question

1958

A character with a quite complex graphic evolution, originally represented a man with an open mouth (欠 → 𠂔) who holds an arrow (矢), suggesting a scene in which said man is asking the origin of the arrow he is holding. Over time two elements were added to the original character to reinforce the intended meaning. The first of these elements is 疋, a foot entering a space (正 → 疋), which adds the implication that the found arrow has entered the body of the questioner. The second element added is 匕 (*person from behind*), which adds the representation of the person asked. The current version of the character reflects, then, someone hurt by an arrow, asking another person who is the one that shot him.

擬
擬

ギ

Hand 扌 getting questioned ^ギ疑
imitation

1959

凝
凝

ギョウ
こ.る

Ice-like 冫 sudden solidification that arises
questions ^ギ疑
to stiffen

1960

各
各

各
各

カク
ラク
おのおの

Still foot in an encircled space
Stationary
each

1961

A foot looking downwards (夂), still, motionless, limited by an encircled space (口), representing the state of immobility of each person, at least in ancient societies.

落
落

ラク
お.ちる

Each ^{ラク}各 drop of water 冫 in a plant ⁺
to fall off

1962

格
格

カク
コウ

Tree-like 木 stationary thing ^{カク}各
status

1963

NOTE In the sense that each tree has a different status depending on its height or typology.

絡
絡

ラク
から.む

Thread 糸 making things stationary ^{ラク}各
to entangle

1964

賂
賂

口

Money 具 becoming stationary ^{ラク}各
bribe

1965

酪
酪

ラク

Jars 酉 that become stationary ^{ラク}各
dairy products

1966

路

路
路

口
-じ

Foot and leg moving towards an
encircled space
path

1968

The movement of each (^{ラク}各) foot and leg (足 → 𠂔): a path.

露
露

口
口ウ
つゆ

Path ^口路 of rain 雨
dew

1968

𠂔

韋
韋

イ

Feet moving around an encircled
space

1969

Two feet ((止, 止) ≈ 止×2) moving around a circular enclosure (口), someone encircling the encircled space, someone moving outside the established limits.

偉
偉

イ
えらい

Person 人 able to move outside the limits ^イ韋
excellent

1970

韓
韓

カン

1971
Sunshine ^{カン}草 around which people move 韋

Korea

NOTE It originally referred to a tribe of ancient China called *Han* (different to the current Han people, written as 漢), whose name was similar to the Han tribes of the Korean peninsula to which the same character was assigned. Eventually South Korea took the name of those tribes, and also its character, for the vernacular name of their country.

緯
緯

イ

1972
Thread 糸 moving around ^イ韋

weft

latitude

公
公

谷
谷

エン

1973
Energy distributed and moving
in an encircled space

Energy distributed (八 → 𠃉) in an encircled space (口), moving within it.

沿
沿

エン
そ.う

1974
Water 氵 moving in an encircled space ^{エン}谷

to run along

船
船

セン
ふね
ふな-

1975
Boat 舟 moving in an encircled space ^{エン}谷

ship

鉛
鉛

エン
なまり

1976
Metal 金 moving in an encircled space ^{エン}谷

lead (metal)

四

四
四

シ
よ.つ

Encircled space being distributed

four

1977

An encircled space (口) whose area has been distributed (八 → 儿), a divided space in implicit four parts.

谷

谷
谷

コク
ヨク
たに

Water current flowing through
an encircled space

valley

1978

Originally 谷 [欠口], streams of water (欠 ≈ (炊 ← 川) → 欠) that pass through a space encircled (口) by implicit mountains: a valley.

俗
俗

ゾク

People 人 in a valley ^{コク}谷

folk

1979

欲
欲

ヨク
ほ.しい
ほつ.する

Valley ^{ヨク}谷 where pure air can be exhaled 欠

wanted

1980

SPECIAL READING

浴衣 [ゆかた]: yukata (Japanese light robe)

浴
浴

ヨク
あ.びる

Water 水 in a valley ^{ヨク}谷

to bathe in

1981

裕
裕

ユウ

Clothes 衣 in a quantity that could fill a valley ^{ヨク}谷

rich

1982



コ

Old encircled space

1983




かた.い

solid

An old (古) encircled space (口), limits or limitations that have been there for ages, something solid and difficult to change.




コ

Person ↓ that is solid 

1984

individual

カ

Bamboo object ^{***} that is solid 

1985

article (of)

コ

Restraining metal 金 that is solid 

1986

imprisonment

アイ

Clothes acting as a limiting space

1987



あわ.れむ

to pity

Clothes (衣 → 衣) forming an encircled space (口), clothing becoming the essence of its wearer, a person conditioned to his clothes, a figurative image that represents the spiritual subjugated by the domain of the matter: something unfortunate and pitiable.



カン

Eye looking at a material that delimits a space

1988

An eye (目 → 目) looking at the bounding clothing (哀 → 哀), an eye looking and desiring the matter.

環
環

カン

Jade disk 玉 materialistically looked after ^{カン} 環 → 景

1989

ring

袁
袁

袁
袁

エン

Foot coming out of the
limitations of material things

1990

A foot coming out (出 → 土 → 十) of what is delimited by the matter (袁 → 袁).

猿
猿

エン
ざる

Animal 狝 out of the limitations of material

things ^{エン} 袁

1991

monkey

園
園

エン
その

Encircled space 口 where the limitations of
material things are trespassed ^{エン} 袁 → 景

1992

park

員
員

員
員

イン

Money in an encircled space

employee

1993

A person who earns a money (員) in a limited quantity that is figuratively represented by an encircled space (口).

損
損

ソン
そこ.なう

Hand 手 interfering in the salary of an

employee ^{イン} 員

1994

to harm

韻 ^{オン} イン Sounds 音 made by an employee ^{イン} 員
 韻 rhyme 1995

田 周 シュウ Encircled space of a ritual plate
 口 周 まわり circumference 1996

An encircled or circular space (口) determined by the shape of a ritual dish (用 → 𠩺): a circumference.

彫 チョウ Space of a plate ^{シュウ} 周 wherein hair-shaped 𠩺
 彫 ほる marks are made
 彫 to engrave 1997

調 チョウ Speech 言 structured as a circumference ^{シュウ} 周
 しらべる
 ととのう to be in order 1998

或 或 ワク Encircled space defended by
 或 或 halberds 1999
 或 or (名)

A halberd (戈) figuratively creating a barrier (ノ) around an encircled space (口): a territory defended by weapons.

惑 ウク Feelings 心 arising while defending a territory ^{ウク} 或
 惑 まど.わす to bewilder 2000

域
域

イキ

Soil 土 *liable to be defended* ^{ウク} 或
region

2001

戍

感
感

カン

*Territory protected by big
halberds*

2002

An encircled space (口) protected by large halberds (戍): a heavily defended territory.

減
減

ゲン
へ.る

Water 氾 *flooding over a heavily defended*
territory ^{カン} 感
to diminish

2003

感

感
感

カン

*Protected feeling
sensation*

2004

A feeling (心) heavily protected (感^{カン}), understood as a sensation that lasts over time as a territory that is heavily defended.

憾
憾

カン

Feeling ↑ that remains a lasting sensation ^{カン} 感
regret

2005

辟
辟

辟
辟

ヘキ

Incarcerated convict

2006

A convict (辛) sitting (尸) in an encircled space (口): an imprisoned convict.

壁
壁

へキ
かべ

Earth 土 *encircling an imprisoned convict* 辟
wall

2007

癖
癖

へキ
くせ

Illness 疒 *in an imprisoned convict* 癖
tendency

2008

璧
璧

へキ

Jewel 玉 *buried next to sacrificed imprisoned*
convicts 辟
ritual jade disc (bi)

2009

極
極

極
極

① キヨウ *Person stretching between two*
extremes
② ゴク
② ① **to reach an extreme**
きわ.まる ② **pole**

2010

Originally 極 [二口勺又], an outstretched hand (又) placing a person who leans (勺) constricted by a space delimited (口) by two ends (二), one lower and one upper: A person that stretches between two extremes.

Over time the component 木 (*tree, wood*) was added to the compound in order to reinforce the secondary meaning of 'pole' that the character eventually adopted, depicting the 'pole' as a wood element (木) that reaches two extremes (極), one lower, the floor, and the other upper, the roof.

圖
圖

圖
圖


① ② ズ *Drawing within an encircled space*
① ② ト ① **diagram**
② はか.る ② **to plan**

2011

Originally 圖 [口囗(口+囗)], an encircled space (口) in which a person (人

→ ㄣ) moves from one space to another ((口×3) → (口 + 回)). In short, a representation within a two-dimensional plane of a route or path: a drawn diagram, a map.


Over time the inner strokes (囿) were simplified into the form 义.

	トツ	<i>Convex space</i> convex	2012
---	----	--------------------------------------	------

A space coming out of an encircled space: a convex space.

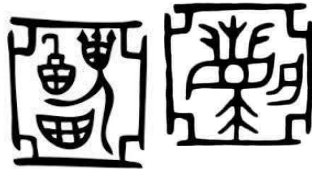
	オウ	<i>Concave space</i> concave	2013
---	----	--	------

A space subtracted from an encircled space: a concave space.

	ア	<i>Plant of a crypt for burials</i> secondary	2014
--	---	---	------

Originally 亞, a crypt or underground burial chamber where deceased people of great importance like kings or aristocrats, were buried together with precious belongings, sacrificed animals, and servants that were intended accompany them in the afterlife, or so to say, the ‘secondary’ life.

The ground plants of ancient Chinese crypts were in the shape of a cross because of the symbolic implication that comes with adding an entrance door to each of the sides, highlighting the interconnection between the divine and the terrestrial. It is also said that this shape is due to an old belief saying that evil spirits hide in the corners, so eliminating the corners guaranteed a safe journey towards the other world.



Early examples of pictographic representations of crypts with objects and living beings buried inside

悪
ア
ク
2015
オ
 Feeling 心 arising from the sight of a crypt ア 亜
悪
わるい
 bad

田
田
デン
rice field
2016
田
た
Field
®

SPECIAL READING 田舎 [いたか]: countryside

A cultivated rice field or paddy seen from above, with visible separations (+) within an encircled space (口).

界
カ
イ
Jam カイ 介 of fields 田
2017
界
 world

雷
ライ
Phenomenon produced in a field 田 of rain 雨
2018
雷
かみなり
 thunder

畑
はた
Fields 田 that can be burnt with fire 火
2019
畑
はたけ
 field

NOTE Alluding to fields that can be burned for regeneration, unlike

rice fields that cannot be burned due to their watery condition.

奮 奮	フン ふる.う	Bird unfolding its wings 奮 over a field 田 to be invigorated	2020
畔 畔	ハン	Fields 田 divided in halves ^{ハン} 半 paddy ridge	2021
累 累	ルイ	Thread 糸 tying fields 田 accumulation	2022
町 町	チョウ まち	Fields 田 around which buildings are nailed ^{チョウ} 丁 neighborhood	2023
畿 畿	キ	Fields 田 where commercial activity is made ^キ 幾 → 畿	2024
略 略	リヤク	Each ^{ラク} 各 part of a field 田 abbreviation	2025
胃 胃	胃 胃	イ Body part that digests products from the field stomach	2026

Part of the body (肉 → 目) in charge of digesting products from the field (田).

膚 膚 フ *Something that ends up in the stomach* 胃 of ²⁰²⁷
a tiger 虎
epidermis

曾 曾 ズ ソウ *Field products distributed in a* ²⁰²⁸
tasting mouth
former

The rice field (田) thanks to which the food has been distributed (八 → ヨ) towards a mouth capable of tasting it (甘 → 田), a reference to the trace left by the source of things, something that formerly took place.

僧 僧 ソウ *Person ↑ next to former things* ²⁰²⁹ 曾
monk

層 層 ソウ *Person ↑ sitting on former things* ²⁰³⁰ 曾
(social) **stratum**

憎 憎 ズウ *Feelings ↑ focusing on former things* ²⁰³¹ 曾
にく.む **to hate**

増 増 ズウ *Soil 土 with a former* ²⁰³² 曾 *history*
ふ.える **to grow**
ます

贈 ソウ
ゾウ Money 貝 *becoming a former thing* 曾
贈 おく.る to give as a gift

2033

男 男 ダン
男 ナン
男 おとこ Strength of the field
man

2034

The working strength (力) in the field (田): the man.

虜 リ ヨ Man 男 *under the jaws of a tiger* 虜
虜 captive

2035

里 里 ① リ Soil next to fields
里 ② さと ① unit of land
measurement [~0.5 km²]
② hamlet

2036
Ⓜ

Soil (土) surrounded by fields (田) where people reside: a hamlet.

The character takes as its main meaning that of a unit of land measurement equivalent to half a square kilometer, a semantic association probably originating from the approximate size of a typical hamlet.

埋 マイ Soil 土 *filled with a hamlet* 里
埋 う.める to fill up

2037

厘
厘

リン

Hamlet 里^リ limited by a cliff 厂
unit of length [0.3 mm]

2038

裏
裏

リ
うら

Hamlet 里^リ covered by clothes 衤
undersurface

2039

野
野

ヤ
の

Hamlets 里 that can be joined like vertebrae 𠂔^ヨ
plains

2040

理
理

リ

King 王 going to a hamlet 里^リ
reason

2041

壘
壘

壘
壘

ルイ

Soil surrounded by several fields
(military) base

2042

Originally 壘 [𠂔土], soil (土) encompassing several fields (田×3 → 𠂔 → (田 + 𠂔)). An extensive and well-stocked territory, capable of housing a military base.

𠂔
𠂔

苗
苗

ビョウ
なえ
なわ-

Plants growing in a field
seedling

2043

Plants (++) growing in a field (田) thanks to a seedling.

描 ^{ビヨウ} 2044
描 ^{えが.く} Hand 才 putting plants in a field 苗 ^{ビヨウ}
描 ^{か.く} to picture
to draw

猫 ^{ビヨウ} 2045
猫 ^{ねこ} Animal 彡 eating the plants of a field 苗 ^{ビヨウ}
cat

農 ^{ノウ} 2046
農 ^農 Person working with a tool over
plants in a field
agriculture

The activity professed by people that handle agricultural tools (辰) in order to work with plants in the field (苗 → 曲).

濃 ^{ノウ} 2047
濃 ^{こ.い} Water 彡 being poured over plants in a field
that is worked on 農 ^{ノウ}
thick

果 ^カ 2048
果 ^果 Products coming from fields and
trees
① fruit
② to do completely

SPECIAL READING 果物 [くだもの]: fruit

The field (田) and the trees (木) represented as the elements capable of bearing fruit.

課 ^カ 2049
課 ^カ *Speech 言 that is fruitful 果*
lesson

菓 ^カ 2050
菓 ^カ *Plants ⁺⁺ and fruits 果*
candy

裸 ^ラ 2051
裸 ^{はだか} *Clothes 褌 peeled like a fruit 果*
naked

SPECIAL READING 裸足 [はだし]: barefoot

番 ^番 2052
番 ^番 *Isolated grains from a field*
number in a series

Each isolated grain (采) of a rice paddy (田), a metaphorical representation of a particular number extracted from a larger series of numbers.

藩 ^{ハン} 2053
藩 ^{ハン} *Series ^{バン} 番 of owned lands conformed by plants*
⁺⁺ and water 氵
feudal clan

翻 ^{ホン} 2054
翻 ^{ひらがえす} *Isolated grains of a field ^{バン} 番 flying away as*
they had wings 羽
to turn over

畜 彙 イ

Animals, fields and trees
same kind

Ideographic composition that reflects a figurative space that delimits (一) the elements “animal” (彙), “field” (田) and “tree” (木): A group of elements that are capable of producing food, a group of elements of the same typology.

The element 彙 is a reduction of the pictogram 彙, similar to the component 豕 (hog), which indicates an animal with a large head, four legs and a tail, probably a wild boar.

畜 畜 チク

Dim thing in the field
livestock

Something that is dim (彙) within a wide field (田), but that is part of it. Ideographic composition referring to livestock understood as a complementary element to agriculture.

蓄 蓄 チク
たくわ.
える

Plants ^{チク} and livestock 畜
to store

畝 畝 うね

Long mark in the field
furrow

Originally 畝 [田十久], a thick mark (十) measured longitudinally (久) that is made in a field (田): a furrow.

*Hand making furrows in the
field*

𦵏
𦵐

画
画

① カク

② ガ

① **brush-stroke**

② **picture**

Originally 畫 [𦵏田一], a hand holding a brush (𦵏 → 𦵑 → 𦵒) that draws, on a surface, some strokes (一 → 凵) like furrows on a field (田).

REVIEW ON SPACES

上元云会雲亏示祭尉崇禁粟平
辛竟競亲新竜章童業亘互五
吾下凵去却出屈

- 1 頑玩佻魂陰芸軫繪曇顎誇汚芋奈禍
視祝祉礼神社祥祖禪福齋祈際慰款
隸襟漂標呼評坪辞接辣境鏡親薪滝
籠襲彰障懂瞳鐘僕撲恒垣悟語峠法
蓋脚拙掘

冂冗壳殻愛憂雀軍帶冂方放
央市冂帝商

- 2 尗瞬夢塚写鬱冠沉枕堀読続穀曖優
確鶴揮輝滯妨肪訪倣坊防芳紡激敷
傲映英姉肺柿傍諦締嫡摘敵滴
-

口邑舍那擁郎鄉因音正是疑
各路韋合四谷固哀叢袁員周
或咸感辟極凶凸凹亞田胃曾
男里罌苗農果番彙畜畝画

- 3 囚团困茵圈国圉郊郡邪邦都郵邱捨
舖響姻恩咽倍培陪賠剖部婿証政礎
踈整旋症題提堤擬凝落格絡賂酪露
偉韓緯沿船鉛俗欲浴裕個箇錮環猿
園損韻彫調惑域減憾壁癖壁惡界胃
雷畑奮畔累町畿略膚僧層憎增贈虜
埋厘裏野理描猫濃課菓裸藩翻蓄

CONSTRUCTIONS

1 | WALLS AND ROOFS

The primordial part of any type of construction or building is the ‘wall’ 厩 厩, which offers protection to the outside world. On top of the wall, made with a specific material such as the ‘tile’ 瓦 瓦, the ‘roof’ 厩 厩 is placed, thus forming a ‘building’ conformed by a ‘wall and a roof’ 厩 厩 that will serve to shelter people and things.



厩
厩

Wall

2060

®

A schematic and distorted representation of a wall (厩) placed perpendicularly to the ground (厩).



建
建

ケン
コン
た.てる

Hand brushing a wall
to build

2061

A hand holding a brush (建) used to paint a wall and the ground (厩), as an allegorical allusion to creation and, consequently, construction and building.

健
健

ケン
すこ.やか

Person † able to build 健
healthy

2062

鍵
鍵

ケン
かぎ

Metal object 金 made for buildings ^{ケン}建
key

2063

廷

廷
廷

テイ

People guarding the soil behind a ²⁰⁶⁴
wall
court

A person (人 → ノ) managing the soil (土 → 士) behind a wall (延). The walls behind which those who manage the land are housed: A government palace or a court.

艇
艇

テイ

Boats 舟 used around the court ^{テイ}廷
small boat

2065

延

延
延

エン
の.ばす

Foot crossing a wall
to stretch

2066

A foot entering (正 → 企) or crossing through a wall (延), representing someone who extends his way beyond physical limits.

誕
誕

タン

Speech 言 commemorating the crossing of a ²⁰⁶⁷
wall ^{エン}延
nativity

2067

瓦

瓦
瓦

ガ
かわら

ceramic tile

2068

®

Schematic representation of a ceramic roof tile.

The outer strokes (瓦) represent the edge of the tile, and the inner dot (丶) some kind of decoration or engraving.

瓶
瓶

ビン

Ceramic tiles 瓦 placed side by side 并

jar

2069

宀
宀

Roof

Under the roof

2070

®

Two walls and a two-winged roof of a building. This pictograph is used semantically to reflect the idea of a place 'under a roof'.

The stroke at the top (丿) represents the top edge of the roof and the lower strokes (冂) represent the wings of the roof and two walls

In some compounds this component takes the flattened form 宀.

字
字

ジ
あざ

What a child 子 learns under a roof 宀

letter

2071

SPECIAL READING

文字 [もじ]: letter

宮
宮

キュウ
グウ
ク
みや

The backbone 呂 of a kingdom protected under a roof 宀

royal residence

2072

宴
宴

エン

Men speaking 日 with women 女 under a roof 宀

banquet

2073

宙 チュウ *Figurative roof^ㇿ that causes things* ユウ 由 2074
universe

窓 ソウ *Space under a roof^ㇿ where feelings are* 2075
窓 まど *exposed publicly* ソウ 窓
window

宣 セン *Confined energy 亘 under the roof^ㇿ of a court* 2076
proclamation

寬 カン *Person looking ケン 見 how plants^ㇿ grow under* 2077
寬 *a roof^ㇿ*
leniency

宅 タク *Roof^ㇿ under which the sprout タク 毛 of a* 2078
宅 *family can be conceived*
residence

宵 ショウ *Time when grains and meat ショウ 肖 are stored* 2079
宵 よい *under the roof^ㇿ*
early night

寮	リョウ	Place under a roof ^{リョウ} where bonfires 寮 are made dormitory	2080
蛇	ジャ ダ へび	Serpent 虫 from which a person 匕 hides under the roof ^{ヘビ} snake	2081
寄	キ よ.る	Something unusual ^キ 奇 under a roof ^キ to draw near	2082
寝	シン ね.る	Broom ^{シン} 筵 left on a table 丩 under a roof ^{シン} to lie down	2083
宝	ハウ たから	Jewels ^{ギョク} 玉 kept under a roof ^{ギョク} treasure	2084
賓	ヒン	Steps 歩 → 歩 of a person going towards a roofed ^{ヒン} place where he leaves a cauldron 貝 visitor	2085
貯	チヨ	Money 見 nailed ^{チヨウ} 丁 under a roof ^{チヨウ} savings	2086

寧 寧	ネイ	Net ^𠃉 of feelings 心 nailed 丁 under a roof ^宀 tranquility	2087
富 富	フ フウ とみ	Big wine vessels ^{フク} 冚 kept under a roof ^宀 to be rich	2088
寡 寡	カ	Person under a roof ^宀 thinking with her head 頁 about her husband partying 分 widow scanty	2089
室 室	シツ むろ	Roofed place ^宀 where one arrives ^至 and stays room	2090
寂 寂	ジャク セキ さび.しい	Hand distributing stakes ^{シュク} 叔 under a roof ^宀 lonesome	2091
宇 宇	ウ	Roof ^宀 from which energy in heaven unfolds 于 cosmos	2092
宰 宰	サイ	Person keeping convicts 辛 under a roof ^宀 manager	2093

審 審 シン *Figurative rice grains singled out form a field* 2094
 番 under a roof 宀
judgement

宀 内 ナイ 2095
 人 ダイ *Person inside a roofed place*
inside
 うち

A person (人) inside a place covered by a roof (宀 → 冂), someone inside a building.

ノウ 2096
 トウ
 納 ナツ *Threads 糸 kept inside* ナイ
 納 ナ **to supply** 内
 ナン
 おさ.める

商 商 ショウ 2097
 辛 *Words talking about convicts*
 あきな.う *kept inside*
to trade

A mouth (口) talking about convicts (辛 → 立) who are confined inside (内 → 冂) some kind of building in order to be marketed as slave or pseudo-slave labor.

宀 安 ① アン 2098
 女 *Woman under a roof*
 安 ① ② **safe**
 やす.い **cheap** ②

A woman (女) under a roof (宀 → 宀), safe from external dangers.

The meaning of 'cheap' comes as a phonetic borrowing.

案 案	アン	Safe ^{アン} 安 wooden structure 木	2099
		guidance	

𠩺	守 守	シュ ス まも.る も.り	2100
		Hand working under a roof	
		to guard	

A hand working (^{スン}守) under a roof (𠩺 → 宀), protecting the household and the family economy.

狩 狩	シュ かり	Animal 狩 brought under a roof by a working hand ^{シュ} 守	2101
		hunting	

𠩺	官 官	カン	2102
		Someone leaving traces under the roofs	
		bureaucrat	

Someone who leaves footprints (𠩺) under the roofs (𠩺 → 宀), either of the homes of people or government institutions: a bureaucrat.

棺 棺	カン	Wooden case 木 used for dead bureaucrats ^{カン} 官	2103
		coffin	

管 管	カン くだ	Bamboo stalk ^々 used as a brush by bureaucrats ^官 tube	2104
--------	----------	--	------

館 館	カン やかた	Place where bureaucrats ^官 eat ^食 building	2105
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宀 穴 宀	穴 あな	ケツ あな	Roof through which energy is distributed hole	2016 ®
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A roof (冂→宀) through which energy can be distributed (八), a roof that allows matter to pass through it, a roof with a hole.

When this character appears in the components, it adopts the slightly modified form 宀.

突 突	ドツ つく	Big person 大 passing through a hole 宀 to poke	2107
--------	----------	--	------

究 究	キユウ きわめる	Arm ^{キユウ} 九 rummaging through a hole 宀 to research	2108
--------	-------------	--	------

窯 窯	ヨウ かま	Hole 宀 with fire 火, where auspicious ^{ヨウ} things are burnt ^羊 kiln	2109
--------	----------	---	------

2110
搾 ^{サク} Hand 扌 passing folded clothes 乍 ^{サク} through a
搾 しぼ.る hole 宀
to wring

2111
窈 ^{セツ} Cut 切 made through a hole 宀
窈 セツ stealth

2112
窮 キユウ Body 身 bent like a bow 弓 ^{キョウ} stuck in a hole 宀
窮 きわ.まる to take to the extreme

2113
窒 チツ Arrow reaching 至 ^シ a hole 宀 and being stuck
窒 チツ in there
obstruction

2114
窟 クツ Hole 宀 in which people sit down and come
窟 クツ out 屈
cavern

2115
𠄎 𠄎 カン Two hands taken a person out of
𠄎 𠄎 a hole

Two outstretched hands (卅 → 大) pulling out a leaning person (𠄎 → 𠄎) who is stuck in a hole (穴 → 宀 → 四).

喚 カン Shouting mouth □ of a person who is taken ²¹¹⁶
喚 カン out of a hole ^{カン} 奥
scream

換 カン Hand 手 taking someone out of a hole ^{カン} 奥 ²¹¹⁷
換 か.える to substitute

NOTE It can be interpreted as a representation of assisted childbirth, understood as the substitution of a generation for another.




窠
窠

Wooden branch being introduced into a hole ²¹¹⁸

Originally 窠 [穴木], a wooden bar (木) being introduced into a hole (穴 → 窠).

探 タン Hand 手 introducing a wooden branch into a ²¹¹⁹
探 さが.す hole 窠
探 さぐ.る to look for

深 シン Water-filled 洞 hole into which one can ²¹²⁰
深 ふか.い introduce a stick 窠
deep




 ① ② クウ
 ① あ.ける
 ① から
 ② そら




Hole made with a hoe

① to empty

② sky




A hoe (工) making a hole (穴 → 宀), creating an empty space.

The notion of ‘empty space’ was later taken in Japanese also to designate the concept of ‘sky’.




 ひか.える

Hand 才 that is empty ^{クウ}空




to not do too much




 エン
 あ.てる

Huddled person at night under a ^{クウ}roof




to address

Someone who returns to a place under a roof (宀 → 宀) in which he can cuddle under the moon ^{エン}(宛) to sleep at night.




 うで

Body part 月 able to address ^{エン}宛 something

arm




 オウ
 おく

Two hands placing rice under a roof

interior

Two hands (井 → 大) depositing grains of rice (米) inside a place protected by a roof (宀 → 宀), referring to the action of keeping something inside, in the interior.



家
家

カ
ケ
いえ
や

Hogs under the roof
house

A roof (冂 → 宀) under which hogs (豕) are raised, in reference to a household capable of sustaining itself through food production: a house able to house a family.

嫁
嫁

カ
とつ.ぐ
よめ

Woman 女 brought to the house 家

wedding

稼
稼

カ
かせ.ぐ

Prosperity 禾 brought to the house 家

to earn

且
且

宜
宜

ギ

Altar of sacrifice placed under a 2129
roof

appropriate

An altar of sacrifice (且) placed under a roof (冂 → 宀) to be protected from the elements, something more appropriate or suitable than placing it outside.

畳
畳

ジョウ
たたみ

Figurative field 田 that is appropriate 宜 →

宜 to sit on

tatami



寒

Two hands storing hoes under a roof

Shelter

Two hands (卅 → 𠄎) putting several tools like hoes (工×4 → 𠄎 → 𠄎) in a place protected by a roof (冂 → 宀), a shelter that serves as a warehouse.



カン

Ice 冫 making people to seek a shelter 寒

さむい

cold



サイ

Earth 土 mounds before a shelter 塞

ソク

to stand in the way

ふさぐ


宿
宿シュク
やどRoof under which one hundred
people can sleep

lodging

A roof (宀) under which one hundred (百) people (人 → 亻) can sleep: a lodging or an inn.



シュク

Thread 糸 tying several lodgings 宿

ちぢむ

to shrink


宀
宀

ミツ

Stakes distributed under a roof

Concealing

Stakes being distributed (宀) under a roof (冂 → 宀), implying some kind of concealment while partaking a necessary action.

密 密	ミツ		2137
		Something being concealed ^{ミツ} 宓 behind a mountain 山 secretly	

蜜 蜜	ミツ		2138
		Something produced by concealed ^{ミツ} 宓 insects 虫 honey	

𠂔 寅	寅 寅	イン	2139
		Archery practice	(名)

Originally 𠂔, two hands manipulating an arrow ((臼 ≈ 卩) + 矢) → 𠂔), implying the practice of archery.

Over time the component for “roof” (冫 → 宀) was added to indicate a controlled practice within a figurative or literal enclosure, as it can be found in training, as opposed to archery done in hunting or warfare.

演 演	エン		2140
		Archery practice ^{イン} 寅 made in a place surrounded by water 氵 performance	

宀 完	完 完	カン	2141
		Roof above a person completion	

A roof (冫 → 宀) above of a person (^{ゲン}元), an image of a building completed with a roof under which people can stay.

院 イン *Building completed ^{カン}完 next to the mountains 阝* 2142
institutional building
institution

宗 ソウ *Divine power under a roof* 2143
religion

Divine power (示) appearing or being interpreted under a roof (冂→宀), in reference to a building where a connection with the divine is established: a temple dedicated to religion.

踪 ソウ *Traces left by figurative feet 辵 in religion ^{ソウ}宗* 2144
clue

崇 スウ *Sacred mountain 山 important for religion ^{ソウ}宗* 2145
adoration

察 サツ *Worshipping made under a roof* 2146
observation

A worshipping (祭^{サイ}) or offering of sacrifices made under a roof (冂→宀), a religious activity that can be done in more detail and attentive observation than if it were performed outdoors.

擦
擦

サツ
する

Hand 扌 movement made with deep
observation 察

2147

to rub

向

向
向

コウ
む.かう

Roof over an encircled space

2148

to face

A roof (冫) facing the ground formed by an encircled space (口).

尚

尚
尚 尚

シヨウ

Open space

2149

yet

A roof and an encircled space (向) through which energy can be distributed (八 → ヨ), implicitly representing a building with some kind of opening whereby energy or air can pass: A place that is ‘yet’ to be finished.

When acting as a component, this graph takes the modified form 尚.

党
党

トウ

Place open 尚 for people 儿

2150

political faction

掌
掌

シヨウ

Open 尚 hand 手

2151

handling

堂
堂

ドウ

Open 尚 soil 土

2152

hall

常
常

ジョウ
つね
とこ

2153
Open ^{ジョウ} 咍 cloth 巾
usual

賞

賞
賞

ジョウ

2154
Open money
reward

Money (具) that is distributed in an open space (尚 → 咍), or open for any participant: a prize or reward.

償
償

ジョウ
つぐなう

2155
Person ↑ giving a reward ^{ジョウ} 賞
to compensate (for)

定

定
定

ジョウ
テイ
さだめる

2156
Roof under which a foot can enter
to establish

A roof (𠂔 → 宀) under which there is a space in which a foot can finally enter (正 → 疋), in reference to the completion of a building, the establishment of a home or an institution.

綻
綻

タン
ほころびる

2157
Thread 糸 of established 定 institutions
to begin to open

錠
錠

ジョウ

2158
Metal object 金 put in an established ^{ジョウ} 定 building
lock

客
客

キヤク
カク

Stationary person under a roof
guest

2159

A person who stands still in a space (各) under a roof (宀→宀), hosted as a guest.

額
額

ガク
ひたい

Part of the head that stands still 頁 under the
roof that is the crown 客

forehead

2160

容
容

ヨウ

Valley under a roof
container [fig.]

2161

A roof (宀→宀) covering a valley (谷), image understood allegorically as a cavity in which there may be some content, a valley covered with a roof conceived as a figurative container.

溶
溶

ヨウ
と.ける

Water 氵 poured into a container 容
to dissolve

2162

實
実

① ジツ
② み
③
みの.る

Fruits kept under the roof
① reality
② substance
③ to bear fruit

2163

Originally 實 [宀貫], everything that passes through (貫) the roof (宀→宀), interpreted as the celestial roof, the sky, or the universe as it is also

reflected in the characters 宙 (*universe*) and 宇 (*cosmos*). Everything that happens under the sky: reality.

Over time the component 貫 was abbreviated into the form 夫, thus creating the current simplified version 実.

The meaning of ‘reality’ also derives in the notions of ‘what is real’, which derives into the concept of ‘substance’, and that of ‘making reality’ or ‘fructifying’.



然



エイ

Roof covered by flames

2164


Originally 然, a roof (宀 → 宀 → 宀) covered by fire flames (火×2 → 焮).

The meaning of this component may have a figurative sense, which lets interpret the meaning of covering with fire as something like that instigates energy or vigor.

Currently this component appears always in its simplified version 然.



エイ

Backbones 呂 covered by flames ^{エイ} 



いとなむ

to conduct

2165



ロウ

Arm 力 covered by flames ^然

labor

2166



エイ

Tree 木 covered by flames ^{エイ} 



さかえる

to flourish

はえる

2167

螢
螢

ケイ
はたる

An insect 虫 covered by flames ^{エイ}
firefly

2168

𠃉

𠃉

𠃉

カク

Building of a roof

2169

Originally 𠃉 [𠃉], two hands (𠃉) laying wooden bars (𠃉) in order to build a roof (𠃉→𠃉→𠃉), sense that is used mainly in a figurative way.

Currently this component always appears in its simplified version 𠃉, which looks graphically identical to the also simplified version of the component 𠃉 (roof covered by flames).

学
学

ガク
まなぶ

Child's 子 roof being built ^{カク}
to learn

2170

覚
覚

カク
おぼえる
さめる

Person looking 見 how his roof is being built ^{カク}
to become aware

2171

𠃉

𠃉
六

ロク
むっつ

Hut
six




2172

SPECIAL READING 六日 [むいか]: sixth day of the month



A pictographic representation of a hut with a roof with two protruding wings (𠃉) and two walls (𠃉), leading to a graphic composition quite similar to the component 𠃉 (roof).

This character was chosen in ancient times to denote the meaning 'six' for



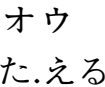
its phonetic value, however the pictogram of a hut can be figuratively understood as a place that has six directions: four walls (south, north, east, west), the roof (top), and the floor (bottom).




   *Hole where no sunlight passes through* 2173
dark

The sunlight (日) delimited (→) by a hut (宀) that does not let its light through, sunlight blocked giving way to darkness.

  *Wall and roof* 2174
Building (®)

A roof (宀) and a wall (丨), simultaneously representing the exterior and interior part of a building.

   *Feelings 心 aroused by a completed building 宀* 2175
to respond

   *What is built before 予 the walls and roof 宀* 2176
preface

   *Nailed 丁 building 宀* 2177
government office

座 産	ザ すわ.る	People working in pottery wheels ^ザ 坐 inside a building 广 to sit	2178
店 店	テン みせ	Building 广 where divinations ^{セン} 占 are made shop	2179
床 床	ショウ とこ ゆか	Wooden object 木 inside a building 广 bed	2180
廉 廉	レン	People working simultaneously 兼 inside a building 广 integrity	2181
粧 粧	ショウ	Grains 米 and earth 土 decorating the walls and roof of a building 广 cosmetics	2182
庫 庫	コ ク	Chariots 車 kept inside walls and a roof 广 warehouse	2183
底 底	テイ そこ	Ground ^{テイ} 底 of a building 广 bottom	2184

廃 ^{ハイ} *Something launched* ^{ハツ} 発 *inside a building* 广 2185
すた.れる **to die out**

廊 ^{ロウ} *Offspring* ^郎 郎 *of a building* 广 2186
outside corridor

庭 ^{テイ} *Part of a building* 广 *where the court* ^廷 廷 *plays* 2187
にわ **garden**

府 ^フ *Building to which people are* 2188
attached
bureaucratic office
borough

A government building (广) to which people are attached (付) since certain important bureaucratic procedures are carried out there.

腐 ^フ *Meat* 肉 *left in a bureaucratic office* ^府 府 2189
くさ.る **to decay**

広 ^{コウ} *Building with flowing energy inside* 2190
ひろ.い **wide**

A building (广) with a large space in its interior through which energy can flow (△).

拡
拡

カク

Hand 扌 widening 広
extension

2191

鉞
鉞

コウ

Metal 金 that is wide 広
mineral

2192

厦
庶 庠

シヨ

Words beside a fireplace inside a
building
multitude

2193

Mouths (廿 ← 口) talking around the fire (火 → ...) of a fireplace inside a building (广): An activity carried out by a multitude of people.

When this character acts as a component it takes the abbreviated form 庠.

席
席

セキ

Cloth 巾 on which people sit in order to talk

2194

along the fire 庠シヨウ
seat

SPECIAL READING

寄席 [よせ]: entertainment hall

度

度
度

① ド
① ト
② タク
② たび

Hand by the fire of a building's
fireplace
① degree (of)
② occasion

2195

An outstretched hand (又) checking the temperature—the degree of heat—of the fire around which people converse inside buildings (庶 → 庠).

渡 ト Water whose degree ^ト度 of deepness has
渡 わた.る been checked
to cross over

麻 麻 マ Trees inside a building
麻 あさ hemp

A grove (林) of plants that can be seen inside buildings (广), as hemp was formerly widely used for the manufacture of simple and comfortable clothing that can be wore at home.

摩 マ Hand 手 touching hemp ^マ麻
摩 friction

魔 マ Ghosts 鬼 emerging from the intake of hemp ^マ麻
魔 demon

NOTE Hemp can be associated with hallucination thanks to its psychoactive effects.

磨 マ Stone 石 smoothing hemp ^マ麻
磨 みが.く to polish

巖 ゲン Words bravely pronounced
巖 ゴン inside a building
きび.しい severe
おごそ.か

Originally 巖 [𠂔戸敢], several words (口×2 → 𠂔 → 巖) pronounced

bravely (敢^{カン}) inside a building (廂), referring to a severe behavior either at home or within government institutions.

2 | DOORS

If the essential structure of a building was the walls and roofs, it is equally certain that for a building to be truly functional it must have a 'door' 戸 戸 that serves as an entrance and exit. If the building is large enough, it will have a matching door, with two panels, a big door or 'gate' 門 門, which can be opened wide and become an 'open door' 開 開 so that the flow of people becomes uninterrupted.

戸

戸
戸

コ
と

door

2202

®

Originally 戸, a pictograph of a door, with a jamb (丨) and a single panel (日 → 𠄎).

肩
肩

ケン
かた

Body part 目 that moves like a door panel 戸

shoulder

2203

炉
炉

口

Fire 火 behind a door 戸

hearth

2204

扇
扇

セン
おうぎ

Wing-shaped 羽 object that moves like a door 戸

fan

2205

扉
扉

ヒ
とびら

Door 戸 that has panels flapping against each
other like two opposed wings 非

2206

front door

所
所

シヨ
ところ

Door 戸 defended by an axe 斤
place

2207

SPECIAL READING

所為 [せい]: consequence

房
房

ボウ
ふさ

Something pointing towards 方^{ホウ} the threshold
of a door 戸
tuft

2208

啓
啓

ケイ

Hand blowing 又 a door 戸 off and disclosing
an encircled open space 口
disclosure

2209

戻
戻

戻
戻

レイ
もどる

Person walking through a door
to turn back

2210

A person seen from the front (大) coming in through a door (戸), getting back home.

鴈

雇
雇

コ
やと.う

Bird passing through a door
to employ

2212

A messenger bird (佳) that, after being thrown into the air, returns home and passes through the door (戸) of a house: An animal that can be 'employed' to perform a certain function.

顧
顧

コ
かえり.
みる

Returning bird's 雇 head 頁
to look back

2213

扁

扁
扁

ヘン

Book beneath a door

2214

A book (冊 → 冊) introduced under the threshold of a door (戸).

偏
偏

ヘン
かたよ.る

*Person ↑ leaning to pick up a book left
beneath a door 扁ヘン*
to lean (towards)

2215

編
編

ヘン
あ.む

*Thread 糸 tying books that are left beneath a
door 扁ヘン*
to compile

2216

厩

倉
倉

ソウ
くら

*Place behind a door where
objects come together*
storehouse

2217

A place behind a door (戸 ← 戸) where several objects come together
(合): a storehouse.

創	ソウ	Storehouse ^{ソウ} 倉	wherein material is cut with a dagger 刃 to prepare	2218
創	つく.る			

門	門	モン	Two doors	2219
	門	かど	gate	®

Two door panels ((戸 ← 戸)×2 → (門 ≈ 門)) forming a two-panel door: a big door or a 'gate'.

関	カン	Knobs 关 and their doors 門		2220
関	かか.わる	to be related		
	せき			

聞	ブン	Ear 耳 attached to the doors ^{モン} 門		2221
聞	モン	to listen		
	き.く			

問	モン	Words 口 opening doors ^{モン} 門		2222
問	と.う	to ask		
	とん			

閱	エツ	Exposure ^{エツ} 兑 of what is behind the doors 門		2223
閱	エツ	inspection		

闇
闇

やみ

Sounds 音 heard behind the doors 門 as a clue ²²²⁴
of what is behind them and cannot be seen

darkness

閑
閑

カン

Wooden bar 木 placed against the doors 門 in ²²²⁵
order to avoid disturbance

quiet

欄
欄

ラン

Wooden element 木 sustaining doors 門 that ²²²⁶
stand like a backpack 東 stuck in the ground

column

閉
閉

ヘイ
しめる
とじる

Several lifted sticks ^{サイ}才 placed against the ²²²⁷
doors 門 as a lock

to close

鬪
鬪

トウ
たたかう

Working hand 寸 manufacturing bowls ^{トウ}豆 ²²²⁸
behind the doors 門

to contend

NOTE

It can be understood as a depiction of a rudimentary manufacturing group making products that have to compete and contend in the market.

開
開

カイ
あける
ひらく

Two bidents ^{ケイ}开 pushed against a gate 門 ²²²⁹

to open

閥 ^{バツ} 2230
閥 ^{バツ} Craft link between people felling trees 伐 and
people making doors 門
lineage

閣 ^{カク} 2231
閣 ^{カク} Space where people are still 各 placed behind
a gate 門
chamber

間 ^{カン} 2232
間 ^{ケン} Sunlight passing between the
threshold of a gate
あいだ
ま
interval

Sunlight (日) passing through the spatial interval left by the threshold of a gate (門).

簡 ^{カン} 2233
簡 ^{カン} Bamboo strips' 竹 intervals 間
simple

閏 ^{ジュン} 2234
閏 ^{ジュン} King passing through the gates 名
Intercalation

A king (王) passing through the gates (門) of a palace upon being crowned, succeeding a previous king and preceding a later king, forming part of an intercalation of royal successors.

潤 ジュン 2235
 うるお.う
 Water 潤 ^{ジュン} intercalations 閏
 to moisten

卯 リュウ 2236
 卯
 Open gate ⑧

The two panels of a door that is open, turned outwards.

The graph 卯 is a simplification of the original form 𠂔, which is a modification of the component 門 (門, door), with gets its elements reversed.

柳 リュウ 2237
 やなぎ
 Tree 木 whose branches open outwards like doors 卯 ^{リュウ}
 willow tree (*Salix alba*)

貿 ボウ 2238
 貿
 Gate open 卯 to money 貝
 trade

留 リュウ 2239
 ル
 Gate open to the rice field
 と.める
 to stay put

Doors open (卯) ^{リュウ} to a field (田), where the peasants had to stay put working.

瑠
瑠

ル

Jewel 𐤔 that stays put ^ル留

lapis lazuli

3 | TALL BUILDINGS

When construction techniques reach a certain level in a society, tall buildings begin to appear. One of the early tall buildings were the watchtowers 高京, which were used to defend the population of big cities or the ‘capital cities’ of kingdoms. The watchtower functions, within Chinese characters, as the main element from which several characters related to large-scale constructions derive.

2241

高

京

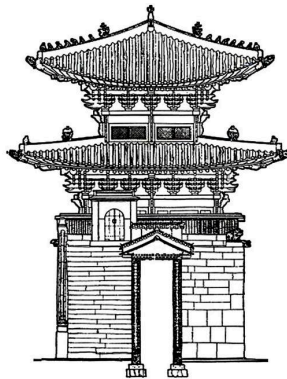
キヨウ
ケイ

Watchtower
capital city

A watchtower, placed somewhere to defend a town or a population of significant size where important people live.

The upper strokes 宀 reflect the two winged roof of the tower, the central strokes 口 show the upper part of the tower, that seems to have a window to facilitate surveillance, and the lower strokes 小 are a depiction of the base of the tower that elevates the structure as a whole.

When this glyph appears on its own, it takes the associated meaning of ‘capital city’, related to the notion of a big city protected by watchtowers.



Model of a Chinese watchtower

涼 リヨウ Water flow 迂 surrounding a watchtower 京 2242
涼 すず.しい refreshing

鯨 ゲイ Fish 魚 as big as a watchtower 京^{ケイ} 2243
鯨 くじら whale

齧 就 シュウ Arm reaching a watchtower 2244
就 ジュ to attain
つ.く

A person raising his arm (尢) to reach a watchtower (京), conquering it: someone attaining an intended goal.

蹴 シュウ Foot and leg 足 kicking a conquered 2245
蹴 ける watchtower 蹴^{シュウ} to kick

景 景 ケイ Sun illuminating the views from 2246
景 a watchtower scenery

SPECIAL READING 景色 [けしき]: scenery

The Sun (日) illuminating a scenery seen from the top of a watchtower (京).

憬 ケイ Feelings ↑ aroused from the view of a scenery 景^{ケイ} 2247
憬 aspiration

影
影

エイ
かげ

Scenery ^{ケイ}景 view covered by hair 𠂔
shadow

2248

享

享
享

キョウ

Child playing with a toy
watchtower
enjoyment

2249

Ideographic representation of a child (子) playing with a watchtower
(^{キョウ}京 → 白), enjoying himself.

郭
郭

カク

Enjoyment ^{キョウ}享 of a village 阡
fortification

2250

𠂔

孰
孰

ジュク

Person making a toy watchtower

2251

A person working with his hands (丸) on the making of a toy watchtower
(享).

熟
熟

ジュク
う.れる

Making of toy watchtowers ^{ジュク}孰 with fire 𠂔
mature

2252

NOTE Denoting, by allusion to fire, some forging or smelting done while manipulating metallic material such as bronze, instead of clay or terracotta, during the toy making process. The making of toys or objects of bronze suggests a greater, more mature skill.

塾
塾

ジュク

Toy watchtowers made ^{ジュク} 塾 of earth 土

2253

cram school

NOTE Unlike the character 熟 (*mature*), toys made of earth—instead of metal—suggest a simpler manufacturing process and, therefore, a less mature skills like the ones that can be seen in a cram school.

厩

厚
厚

コウ

あつ.い

Child playing by the edge of a cliff ²²⁵⁴

serious

thick

A child playing with a toy watchtower (^{キョウ} 享 → 厩) on the edge of a cliff (厩): a serious matter.

高

高

コウ

たかい

Big tower

2255

high

A watchtower (^{キョウ} 京 → 高) with a large encircled space (口) at its base, denoting a large size and, consequently, also a great height.

When this character acts as a component it may take the abbreviated form 高.

稿
稿

コウ

Fruit tree 禾 that is high ^{コウ} 高

2256

draft

NOTE It represents, figuratively, the idea of having to draw a plan or write a draft when trying to obtain fruits that are too high.

豪
豪

ゴウ

Hog 豕 inside a big tower 高^{コウ}

2257

extraordinary

喬
高

喬
喬

キョウ

Person on top of a tower

2258

Ⓝ

tall

A person wiggling (夭) as he waves his hands or moves on top of a big tower (高^{コウ} → 同).

橋
橋

キョウ
はし

Wooden structure 木 on top of which a person
^{キョウ}
喬 can pass through

2259

bridge

矯
矯

キョウ
た.める

Arrow 矢 thrown from the top of a tower 高^{キョウ}

2260

喬

to straighten

𠂔
𠂔

复
复

フク

Foot getting in and coming out
of a tower

2261

Originally 𠂔 [𠂔𠂔], and then 夏, a foot pointing downwards (𠂔), coming out of a tower (高 → 高 → 𠂔 → 𠂔) from which it has previously entered. Ideogram suggesting the getting in and coming out of a place.

腹
腹

フク
はら

Body part 月 that goes in and out 复^{フク}

2262

abdomen

複
複

フク

Clothes ^{フク}ネ going in and out 復

double fold

2263

亭

亭
亭

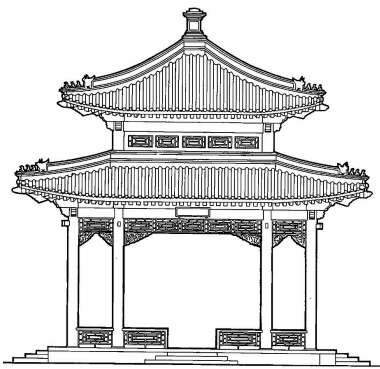
テイ

Nailed tower

pavilion

2264

A building with a structure similar to that of a watchtower (京 → 亭), arising above the ground by means of a series of columns with the appearance of large nails (^{テイ}丁) instead of a stone or earth base that forms an encircled space or enclosure as they depicted in the character 高 (big tower).



Model of an ancient Chinese pavilion

停
停

テイ

Person ↑ stopping by a pavilion ^{テイ}亭

halt

2265




タン

ダン

Soil over which a tower is built

podium


This character is a derivation of the primitive pictogram 高, which schematically represents a raised rudimentary construction, probably a barn, with a pointed roof (宀) and a middle structure with some type of opening (回).

Over time, the component ^{タン}旦 (*sun rising over the ground*) was added to the pictogram for its phonetic and semantic value, suggesting the notion of height. Eventually another component was added, 土 (*soil*), in order to specify that the composition refers to a structure placed on the ground.

The meaning of this compound finally becomes that of 'podium' or 'platform', associated with the notion of a raised building or place.

4 | ROADS

After having traveled all over the World of Kanji, we come across an allegorical element that sums up very well the entire journey undertaken so far: the road, since roads 行 on which people 'go' serve as figurative or physical guide to a safe journey for both the student and the traveler.


	① ギョウ	2267
	① コウ	Ⓜ
	行 ① アン ① い.く ① ゆ.く ② おこな.う	<p style="text-align: center;">Roads</p> <p style="text-align: center;">① to go</p> <p style="text-align: center;">② to carry out</p>

SPECIAL READING 流行る [はやる]: *to be popular*

Pictogram that represents an intersection between four roads, denoting physical or figurative ways to go.

The original pictogram represented said roads with a quadrangular shape: 𠄎, but later strokes began to be distorted, shaping a more slanted form 𠄎 (行).

When the character acts as a component its compositional elements become more spaced to make room for another component in the middle: 街.

	ガイ	2268
	カイ	
	まち 街	<p style="text-align: center;">Roads 街 paved with earth mounds 土</p> <p style="text-align: center;">street</p>

桁	けた	Wooden pieces 木 seen on the roads 行 beam	2269
衝	シヨウ	Roads 行 getting piled up with earth 重 collision	2270
術	ジュツ	Roads 行 separated from the rest 術 art	2271
衡	コウ	Roads' 行 angles 角 → 角 measured by a person 大 measuring	2272
衛	エイ	Roads 行 on top of which feet can move around 韋 protection	2273
行	行 𠄎	A road	2274 Ⓜ
律	リツ リチ	Road 行 drawn with a brush 律 regulation	2275

One of the roads that intersect at a crossroad (行 → 行).

役 役	ヤク エキ	People building a road 𠄎 with sledgehammers 爻 duty	2276
徹 徹	テツ	Figurative road 𠄎 helping a child being brought up by blows 𠄎 ^{テツ} thoroughness	2277
得 得	トク え.る う.る	Road 𠄎 on which a hand works 寸 from dawn 旦 to gain	2278
径 径	ケイ	Road 𠄎 going through a potter's wheel on which a hand is working 𠄎 ^{ケイ} 𠄎 ^{ケイ} diameter	2279
徒 徒	ト	Road 𠄎 used as the path on top of which feet run 走 on foot	2280
待 待	タイ まつ	Road 𠄎 to the temple 寺 to wait	2281
微 微	ビ	Person 儿 → 兀 going through a road 𠄎 in the mountain 山 while holding a weapon 爻 faint	2282

2283

徐
徐

ジ ョ

Road ｲ becoming remains 余
gradually

2284

彼
彼① ヒ
① かの
② かれRoad's ｲ skin 皮
① that
② he

NOTE The skin of a street serves as a reference to the visible face of things, on the street or not, something—that—which can be easily seen and pointed out. The meaning of ‘he’ is a clear semantic association with the meaning of ‘that’.

2285

後
後① ② ゴ
① ② コウ
① ② あと
① うしろ
② のち
③
おく.れるFoot turned upside down 又 figuratively
hanging like a cocoon 么 on a road ｲ
① behind
② later
③ to be late

2286

程
往

オウ

Road's ｲ main 主 course
journey

御 ギョ
ゴ
おん- Road 𠄎 where people work using mortars and pestles 御 honorable 2287

徳 トク Road 𠄎 leading to straight feelings 徳 virtue 2288

循 ジュン Road 𠄎 round like a shield 盾 circulation 2289

征 セイ Road 𠄎 entered by a foot 正 conquest 2290

𠄎 従
従 ジュウ
ジュ
ショウ
したが.う People following footsteps on a road to follow 2291

Originally 従, several people (人×2 → 从 → 𠄎) following the steps (止 → 止) of one another on a road (𠄎).

縱 ジュウ
たて Threads 糸 following 従 each other in a fabric length 2292

徵 徴
徴 チヨウ Armed king going towards the mountains sign 2293

A king (王) holding a weapon (戈) with his hand as he heads down a road (彳) towards a mountain (山), as a sign or indication of the beginning of a military campaign.

懲 チヨウ
懲 こ.りる

2294
Signs ^{チヨウ} 徵 of the heart 心
to learn by experience

復 復
フク

2295
Road where people goes in and out
time and again

A foot that goes in and out (復) of a road (彳), a road that is walked time and again.

履 リ
履 は.く

2296
Something put on one's buttocks 尸 time
and again 復
to put on (lower-body clothing)

覆 フク
覆 おお.う
くつがえ.
す

2297
Something that is done to a bag 𠂔 time and
again ^{フク} 復
to cover

止 止
止 止

2298
Foot on a road
Movement

Originally 止 [彳止], a foot (止 → 止 → 止) passing through or walking on a road (彳 → 彳 → 彳).

迅 ジン 2299
Movement 迅 of a person rolling down a cliff
丸 → 迅

迎 ゲイ 2300
Person moving 迎 to kneel before another
person 印
むか.える
to go out to meet

逆 ギャク 2301
Movement 逆 turned upside down 逆
さか.らう
to go against

遇 グウ 2302
Movement 遇 incited by a masked person 遇
encounter

退 タイ 2303
Movement 退 becoming still 良
しりぞ.く
to withdraw

過 ① カ 2304
Movement 過 of a pile of bones 骨
① す.ぎる
②
あやま.ち
① to go beyond
② fault

NOTE A pile of bones that indicates the sense of dying, and a movement that connotes the sense of the afterlife. A pile of bones moving as an allegory of the soul going beyond.

送 ソウ Movement ㄣ instigated by the opening of a knob 关 2305
送 おく.る to send (off)

選 セン Movement ㄣ of circulating energies 己×2 2306
選 えら.ぶ acting in several hands 共 to choose

朔 ソ Movement ㄣ of the new moon 朔 2307
朔 さかのぼ.る to go back

巡 ジュン Movement ㄣ of a river ㄣ 2308
巡 めぐ.る to go around

返 ヘン Movement ㄣ of an arching hand 反 2309
返 かえ.す to turn over

逃 トウ Movement ㄣ incited by a bad omen 兆 2310
逃 に.げる to escape
逃 のが.れる

途 ト Footsteps on a road ㄣ that always remain 余 2311
途 途 route

速 速	ソク はやい すみやか	Movement ㄣ in a bundle 束 quick	2312
遭 遭	ソウ あう	Movement ㄣ of converging fellows 曹 to meet	2313
透 透	トウ すける	Movement ㄣ that is excelling 秀 to show through	2314
述 述	ジュツ のべる	Movement ㄣ of a hand separating a grain of rice from the rest 禾 to state	2315
迫 迫	ハク せまる	Movement ㄣ that is clear 白 to be imminent	2316
進 進	シン すすむ	Moving ㄣ bird 隹 to advance	2317
逐 逐	チク	Moving ㄣ hog 豕 pursue	2318

遂 スイ Movement 彳 of distributed hogs 豕 2319
と.げる
to consummate

造 ズウ Movement 彳 announced ^{コク}告 2320
つくる
to create

逸 イツ Movement 彳 made by a person that is about 2321
to hide 免
deviation

達 タツ Movement 彳 that is big 大 → 土 and 2322
auspicious 羊
achievement

遲 チ Movement 彳 made while sitting 尸 on a sheep 羊 2323
おく.れる
おそい
slow

逮 タイ Movement 彳 caught 录 2324
apprehension

縫 ホウ Threads 糸 moving 彳 and forming something ^{ホウ} 2325
ぬ.う
like lush plants 夆
to sew

遜 遜	ソン	Movement ㄣ of the descendants 孫 ^{ソン}	2326
		humility	
遊 遊	ユウ ユ あそぶ	Children 子 moving ㄣ flags 旗	2327
		to play	
遺 遺	イ ユイ	Movement ㄣ that is valuable 貴 ^キ	2328
		bequest	
連 連	① ② レン ① つら.なる ② つ.れる	Moving ㄣ chariots 車 ① to stand in a row ② to take along with	2329
遷 遷	セン	Someone moving ㄣ and circulating 己 with a big 大 bag 西	2330
		relocation	
遵 遵	ジュン	Movement ㄣ that is precious 尊 ^{ソン}	2331
		obedience	
通 通	ツウ ツ かよ.う とお.る	Movement ㄣ done while passing through 甬 some place to go through	2332

辺 ^{ヘン}
 辺 ^{あたり}
 辺 ^ヘ

Moving 彳 dagger 刀

proximity

2333

NOTE Analogy taking into consideration the dagger as a short-range weapon, which must be close to the target, in proximity, in order to reach it.

近 ^{キン}
 近 ^{ちかい}

Moving 彳 axe ^{キン}斤

near

2234

NOTE In a similar fashion to the character 辺 (*proximity*), the axe in this character denotes a short-range non shootable weapon, which is associated with the concept of closeness or vicinity.

逝 ^{セイ}
 逝 ^{い.く}
 逝 ^{ゆ.く}

Person moving 彳 after having grabbed an

axe ^{セツ}折

to depart

2335

送 ^{テツ}
 送

Movement 彳 that is dropped ^{シツ}失

dismissal

2336

込 ^{こ.む}
 込

Movement 彳 of arrowheads 入

to raid

2337

遮 シヤ *Movement へ of a multitude* 庶 ショ 2345
遮 さえぎ.る **to block**

遍 ヘン *People moving へ towards books left beneath a* 2346
遍 **throughout**
door 扁 ヘン

道 ドウ *Head guiding movement* 2347
道 トウ **road-way**
みち

The head (首) that guides the movement (へ) in a road, an idea prosaically interpreted as a path with a head, a road-way with a beginning and an end.

導 ドウ *Working hand 寸 marking the way* 道 ドウ 2348
導 みちび.く **to guide**

道 ズイ *Held meat moving off* 2349
道

A hand grasping flesh (有) that moves (へ) down and slips away.

髓 ズイ *Bone 骨 holding meat and making it move* 道 ズイ 2350
髓 **marrow**

随
随

ズイ

Hand and meat moving down a
mountain range
accompaniment

2351

A hand figuratively holding the meat of the body (有) together, accompanying it, while moving down (道) a mountain range (阜 → 阝).

墮
墮

ダ

Hand and meat moving down a mountain
range 随 → 隋 and falling into the soil 土
degeneration

2352

追
追

追
追

ツイ
お.う

Movement following footprints
to chase

2353

A movement (辵) that follows the traces (首) left by someone, a chasing movement.

遣
遣

ケン

つか.う

Someone grabbing a person 虫 and putting
him to chase 追 → 追 something

to undertake

2354

迷
迷

迷
迷

メイ
まよ.う

Movement tiny as rice
to lose one's way

2355

SPECIAL READING 迷子 [まいご]: lost child

Movement (辵) that is undertaken on a road that becomes tiny and indistinguishable like rice grains (米), when the intended paths become blurry and one gets lost.

謎
謎

なぞ

Speech 言 that make people get lost 迷

2356

riddle

遞
遞

遞
遞

テイ

Tiger moving on a cliff to
capture a person

2357

relay

Originally 遞 [厂虎辵], a cliff (厂) on top of which there is a tiger (虎 → 𧆚) moving (辵) in order to catch a person, suggesting a relay in the food chain, the completion of one's life cycle and continuing of another, thus complying with the unity of the universe through the eternal cycle. All that has a beginning has and end, and the end is also the beginning.

*Congratulations for having completed the journey through the
World of Kanji*

又建廷延瓦宀内商安守官穴
奂采空宛奥家宜寒宿宓寅完
宗察向尚赏定客容寔然鬯六
冥广府広庶度麻嚴

- 1 健鍵艇誕瓶字宮宴宙窓宣寬宅宵寮
蛇寄寢宝賓貯寧富寡室寂宇宰審納
案狩棺管館突究窯搾窃窮窳窟喚換
探深控腕嫁稼置寒塞縮密蜜演院踪
崇擦党掌堂常償綻錠額溶營勞榮螢
学覺冥忒序庁座店床廉粧庫底廢廊
庭腐扞鉉席渡摩魔磨嚴

戶戾雇扁倉門間閏卯留

- 2 肩炉扇扉所房啓淚顧偏編創闕聞問
閱閭閑欄閉闕開閥閣簡潤柳質瑠
-

京就景享孰厚高喬复亭壇

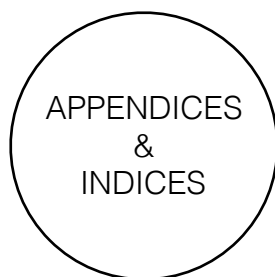
3

涼鯨蹴憬影郭熟塾稿豪橋矯腹複停

行彳從徵復之道道隨追迷遞

4

街桁衝術衡衛律役徹得徑徒待微徐
彼後往御德循征縱懲履覆迅迎逆遇
退過送選溯巡返逃途速遭透述迫進
逐遂造逸達遲逮縫遜遊遺連遷遵通
辺近浙迭込運適違還遠週避遮遍導
髓墮遣謎



APPENDICES
&
INDICES

SYLLABARIES

HIRAGANA

PRIMARY PHONEMES

	∅	K	S	T	N	H	M	Y	R	W
A	あ a	か ka	さ sa	た ta	な na	は ha	ま ma	や ya	ら ra	わ wa
I	い i	き ki	し shi	ち chi	に ni	ひ hi	み mi		り ri	
U	う u	く ku	す su	つ tsu	ぬ nu	ふ fu	む mu	ゆ yu	る ru	
E	え e	け ke	せ se	て te	ね ne	へ he	め me		れ re	
O	お o	こ ko	そ so	と to	の no	ほ ho	も mo	よ yo	ろ ro	を o
N	ん n									

VOWEL LENGTHENING & CONSONANT DOUBLING

- Sounds ending in 'o' get lengthened to 'ō' by adding う
- Sounds ending in 'u' get lengthened to 'ū' by adding う
- Consonants double by having a preceding つ (a dwarfed つ)

DERIVED PHONEMES

	G	Z	D	B	P
A	が	ぎ	だ	ば	ぱ
	ga	za	da	ba	pa
I	ぎ	じ	ぢ	び	ぴ
	gi	ji	ji	bi	pi
U	ぐ	ず	づ	ぶ	ぷ
	gu	zu	zu	bu	pu
E	げ	ぜ	で	べ	ぺ
	ge	ze	de	be	pe
O	ご	ぞ	ど	ぼ	ぽ
	go	zo	do	bo	po

DIPHTHONGS

	KI	GI	SHI	CHI	NI	HI	BI	PI	MI
A	きや	ぎや	しや	ちや	にや	ひや	びや	ぴや	みや
	kya	gya	sha	cha	nya	hya	bya	pya	mya
U	きゆ	ぎゆ	じゆ	ちゆ	にゆ	ひゆ	びゆ	ぴゆ	みゆ
	kyu	gyu	ju	chu	nyu	hyu	byu	pyu	myu
O	きよ	ぎよ	しよ	ちよ	によ	ひよ	びよ	ぴよ	みよ
	kyo	gyo	jo	cho	nyo	hyo	byo	pyo	myo

KATAKANA

PRIMARY PHONEMES

	∅	K	S	T	N	H	M	Y	R	W
A	ア a	カ ka	サ sa	タ ta	ナ na	ハ ha	マ ma	ヤ ya	ラ ra	ワ wa
I	イ i	キ ki	シ shi	チ chi	ニ ni	ヒ hi	ミ mi		リ ri	
U	ウ u	ク ku	ス su	ツ tsu	ヌ nu	フ fu	ム mu	ユ yu	ル ru	
E	エ e	ケ ke	セ se	テ te	ネ ne	ヘ he	メ me		レ re	
O	オ o	コ ko	ソ so	ト to	ノ no	ホ ho	モ mo	ヨ yo	ロ ro	ワ wo
N	ン n									

VOWEL LENGTHENING & CONSONANT DOUBLING

- Vowels get lengthened by adding ー
- Consonants double by having a preceding つ (a dwarfed つ)

DERIVED PHONEMES

	G	Z	D	B	P
A	ガ	ザ	ダ	バ	パ
	ga	za	da	ba	pa
I	ギ	ジ	チ	ビ	ピ
	gi	ji	ji	bi	pi
U	グ	ズ	ヅ	ブ	プ
	gu	zu	zu	bu	pu
E	ゲ	ゼ	デ	ベ	ペ
	ge	ze	de	be	pe
O	ゴ	ゾ	ド	ボ	ポ
	go	zo	do	bo	po

DIPHTHONGS

	KI	GI	SHI	CHI	NI	HI	BI	PI	MI
A	キヤ	ギヤ	シャ	チャ	ニヤ	ヒヤ	ビヤ	ピヤ	ミヤ
	kya	gya	sha	cha	nya	hya	bya	pya	mya
U	キュ	ギユ	ジュ	チュ	ニユ	ヒユ	ビユ	ピユ	ミュ
	kyu	gyu	ju	chu	nyu	hyu	byu	pyu	myu
O	キョ	ギョ	ショ	チョ	ニョ	ヒョ	ビョ	ピョ	ミョ
	kyo	gyo	jo	cho	nyo	hyo	byo	pyo	myo

SEMANTIC COMPONENTS

Humans	執 51	舌 129	力 257	水 380	艹 560
人 1	老 55	言 131	尢 268	次 412	卉 579
欠 2	而 57	日 139	止 269	沃 413	丰 588
匕 4	文 58	替 146	走 274	斥 419	麦 590
北 7	久 59	音 147	足 276	冰 425	奉 597
尸 10	丹 61	亼 156	夂 279	川 431	壘 601
𠂇 12	肉 62	手 167	夂 281	雨 442	執 604
勺 14	骨 67	又 187	舛 282	火 451	世 615
巳 15	歹 68	右 188	巾 291	灰 458	竹 616
冂 16	死 69	急 192	Nature	光 460	木 628
卬 17	囟 70	艮 193	厶 294	赤 461	林 651
色 22	異 71	有 199	鬼 301	土 466	黍 668
女 23	心 83	丈 203	乙 306	圭 477	耒 681
母 27	思 90	吏 204	八 312	丘 487	本 684
乃 30	目 91	聿 209	亦 313	山 488	賴 699
身 31	見 93	殳 214	夂 321	阜 493	禾 714
宀 33	臣 100	女 218	乞 328	厂 502	步 752
子 35	臥 102	敏 220	回 338	丸 504	米 756
大 37	首 103	寸 229	日 348	厄 505	萎 762
天 39	頁 104	升 238	晶 368	产 507	齒 765
立 40	自 109	輿 239	夕 371	石 518	康 771
夭 47	耳 111	关 243	多 372	万 536	采 775
羊 49	彡 113	爪 247	夜 376	厉 537	虫 792
幸 50	口 118	孚 249	月 377	巾 539	蜀 797

魚	801	糸	955	車	1241	舟	1454	辛	1804	广	2174
再	803	維	982	井	1252	朕	1470	亘	1830	戸	2202
佳	809	显	990	冈	1257	Territory		下	1838	門	2219
集	825	亩	993	卓	1270	刀	1475	口	1840	行	2267
奮	826	惠	995	皿	1292	劫	1514	去	1841	彳	2274
鳥	836	Matter		血	1299	矛	1546	冂	1851	辶	2298
羽	840	旃	1017	易	1305	弋	1563	冗	1859	隨	2351
犬	854	片	1031	壹	1312	戈	1577	壳	1851	追	2353
臭	862	疒	1037	豐	1317	戊	1608	隹	1871	迷	2355
豸	868	斗	1044	亠	1319	戌	1618	冂	1900		
豕	875	串	1056	即	1321	斤	1625	口	1910		
豕	877	缶	1060	食	1326	斥	1638	邑	1918		
馬	889	卸	1065	白	1336	弓	1661	哀	1987		
能	896	巾	1082	鼎	1342	弓	1673	田	2016		
虎	899	帛	1089	鬲	1350	弗	1676	胃	2026		
虛	902	帚	1091	酉	1353	矢	1680	男	2034		
兔	904	衣	1101	酋	1367	夊	1705	廴	2060		
角	905	冂	1122	西	1372	入	1718	瓦	2068		
牛	907	一	1130	匸	1390	金	1720	宀	2070		
羊	914	十	1135	匹	1392	束	1746	穴	2016		
鹿	929	居	1148	德	1406	上	1754	采	2118		
隶	934	貝	1157	迷	1408	云	1758	宜	2129		
革	940	玉	1182	風	1422	亏	1768	寒	2131		
幺	942	巩	1207	南	1434	示	1773	向	2148		
幺	949	冂	1239	用	1436	崇	1792	六	2172		

PHONOSEMANTIC COMPONENTS

Humans		呂 79	馭 200	Nature		冬 430	蒼 571
次 3	馮 81	取 202	以 299	充 435	若 574		
比 5	予 82	君 204	台 302	州 437	荒 576		
化 6	良 95	父 208	也 310	昔 438	莫 581		
介 8	面 99	受 212	兑 317	需 449	夆 592		
亡 9	毛 115	散 221	公 324	炎 455	壽 595		
尼 11	參 117	友 224	忿 326	黑 459	舞 608		
辰 13	司 122	丑 228	气 327	叟 464	乇 610		
免 19	兄 125	付 235	己 329	坐 480	屯 612		
巳 20	吳 127	射 236	包 335	堯 482	瓜 626		
巴 21	旨 140	共 240	申 339	聖 485	麻 652		
每 28	曷 143	保 245	耳 342	反 509	乘 656		
充 34	意 148	爰 250	句 345	厓 513	采 657		
夾 38	甘 152	奚 253	昆 354	段 516	相 661		
並 42	由 153	意 254	普 355	卜 525	某 665		
太 44	牙 155	爭 256	且 358	占 530	者 671		
亢 45	令 157	加 261	易 363	兆 532	寮 677		
交 46	合 160	荔 262	旬 366	余 541	朱 686		
夫 53	今 161	九 265	參 369	早 545	末 689		
長 54	念 164	此 272	夙 373	卓 546	未 691		
孝 56	夨 165	先 273	名 375	朝 548	東 697		
尺 60	失 186	虫 283	朔 378	生 551	東 701		
禺 72	及 189	志 284	明 379	告 556	曹 705		
凶 75	奴 196	寺 286	永 416	星 557	重 707		
凶 77	妻 198	自 292	攸 422	不 558	動 710		

量	713	求	873	斗	1033	珏	1188	真	1347	列	1495
秀	725	隊	878	将	1035	全	1191	尊	1369	召	1499
委	727	亥	880	勺	1048	朋	1194	冨	1370	昭	1505
兼	729	象	885	升	1051	工	1197	要	1376	分	1507
秋	732	為	887	与	1053	左	1210	栗	1378	契	1516
垂	734	半	912	午	1058	襄	1215	卑	1380	制	1518
小	738	善	924	蚤	1062	壬	1219	品	1382	利	1520
肖	739	敬	926	且	1066	任	1222	梟	1384	則	1523
少	744	皮	935	冊	1074	巨	1224	甚	1393	刃	1526
卷	767	波	938	侖	1077	丁	1227	区	1396	忍	1527
暴	769	楽	944	布	1086	丙	1232	直	1401	氏	1529
唐	772	玄	946	敝	1094	更	1235	凡	1411	氏	1532
朮	777	兹	951	爾	1098	录	1255	同	1414	民	1535
白	778	系	984	表	1107	岡	1265	齐	1419	七	1537
皆	782	孫	986	喪	1109	单	1267	受	1424	切	1540
泉	786	鼎	987	卒	1113	离	1272	青	1427	杀	1541
原	788	Matter		乍	1118	甘	1275	甬	1437	勿	1544
属	799	丐	997	冒	1123	敢	1284	勇	1440	務	1548
菁	804	考	1000	曼	1125	害	1285	甫	1442	干	1550
焦	823	可	1002	最	1128	良	1288	專	1447	开	1557
雀	828	何	1006	二	1132	監	1301	溥	1450	刑	1560
萇	833	奇	1008	古	1142	豆	1307	般	1459	代	1565
翟	845	才	1013	支	1151	登	1310	兪	1462	式	1568
非	850	主	1020	貴	1173	既	1323	前	1468	必	1571
然	864	几	1025	賁	1176	貞	1343	騰	1473	叔	1574
猥	870	尫	1028	貫	1180	具	1345	Territory		伐	1581

戒	1582	至	1692	却	1844	谷	1978	空	2121	閏	2234
戩	1584	屋	1693	出	1846	固	1983	宛	2123	卯	2236
我	1588	致	1695	屈	1848	畏	1988	家	2126	留	2239
義	1590	到	1698	殼	1854	袁	1990	宿	2134	京	2241
戕	1594	中	1700	愛	1867	員	1993	宓	2136	就	2242
幾	1600	黃	1708	憂	1869	周	1996	寅	2139	景	2245
戔	1602	奠	1710	軍	1874	或	1999	完	2141	享	2247
藏	1612	堇	1714	帶	1877	咸	2002	宗	2143	孰	2251
成	1614	責	1749	方	1880	感	2004	察	2146	高	2255
武	1623	元	1755	放	1889	辟	2006	尚	2149	喬	2258
折	1630	會	1764	央	1893	垂	2014	賞	2154	復	2261
兵	1633	雲	1766	市	1896	曾	2028	定	2156	亭	2264
斬	1635	祭	1788	帝	1902	里	2036	客	2159	從	2291
士	1640	尉	1790	商	1905	苗	2043	容	2161	徵	2293
壯	1642	禁	1795	舍	1926	農	2046	然	2164	復	2295
吉	1645	票	1797	郎	1931	果	2048	與	2169	道	2347
王	1648	平	1800	鄉	1932	番	2052	府	2188	道	2349
呈	1654	竟	1808	因	1934	畜	2056	庠	2190		
甲	1657	亲	1812	音	1938	建	2061	庶	2193		
盾	1660	新	1814	正	1945	廷	2064	度	2195		
弱	1669	龍	1816	是	1954	延	2066	麻	2197		
癸	1671	章	1820	疑	1958	內	2095	戾	2210		
弟	1674	童	1823	各	1961	安	2098	雇	2212		
知	1685	業	1827	路	1968	守	2100	扁	2214		
侯	1687	五	1834	韋	1969	官	2102	倉	2217		
疾	1690	吾	1835	谷	1973	奂	2115	間	2232		

STRONG PHONETIC COMPONENTS

■	mō	朝 嘲	EI	FUN	義 儀
AI	妄 盲	潮	永 詠	賁 憤	議 儀
愛 曖	冒 帽	丁 頂	泳	噴 墳	疑 擬
AN	某 謀	町 庁	EN	分 雰	GO
安 案	BOKU	微 徽	袁 猿	粉 紛	吳 娛
■	業 僕	CHOKU	園 遠	■	誤
BA	撲	直	台 沿	GA	五
馬 罵	BU	shoku	鉛	牙 芽	吾 悟
BAI	無 舞	殖 植	ETSU	雅	語
貝 買	無	chi	兑 悅	我 餓	GŪ
音 倍	BYŌ	值 置	閱	GAI	禺 偶
培 賠	苗 描	CHŪ	■	圭 街	隅 遇
陪	猫	中 仲	FU	厓 涯	具 惧
BAKU	■	忠 沖	夫 抹	崖	GUN
暴 爆	CHI	■	付 符	亥 骸	軍
BATSU	知 痴	DO	附	該 劾	gi
伐 闕	致 緻	奴 怒	府 腐	害	揮 輝
BO	CHIKU	努	普 譜	katsu	GYO
莫 慕	畜 蓄	DŌ	卜 訃	轄 割	魚 漁
募 暮	CHŌ	動 働	赴	GEN	■
墓	長 帳	同 胴	布 佈	原 源	HA
baku	張	洞 銅	FUKU	玄 舷	波 破
漠 幕	兆 挑	童 瞳	畱 幅	弦	HAKU
BŌ	跳 眺	shō	副 福	元	白 伯
亡 忘	tō	憧 鐘	復 腹	gan	拍 泊
忙 望	桃 逃	道 導	復 複	頑 玩	舶 迫
		■	復 覆	GI	HAN

已 汜
犯 範
反 坂
阪 板
版 販
飯
半 伴
判 畔
凡 汎
帆
般 搬
玨 斑
班
HEI
并 併
塤 餅
丙 柄
病
敝 弊
蔽 幣
HEKI
辟 壁
癖 壁
HEN
扁 偏
編 遍
HI
比 批
卑 碑

非 悲
扉
hai
俳 排
輩
皮 披
疲 被
彼
HITSU
必 泌
HO
甫 捕
哺 浦
補 舖
HŌ
包 抱
泡 砲
胞 飽
峯 峰
蜂 縫
奉 俸
方 訪
芳
放 倣

bō
妨 肪
訪 坊
防 紡
房 傍
HYŌ
表 俵
票 漂
標
I
委 萎
意
oku
億 臆
憶
衣 依
尉 慰
韋 偉
緯 違
IN
員 韻
因 姻
咽
JI
耳 餌
寺 侍
持 時

茲 慈
滋 磁
JIN
甚
kan
勘 堪
JO
女 如
JŌ
乘 剩
襄 孃
讓 壤
釀
定 錠
JU
需 儒
受 授
JŪ
充 銃
十 汁
重
shu
腫 種
從 從
JUKU
孰 塾
熟
JUN

旬 殉
盾 循
JUTSU
術 術
述
KA
化 貨
花 靴
高 渦
禍 過
加 架
可 河
苛 歌
何 荷
果 課
菓
家 嫁
稼
KAI
介 界
皆 諧
陛 楷
褻 懷
懷
戒 械
会 繪
KAKU

萑 穫
獲
各 格
閣
raku
落 絡
酪
KAN
車 乾
韓
雀 歛
觀 勸
貫 慣
景 環
還
監 艦
鑑
ran
覽 濫
藍
干 肝
汗 幹
刊
感 憾
奐 換
喚
完 冠
官 棺
管 館

間簡	建健	吉詰	菁講	ō	KYŪ
KATSU	鍵	KO	溝構	欧毆	九究
曷喝	KI	瓜孤	購	KUN	及扱
渴葛	己忌	弧	侯候	君	吸級
褐	記紀	古故	喉	gun	求救
KEI	起	枯湖	岡綱	群郡	球
頃傾	气汽	固個	鋼	熏勳	■
奚溪	氣	錮	工項	薰	MA
鷄	義儀	雇顧	攻功	KUTSU	麻摩
敬警	議儀	KŌ	江虹	屈掘	魔磨
圣莖	奇騎	交効	紅貢	堀窟	MAI
経輕	寄	校絞	広鉦	KYAKU	每
徑	几机	郊	高稿	却脚	kai
系係	飢	亢抗	KOKU	KYO	悔海
开形	其期	坑航	告酷	巨拒	MAN
刑型	基棋	孝酵	谷	距	曼慢
景憬	旗机	口后	yoku	KYŌ	漫
KEN	飢	更梗	欲浴	夹挟	MATSU
兪儉	既	硬	KON	狭峽	末抹
險檢	gai	厶勾	艮恨	共供	MEI
驗劍	慨概	広鉦	根痕	恭	名銘
叟堅	幾機	公	艮懇	荔脅	明盟
賢	畿	shō	墾	協	MEN
兕拳	KIN	訟松	昆混	竟境	面麵
券圈	堇僅	巧	KOTSU	鏡	MI
兼嫌	謹勤	考	骨滑	郷響	民眠
謙	斤近	荒慌	KU	喬矯	未味
犬猷	禁襟		区馭	橋矯	魅
梟懸	KITSU			凶胸	

mai
妹味
MIN
民眠
MITSU
宓密
蜜
MŌ
毛耗
MON
文紋
MU
矛
務霧
[]
NEN
念捻
然燃
NI
二仁
弍
NIN
忍認
壬妊
任
NŌ
凶腦
惱

農濃
[]
Ō
央
ei
映英
黄橫
王旺
[]
REI
令冷
零齡
鈴
REKI
麻歷
曆
RETSU
列烈
裂
RI
利梨
痢
离離
璃
里裏
理
RIN
侖倫
輪

RO
路露
ROKU
录綠
録
RYO
虍慮
虜
RYŌ
寮僚
瞭療
寮
良
rō
朗浪
郎廊
量糧
RYŪ
充流
硫
[]
SA
左佐
SAI
采彩
採菜
才

zai
在材
財
戔裁
裁載
祭際
SAKU
乍作
搾昨
酢
SAN
參慘
SATSU
察擦
SEI
生姓
性性
星醒
青静
情請
晴清
精
成誠
盛
制製
正政
整征

shō
正証
政症
SO
疎礎
SEKI
昔惜
籍
責積
績
SEN
占
ten
点店
泉腺
線
戔踐
浅箋
錢
SETSU
切窃
SHA
射謝
者煮
sho
諸署
暑緒
舍捨
SHAKU

尺积
taku
扱沢
SHI
次姿
恣諮
資
司伺
詞嗣
飼
旨指
脂
支肢
枝
ki
伎岐
止齒
祉
此雌
紫
氏紙
士仕
志誌
市姉
SHIN
辰娠
唇振
震
心芯

受侵	昭照	且阻	則側	帝諦	U
浸寢	SHOKU	租粗	測	締	于芋
申伸	戡職	狙組	SON	廷艇	宇
紳神	織	祖	孫遜	庭	羽
真慎	SHU	SŌ	SOTSU	亭停	yoku
亲親	取趣	争	卒率	TEKI	翌翼
新薪	朱殊	shō	SUI	商嫡	YO
SHITSU	株珠	淨静	垂睡	摘敵	予預
失	主	忿總	卒粹	滴適	余
tetsu	chū	窓	醉	TETSU	jo
鉄迭	注柱	叟搜	TAI	散撤	敘除
疾嫉	駐	瘦	代貸	徹	徐
SHŌ	守狩	早草	袋	TŌ	to
升昇	SHŪ	相想	帶滯	荅搭	塗途
焦礁	州酬	霜	台怠	搭	YŌ
章鄣	秋愁	梟操	胎	唐糖	易揚
障	周週	燥藻	TAKU	東凍	陽瘍
小	chō	壯莊	毛託	棟	羊洋
少省	彫調	装	宅	朕騰	樣養
抄	就蹴	倉創	TAN	騰藤	shō
肖消	SHUKU	曾僧	旦胆	豆頭	詳祥
硝宵	叔淑	層	担壇	痘鬪	要腰
将獎	宿縮	zō	TEI	到倒	蚤搖
尚掌	SO	憎增	氏低	TON	謡
賞償	朔塑	贈	抵邸	屯頓	用庸
召招	遡	SOKU	底	TSŪ	容溶
詔沼		足促	貞偵	甬痛	
紹		捉	呈程	通	
		束速			

YU

由油

chū

抽宙

俞愉

喻諭

輸癒

YŪ

勇湧

憂優

■

ZA

坐挫

座

ZAN

斬暫

ZE

是

tei

提堤

ZEN

善膳

繕

全

sen

詮栓

ZETSU

舌

katsu

括活

ZŌ

象像

藏臟

ZUI

道髓

隨

ONYOMI READINGS INDEX

A	陪 1941	蔑 1622	望 1651	分 1507	質 1627
A	陪 1942	眉 98	妨 1881	武 1623	知 1685
亜 2014	BAKU	尾 116	肪 1882	部 1944	痴 1686
AI	漠 586	美 915	坊 1885	BUN	致 1695
挨 1681	麦 590	鼻 1282	防 1886	文 58	緻 1696
愛 1867	暴 769	備 1697	紡 1888	分 1507	遲 2323
曖 1868	爆 770	微 2282	傍 1901	聞 2221	CHIKU
哀 1987	幕 1085	BIN	剖 1943	BUTSU	竹 616
AKU	縛 1448	敏 220	房 2208	仏 295	築 1209
握 1694	博 1449	便 1236	貿 2238	物 1545	畜 2056
惡 2015	BAN	貧 1512	忙 85	BYAKU	蓄 2057
AN	晚 349	瓶 2069	BOKU	白 778	逐 2318
暗 351	万 536	BO	目 91	BYŌ	CHIN
安 2098	板 643	母 27	墨 476	秒 751	陳 703
案 2099	蛮 794	慕 583	睦 602	病 1234	珍 1183
行 2267	伴 913	暮 584	木 628	苗 2043	賃 1223
ATSU	盤 1461	募 585	朴 644	描 2044	朕 1470
庄 503	判 1485	墓 587	牧 909	猫 2045	鎮 1743
B	番 2052	模 648	僕 1828	C	沉 1860
BA	BATSU	簿 1452	撲 1829	CHA	CHITSU
馬 889	拔 226	BŌ	BON	茶 570	秩 718
婆 939	末 689	亡 9	煩 453	CHAKU	室 2113
罵 1260	罰 1490	妄 24	凡 1411	着 916	CHO
BACHI	伐 1581	忘 84	盆 1513	嫡 1906	著 675
罰 1490	闕 2230	乏 290	BOTSU	CHI	貯 2086
BAI	BEI	棒 649	没 398	恥 112	CHŌ
梅 631	米 756	某 665	勃 594	恥 289	長 54
媒 666	BEN	謀 667	BU	治 406	腸 364
貝 1157	勉 258	暴 769	侮 29	池 407	兆 532
買 1264	弁 298	貌 869	不 558	地 473	眺 533
壳 1862	便 1236	冒 1123	奉 597	稚 821	挑 534
倍 1939	BETSU	帽 1124	舞 608	值 1402	跳 535
培 1940	別 1476	膨 1315	無 609	置 1405	朝 548

嘲 549
潮 550
重 707
鳥 836
帳 1083
貼 1167
丁 1227
頂 1228
澄 1311
聽 1407
超 1502
張 1662
弔 1679
釣 1738
彫 1997
調 1998
町 2023
片 2177
徵 2293
懲 2294
CHOKU
勅 698
抄 754
直 1401
CHŪ
抽 183
昼 360
虫 792
注 1022
柱 1023
駐 1024
耐 1355
中 1700
仲 1701
忠 1702

冲 1703
衷 1704
鑄 1732
宙 2074
D
DA
妥 248
唾 735
馱 890
惰 1212
打 1230
蛇 2081
墮 2352
DAI
大 37
台 302
代 1565
弟 1674
第 1675
題 1955
内 2095
DAKU
諾 575
濁 798
DAN
暖 352
旦 358
談 456
段 516
南 1434
断 1629
弹 1668
团 1912
男 2034
壇 2266

DATSU
脱 318
奪 827
DE
弟 1674
DEI
泥 382
DEKI
溺 1670
電 447
伝 1759
田 2016
DEN
殿 1030
DO
奴 196
怒 197
努 259
土 466
度 2195
DŌ
動 710
働 711
同 1414
胴 1415
洞 1416
銅 1744
童 1823
瞳 1825
堂 2152
道 2347
導 2348
DOKU
毒 589
独 858

讀 1863
DON
貪 1162
鈍 1734
曇 1767
E
E
回 338
惠 995
依 1102
会 1764
絵 1765
EI
永 416
詠 417
泳 418
銳 1728
映 1894
英 1895
营 2165
荣 2167
影 2248
衛 2273
EKI
液 411
駅 891
疫 1039
益 1298
易 1305
役 2276
EN
媛 251
援 252
怨 374
炎 455

縁 983
塩 1296
艶 1318
煙 1374
円 1879
沿 1974
鉛 1976
猿 1991
園 1992
延 2066
宴 2073
演 2140
遠 2342
ETSU
謁 145
悦 319
越 1609
閱 2223
F
FU
夫 53
扶 176
父 208
付 235
普 355
譜 356
浮 401
阜 493
附 497
訃 526
赴 527
不 558
符 620
步 752
布 1086

怖 1087
婦 1092
負 1175
風 1422
賦 1624
釜 1724
敷 1891
膚 2027
富 2088
府 2188
腐 2189
封 479
FŪ
夫 53
豊 1317
風 1422
富 2088
FUKU
服 195
伏 855
幅 1371
副 1493
福 1785
腹 2262
複 2263
復 2295
覆 2297
FUN
憤 1177
噴 1178
墳 1179
分 1507
雰 1509
粉 1510
紛 1511

奮 2020
FUTSU
扨 297
沸 1677
G
GA
牙 155
芽 565
雅 813
賀 1166
我 1588
餓 1589
画 2059
瓦 2068
GAI
涯 514
崖 515
外 528
骸 881
該 882
効 883
害 1285
慨 1324
概 1325
蓋 1843
街 2268
GAKU
岳 492
樂 944
顎 1769
額 2160
学 2170
GAN
眼 97
含 163

丸 504
顏 508
岩 523
願 789
岸 1553
元 1755
頑 1756
玩 1757
GATSU
合 160
月 377
GE
牙 155
夏 280
外 528
解 1484
下 1838
GEI
芸 1762
鯨 2243
迎 2300
GEKI
隙 743
擊 1245
劇 1483
激 1890
GEN
眼 97
言 131
限 495
嫌 730
原 788
源 790
驗 893
玄 946

幻 948
現 1184
舷 1457
弦 1666
元 1755
減 2003
嚴 2201
GETSU
月 377
GI
偽 888
技 1154
欺 1276
戲 1579
義 1590
儀 1591
議 1592
犧 1593
疑 1958
擬 1959
宜 2129
GIN
吟 162
銀 1722
GO
吳 127
娛 128
誤 137
護 834
午 1058
期 1277
碁 1279
互 1833
五 1834
悟 1836

語 1837
後 2285
御 2287
GŌ
合 160
号 998
拷 1001
剛 1491
強 1663
業 1827
傲 1892
鄉 1932
豪 2257
GOKU
獄 860
極 2010
GON
言 131
權 832
勤 1716
嚴 2201
GU
愚 88
具 1345
惧 1346
GŪ
偶 73
隅 494
宮 2072
遇 2302
GUN
群 918
軍 1874
郡 1920
GYAKU

虐 903
逆 2301
GYO
魚 801
漁 802
御 2287
GYŌ
仰 18
曉 483
形 1558
業 1827
凝 1960
行 2267
GYOKU
玉 1182
GYŪ
牛 907
H
HA
把 171
派 421
破 937
波 938
霸 1375
HACHI
八 312
鉢 1735
HAI
背 63
妃 330
拜 596
杯 647
俳 851
排 853
敗 1165

輩 1250
配 1358
肺 1898
廢 2185
HAKU
白 778
伯 779
拍 780
泊 781
博 1449
薄 1451
舶 1456
剥 1488
迫 2316
HAN
汜 383
煩 453
反 509
坂 511
阪 512
板 643
犯 856
半 912
伴 913
繁 966
版 1032
販 1168
斑 1189
範 1249
飯 1332
凡 1411
汎 1412
帆 1413
般 1459
搬 1460

判 1485
班 1489
頌 1508
畔 2021
藩 2053
HATSU
髮 225
癸 1671
鉢 1735
法 1842
HEI
並 42
併 43
塀 467
陛 501
弊 1095
蔽 1096
幣 1097
丙 1232
柄 1233
病 1234
餅 1328
兵 1633
平 1800
閉 2227
HEKI
壁 2007
癖 2008
璧 2009
HEN
變 316
片 1031
偏 2215
編 2216
返 2309

辺 2333
遍 2346
HI
比 5
肥 64
批 168
妃 330
否 559
飛 849
非 850
悲 852
皮 935
披 936
疲 1043
被 1106
罷 1261
卑 1380
碑 1381
泌 1572
秘 1573
費 1678
扉 2206
彼 2284
避 2344
HIN
頻 753
品 1382
貧 1512
浜 1634
賓 2085
HITSU
筆 621
匹 1392
必 1571
泌 1572

HO
保 245
步 752
哺 1443
捕 1444
浦 1445
補 1446
舗 1928
HŌ
報 194
包 335
胞 336
抱 337
泡 409
封 479
砲 522
峰 593
奉 597
俸 598
蜂 796
褒 1103
崩 1195
豐 1317
飽 1331
法 1842
方 1880
訪 1883
倣 1884
芳 1887
放 1889
邦 1922
宝 2084
縫 2325
HOKU
北 7

HON
反 509
奔 580
本 684
翻 2054
HOTSU
払 297
癸 1671
法 1842
HYAKU
百 1131
HYŌ
氷 425
拍 780
表 1107
俵 1108
兵 1633
票 1797
漂 1798
標 1799
平 1800
評 1802
I
I
位 41
異 71
畏 74
意 148
以 299
移 723
委 725
萎 726
唯 811
為 887
維 982

椅 1011
施 1018
衣 1101
依 1102
易 1305
威 1619
医 1684
尉 1790
慰 1791
囿 1917
偉 1970
緯 1972
胃 2026
彙 2055
遺 2328
違 2340
ICHI
一 1130
壹 1852
IKI
域 2001
IKU
育 65
IN
音 147
印 255
隱 498
淫 1221
飲 1327
引 1672
陰 1761
因 1934
姻 1935
咽 1937
員 1993

韻 1995
院 2142
ITSU
一 1130
逸 2321
J
JA
邪 1921
蛇 2081
JAKU
若 574
弱 1669
寂 2091
JI
次 3
一 1130
耳 111
詞 136
事 211
寺 286
侍 287
持 289
似 300
時 353
治 406
地 473
除 544
慈 952
滋 953
磁 954
璽 1187
餌 1329
兎 1337
仕 1641
示 1773

辞 1805
字 2071
JIKI
食 1326
直 1401
JIKU
軸 1244
JIN
人 1
臣 100
腎 201
尽 426
仁 1133
尋 1213
陣 1248
甚 1393
刃 1526
神 1780
迅 2299
JITSU
日 348
実 2163
JO
女 23
如 121
叙 542
除 544
助 1067
序 2176
徐 2283
JŌ
丈 203
浄 403
場 474
蒸 578

条 638
乘 656
繩 981
状 1034
嬢 1216
讓 1217
壤 1218
釀 1364
静 1428
情 1429
剩 1480
成 1614
城 1616
盛 1617
上 1754
冗 1859
晷 2130
常 2153
定 2156
錠 2158
JOKU
辱 230
JU
呪 126
訟 325
需 449
儒 450
寿 595
樹 1316
受 1424
授 1425
就 2244
徒 2291
JŪ
拾 184

洩 415
重 707
住 1021
十 1135
汁 1138
獸 1268
柔 1547
中 1700
銃 1721
徒 2291
縱 2292
JUKU
熟 2252
塾 2253
JUN
旬 366
殉 367
順 432
准 817
純 977
準 1139
盾 1660
潤 2235
循 2289
巡 2308
遵 2331
JUTSU
術 2271
述 2315
K
KA
加 261
夏 280
渦 389
火 451

佳 478
仮 510
暇 517
花 561
架 637
華 737
靴 941
可 1002
歌 1003
河 1004
苛 1005
何 1006
荷 1007
科 1046
貨 1159
価 1373
禍 1775
下 1838
箇 1985
果 2048
課 2049
菓 2050
寡 2089
家 2126
嫁 2127
稼 2128
過 2304
KAI
介 8
悔 87
拐 178
改 333
回 338
海 384
灰 458

塊 472
怪 486
皆 782
諧 783
階 784
楷 785
懷 1110
壞 1111
潰 1174
解 1484
戒 1582
械 1583
快 1706
会 1764
絵 1765
界 2017
開 2229
街 2268
KAKU
嚇 462
穫 835
獲 859
核 884
角 905
革 940
較 1243
隔 1351
殼 1865
確 1872
各 1961
格 1963
画 2059
客 2159
覚 2171
拈 2191

閣 2231
郭 2250
KAN
甘 152
看 179
乾 547
卷 767
飲 829
觀 830
勸 831
緩 967
患 1057
缶 1060
貫 1180
慣 1181
敢 1284
監 1301
陷 1339
勘 1394
堪 1395
艦 1458
干 1550
肝 1551
汗 1552
幹 1554
刊 1556
甲 1657
漢 1712
鑑 1742
款 1793
冠 1858
韓 1971
環 1989
感 2004
憾 2005

寬 2077
官 2102
棺 2103
管 2104
館 2105
喚 2116
換 2117
寒 2132
完 2141
閑 2220
閑 2225
間 2232
簡 2233
還 2341
KATSU
喝 144
合 160
括 180
滑 388
活 391
渴 392
葛 564
褐 1104
轄 1286
割 1492
KE
化 6
仮 510
華 737
氣 774
懸 988
家 2126
KEI
傾 106
兄 125

憩 130
詣 142
揭 182
溪 402
荃 568
稽 720
携 810
鷄 838
敬 926
警 927
慶 933
經 975
系 984
係 985
惠 995
計 1136
輕 1247
繼 1409
契 1516
形 1558
刑 1560
型 1561
境 1809
競 1811
螢 2168
啓 2209
京 2241
景 2246
憬 2247
徑 2279
KEN
見 93
儉 166
堅 470
險 496

檢 634
兼 729
嫌 730
謙 731
拳 768
權 832
犬 854
驗 893
件 908
絹 961
梟 987
懸 988
頭 991
繭 1100
賢 1164
憲 1287
猷 1435
舷 1457
劍 1477
券 1481
軒 1555
研 1559
圈 1915
建 2061
健 2062
鍵 2063
肩 2203
間 2232
遣 2354
KETSU
欠 2
傑 639
血 1299
潔 1515
結 1647

決 1707
穴 2016
KI
規 94
企 270
鬼 301
己 329
忌 331
記 332
起 334
汽 408
危 506
季 715
氣 774
龜 808
紀 970
奇 1008
騎 1012
机 1027
希 1088
伎 1152
岐 1155
貴 1173
軌 1246
期 1277
基 1278
棋 1280
旗 1281
棄 1283
喜 1313
既 1323
飢 1335
毀 1338
器 1389
埽 1478

幾 1600
機 1601
祈 1787
揮 1875
輝 1876
畿 2024
寄 2082
KICHI
吉 1645
KIKU
菊 760
KIN
今 161
均 475
筋 622
緊 965
巾 1082
琴 1190
斤 1625
僅 1715
勤 1716
謹 1717
金 1720
錦 1739
禁 1795
襟 1796
菌 1914
近 2334
KITSU
喫 1517
吉 1645
詰 1646
KO
股 215
己 329

孤 627
虎 899
虛 902
拋 1029
古 1142
故 1144
湖 1145
枯 1147
鼓 1314
弧 1664
誇 1770
呼 1801
去 1841
固 1983
個 1984
錮 1986
戶 2202
雇 2212
顧 2213
KŌ
仰 18
好 36
交 46
幸 50
孝 56
口 118
后 124
抗 174
教 219
効 260
脅 263
尻 266
肯 271
勾 296
孔 307

公	324	皇	1652	混	394	薰	709	峽	490	求	873
拘	347	甲	1657	根	632	勳	712	香	717	救	874
洪	399	侯	1687	懇	871	KUTSU		狹	857	給	963
港	400	候	1688	墾	872	屈	1848	驚	928	級	964
光	460	喉	1689	紺	962	掘	1849	經	975	糾	972
坑	468	黃	1708	痕	1038	窟	2114	協	1137	朽	999
降	499	鋼	1731	猷	1435	KYA		恐	1208	球	1186
荒	576	恒	1831	婚	1530	脚	1845	興	1418	白	1336
慌	577	郊	1919	金	1720	KYAKU		狂	1653	弓	1661
校	630	格	1963	魂	1760	却	1844	強	1663	宮	2072
耗	682	控	2122	困	1913	脚	1845	境	1809	究	2108
香	717	向	2148	建	2061	客	2159	鏡	1810	窮	2112
康	771	庫	2183	KOTSU		KYO		競	1811	M	
講	805	広	2190	骨	67	虚	902	郷	1932	MA	
溝	806	鉞	2192	滑	388	抛	1029	響	1933	麻	2197
構	807	厚	2254	KU		拳	1055	京	2241	摩	2198
絞	958	高	2255	久	59	許	1059	享	2249	魔	2199
考	1000	稿	2256	口	118	居	1148	橋	2259	磨	2200
購	1170	行	2267	宮	2072	巨	1224	矯	2260	MAI	
工	1197	衡	2272	供	241	拒	1225	KYOKU		每	28
項	1198	後	2285	九	265	距	1226	局	346	枚	635
攻	1199	KOKU		句	345	去	1841	曲	1410	妹	692
功	1200	黒	459	苦	1146	KYŌ		極	2010	味	695
巧	1201	石	518	工	1197	凶	75	KYŪ		米	756
江	1202	告	556	功	1200	胸	76	久	59	埋	2037
紅	1205	克	1143	紅	1205	兄	125	及	189	MAKU	
貢	1206	酷	1361	貢	1206	挟	172	吸	190	膜	582
更	1235	刻	1482	区	1396	教	219	急	192	幕	1085
硬	1237	穀	1866	驅	1400	共	240	脅	263	MAN	
梗	1238	国	1916	庫	2183	供	241	九	265	万	536
耕	1253	谷	1978	KŪ		恭	242	旧	357	慢	1126
綱	1266	KON		空	2121	脅	263	泣	385	漫	1127
酵	1354	恨	96	KUN		脇	264	丘	487	滿	1240
興	1418	今	161	君	206	叫	343	休	629	MATSU	
航	1455	昆	354	訓	433	況	390	嗅	863	末	689

抹 690	耗 682	奈 1774	妊 1220	皇 1652	落 1962
MEI	網 1262	那 1929	任 1222	押 1658	絡 1964
命 159	猛 1297	納 2096	忍 1527	黃 1708	酪 1966
名 375	望 1651	NAI	認 1528	橫 1709	RAN
明 379	MOKU	内 2095	NŌ	央 1893	乱 308
鳴 837	目 91	NAN	腦 78	凹 2013	卵 791
盟 1293	墨 476	軟 1242	惱 89	奧 2125	覽 1302
銘 1729	木 628	南 1434	能 896	応 2175	濫 1303
冥 2173	默 866	難 1713	農 2046	往 2286	藍 1304
迷 2355	MON	男 2034	濃 2047	OKU	欄 2226
MEN	文 58	納 2096	納 2096	億 149	RATSU
免 19	紋 959	NEI	NYAKU	億 150	辣 1807
面 99	門 2219	寧 2087	若 574	憶 151	REI
麵 591	聞 2221	NEN	NYO	屋 1693	令 157
綿 1090	問 2222	念 164	女 23	ON	冷 427
METSU	MOTSU	捻 185	如 121	音 147	靈 444
滅 1620	物 1545	粘 759	NYŌ	怨 374	零 445
MI	MU	然 864	女 23	穩 719	励 538
眉 98	無 609	燃 865	尿 381	温 1295	齡 766
未 691	謀 667	年 1141	NYŪ	恩 1936	麗 931
味 693	矛 1546	軟 1242	乳 309	遠 2342	例 1496
魅 694	務 1548	NETSU	柔 1547	OISU	鈴 1727
MIN	霧 1549	熱 606	入 1718	乙 306	礼 1779
民 1535	武 1623	NI	○	R	隸 1794
眠 1536	夢 1854	尼 11	○	RA	戾 2210
MITSU	MYAKU	二 1132	和 716	拉 173	REKI
密 2137	脈 420	仁 1133	汚 1771	羅 1263	歷 653
蜜 2138	MYŌ	兒 1337	惡 2015	裸 2051	曆 654
MO	命 159	式 1564	○	RAI	REN
模 648	名 375	NICHI	翁 843	来 696	恋 314
茂 1610	明 379	日 348	桜 1172	賴 699	練 979
MŌ	妙 745	NIKU	欧 1397	礼 1779	鍊 1736
妄 24	冥 2173	肉 62	毆 1398	雷 2018	廉 2181
盲 92	N	NIN	王 1648	RAKU	連 2329
毛 115	NA	人 1	旺 1650	楽 944	RETSU

劣 748	賂 1965	RYO	歲 1621	冊 1074
列 1495	路 1967		債 1750	撮 1129
烈 1497	露 1968	侶 80	齋 1786	刷 1486
裂 1498	炉 2204	慮 901	祭 1788	殺 1542
RI	RŌ	旅 1019	際 1789	刹 1543
吏 204	老 55	虜 2035	宰 2093	察 2146
離 1273	漏 448	RYŌ	塞 2133	擦 2147
璃 1274	糧 761	了 32	SAKU	SE
利 1520	樓 764	領 158	索 989	世 615
痢 1522	朗 1290	領 444	冊 1074	施 1018
里 2036	浪 1291	陵 607	柵 1076	SECHI
裏 2039	弄 1649	僚 678	柵 1076	節 1322
理 2041	弄 1649	僚 678	柵 1076	刹 1543
履 2296	籠 1818	瞭 679	柵 1076	SEI
RICHI	籠 1818	量 713	柵 1076	SEI
律 2275	郎 1931	糧 761	柵 1076	淒 428
RIKI	露 1968	漁 802	柵 1076	声 524
力 257	勞 2166	獵 861	柵 1076	生 551
RIKU	廊 2186	療 1041	柵 1076	姓 552
陸 603	ROKU	料 1045	柵 1076	性 553
RIN	麓 930	兩 1239	柵 1076	星 557
林 651	麓 930	良 1288	柵 1076	勢 605
隣 758	綠 1256	寮 2080	柵 1076	世 615
倫 1078	録 1737	涼 2242	柵 1076	省 746
輪 1251	六 2172	RYOKU	柵 1076	牲 911
臨 1383	RON	力 257	柵 1076	井 1252
鈴 1727	論 1079	緑 1256	柵 1076	井 1254
厘 2038	RU	RYŪ	柵 1076	醒 1362
RITSU	流 436	立 40	柵 1076	西 1372
立 40	留 2239	流 436	柵 1076	齊 1419
率 947	溜 2240	硫 520	柵 1076	青 1427
慄 1379	RUI	隆 554	柵 1076	静 1428
律 2275	類 867	粒 757	柵 1076	情 1429
RO	累 2022	竜 1816	柵 1076	請 1430
呂 79	罌 2042	柳 2237	柵 1076	晴 1431
	淚 2211	留 2239	柵 1076	清 1432
	RYAKU	S	柵 1076	
	略 2025		柵 1076	
			載 1599	

精 1433
制 1518
製 1519
成 1614
誠 1615
盛 1617
歲 1621
誓 1632
聖 1655
正 1945
婿 1946
政 1948
整 1951
征 2290
逝 2335
SEKI
脊 66
跡 315
夕 371
昔 438
惜 440
赤 461
石 518
籍 683
隻 815
戚 1611
析 1626
斥 1638
責 1749
積 1752
績 1753
寂 2091
席 2194
SEN
先 273

潛 393
洗 404
川 431
仙 489
占 530
染 642
泉 786
腺 787
羨 921
鮮 923
薦 932
線 973
專 994
千 1140
詮 1192
栓 1193
煎 1469
戰 1578
織 1598
踐 1604
淺 1605
箋 1607
錢 1745
旋 1952
船 1975
宣 2076
扇 2205
選 2306
遷 2330
SETSU
設 216
撰 227
說 320
雪 446
節 1322

切 1540
殺 1542
折 1630
接 1806
拙 1847
窃 2111
SHA
射 236
謝 237
赦 463
者 671
煮 674
砂 750
斜 1047
車 1241
社 1781
写 1856
舍 1926
捨 1927
遮 2345
SHAKU
尺 60
昔 438
借 439
赤 461
石 518
积 776
爵 1320
酌 1363
SHI
次 3
姿 26
子 35
死 69
恣 86

思 90
自 109
司 122
伺 123
諮 135
詞 136
旨 140
脂 141
摯 175
指 181
使 205
史 207
止 269
志 284
誌 285
寺 286
詩 288
師 293
始 303
私 721
齒 765
雌 816
糸 955
紫 968
施 1018
嗣 1075
支 1151
肢 1153
枝 1156
資 1158
賜 1306
飼 1330
氏 1529
紙 1531
試 1570

質 1627
士 1640
仕 1641
矢 1680
至 1692
刺 1748
示 1773
視 1776
祉 1778
市 1896
姉 1897
四 1977
SHICHI
七 1537
SHIKI
色 22
式 1568
識 1586
織 1587
SHIN
娠 25
身 31
心 83
臣 100
唇 120
信 132
診 134
振 169
侵 213
申 339
伸 340
津 396
浸 397
震 443
芯 563

森 655
紳 971
真 1347
慎 1348
針 1740
神 1780
辛 1804
親 1813
新 1814
薪 1815
寢 2083
審 2094
深 2120
進 2317
SHITSU
執 51
失 186
漆 670
湿 992
叱 1538
質 1627
疾 1690
嫉 1691
室 2090
SHO
書 210
暑 672
諸 673
緒 978
処 1028
署 1258
初 1487
庶 2193
所 2207
SHŌ

承	246	精	1433	属	799	秋	732	SO		瘦	1040
訟	325	勝	1472	嘱	800	愁	733	措	441	掃	1093
唱	350	召	1499	触	906	集	825	塑	469	巢	1269
晶	368	詔	1500	食	1326	習	844	想	662	操	1385
燒	484	招	1501	飾	1334	臭	862	素	976	燥	1386
声	524	沼	1503	殖	1403	羞	919	阻	1068	藻	1387
生	551	紹	1504	植	1404	終	974	租	1070	插	1562
姓	552	昭	1505	拭	1569	袖	1105	粗	1071	壯	1642
性	553	照	1506	職	1585	衆	1300	狙	1072	莊	1643
星	557	匠	1628	織	1587	醜	1357	組	1073	装	1644
笑	617	装	1644	SHU		酬	1360	訴	1639	曾	2028
松	641	傷	1719	首	103	舟	1454	祖	1783	僧	2029
相	661	上	1754	手	167	祝	1777	礎	1949	層	2030
小	738	祥	1782	取	202	襲	1819	疎	1950	贈	2033
肖	739	章	1820	走	274	囚	1911	遡	2307	窓	2075
消	740	彰	1821	趣	275	周	1996	SŌ		宗	2143
硝	741	障	1822	修	424	宿	2134	爽	52	踪	2144
少	744	憧	1824	朱	686	宗	2143	双	223	倉	2217
省	746	鐘	1826	殊	687	就	2244	争	256	創	2218
抄	747	正	1945	腫	708	蹴	2245	喪	267	送	2305
涉	755	政	1948	種	724	週	2343	走	274	遭	2313
焦	823	証	1947	主	1020	SHUKU		趣	275	SOKU	
礁	824	症	1953	珠	1185	肅	1421	搜	465	息	110
象	885	宵	2079	衆	1300	叔	1574	早	545	趣	275
詳	917	商	2097	酒	1359	淑	1576	葬	566	足	276
将	1035	尚	2149	守	2100	祝	1777	草	569	促	277
獎	1036	掌	2151	狩	2101	宿	2134	奏	599	捉	278
升	1051	賞	2154	SHŪ		縮	2135	相	661	束	697
昇	1052	償	2155	充	34	SHUN		想	662	即	1321
称	1099	床	2180	執	51	俊	322	霜	663	則	1523
井	1252	粧	2182	拾	184	旬	366	桑	680	側	1524
井	1254	衝	2270	収	344	春	614	曹	705	測	1525
青	1427	徒	2291	修	424	瞬	1853	槽	706	塞	2133
請	1430	SHOKU		州	437	SHUTSU		騷	895	速	2312
清	1432	色	22	秀	727	出	1846	総	969	SON	

村	636	寸	229	濯	848	帝	1902	徹	2277	陶	1061
孫	986	T		卓	1270	諦	1903	迭	2336	灯	1231
存	1014	TA		宅	2078	締	1904	TO		悼	1271
尊	1369	太	44	度	2195	邸	1925	土	466	盜	1294
損	1994	他	311	TAN		提	1956	吐	471	豆	1307
遜	2326	多	372	旦	358	堤	1957	妬	519	頭	1308
SOTSU		汰	386	胆	361	廷	2064	塗	543	痘	1309
率	947	TAI		担	362	艇	2065	斗	1044	登	1310
卒	1113	大	37	淡	457	定	2156	賭	1169	稻	1340
SU		太	44	炭	491	底	2184	登	1310	筒	1417
子	35	替	146	反	509	庭	2187	都	1923	膳	1471
須	114	耐	231	端	540	亭	2264	凶	2011	騰	1473
数	763	对	232	井	1254	停	2265	度	2195	藤	1474
素	976	胎	304	单	1267	通	2357	渡	2196	刀	1475
主	1020	台	302	丹	1426	TEKI		徒	2280	到	1698
守	2100	怠	305	短	1683	笛	618	途	2311	倒	1699
SŪ		泰	600	嘆	1711	的	1049	TŌ		読	1863
数	763	体	685	鍛	1725	摘	1907	投	217	納	2096
枢	1399	堆	818	誕	2067	敵	1908	討	234	党	2150
崇	2145	隊	878	探	2119	滴	1909	踏	405	鬪	2228
SUI		態	897	綻	2157	適	2339	湯	410	逃	2310
吹	119	代	1565	壇	2266	TEN		冬	430	透	2314
水	380	袋	1566	TATSU		天	39	搭	572	道	2347
炊	452	貸	1567	達	2322	添	414	塔	573	TOKU	
垂	734	戴	1595	TEI		点	531	答	619	篤	894
睡	736	帶	1877	体	685	殿	1030	等	623	特	910
推	814	滯	1878	丁	1227	典	1080	桃	645	匿	1391
穂	996	待	2281	訂	1229	展	1214	東	701	督	1575
帥	1084	退	2303	貞	1343	填	1349	凍	702	読	1863
衰	1112	逮	2324	偵	1344	転	1763	棟	704	得	2278
粹	1116	TAKU		低	1533	店	2179	当	742	徳	2288
醉	1365	扞	177	抵	1534	TETSU		唐	772	TON	
出	1846	沢	387	呈	1654	撤	222	糖	773	屯	612
遂	2319	拓	521	程	1656	哲	1631	島	839	頓	613
SUN		託	611	弟	1674	鉄	1723	統	957	豚	876

団 1912
TOTSU
凸 2012
突 2107
TSU
都 1923
通 2332
TSŪ
痛 1439
通 2332
TSUI
对 232
椎 820
墜 879
追 2353
U
U
右 188
有 199
雨 442
羽 840
宇 2092
UN
雲 1766
運 2338
UTSU
鬱 1857
W
WA
話 138
和 716
WAI
賄 1163
WAKU
惑 2000

WAN
湾 1667
腕 2124
Y
YA
夜 376
冶 429
野 2040
YAKU
訳 133
厄 505
躍 846
葉 945
疫 1039
約 1050
益 1298
役 2276
YO
予 82
預 108
余 541
与 1053
誉 1054
YŌ
妖 48
揚 365
陽 500
葉 650
曜 847
羊 914
洋 920
樣 922
幼 943
瘍 1042
謠 1063

搖 1064
養 1333
要 1376
腰 1377
用 1436
踊 1438
庸 1453
擁 1930
窯 2109
容 2161
溶 2162
YOKU
抑 170
沃 413
翌 841
翼 842
欲 1980
浴 1981
YU
由 153
油 395
愉 1463
諭 1464
喻 1465
癒 1466
輸 1467
遊 2327
YŪ
由 153
右 188
有 199
友 224
悠 423
誘 728
雄 822

幽 950
融 1352
猶 1368
勇 1440
湧 1441
憂 1869
優 1870
郵 1924
裕 1982
遊 2327
YUI
由 153
唯 811
遺 2328
Z
ZA
挫 481
座 2178
ZAI
在 1015
材 1016
財 1171
罪 1259
剂 1494
ZAN
慘 370
殘 1603
斬 1635
暫 1636
ZATSU
雜 1117
ZEI
是 1954
ZEI
說 320

稅 722
ZEN
然 864
善 924
膳 925
繕 980
全 1191
軟 1242
前 1468
漸 1637
禪 1784
ZETSU
舌 129
絕 956
ZO
曾 2028
ZŌ
象 885
像 886
雜 1117
藏 1612
臟 1613
憎 2031
增 2032
贈 2033
造 2320
ZOKU
属 799
賊 1580
族 1682
統 1864
俗 1979
ZON
存 1014
ZU

事 211
豆 1307
頭 1308
凶 2011
ZUI
髓 2350
隨 2351

KUNYOMI READINGS INDEX

A		
abareru	暴	769
abiru	浴	1981
abunai	危	506
abura	脂	141
	油	395
ageru	揚	365
	拳	1055
	上	1754
ago	顎	1769
ai	相	661
	藍	1304
aida	間	2232
aji	味	693
akai	赤	461
akari	明	379
akarui	明	379
akatsuki	暁	483
akeru	空	2121
	開	2229
aki	秋	732
akinau	商	2097
akiraka	明	379
akirameru	諦	1903
akiru	飽	1331
akogareru	憧	1824
ama	尼	11
amai	甘	152
amaru	余	541
ame	天	39
	雨	442
ami	網	1262

amu	編	2216
ana	穴	2016
anadoru	侮	29
ane	姉	1897
ani	兄	125
ao	青	1427
aogu	仰	18
arai	粗	1071
arashi	嵐	1423
arasu	荒	576
arata	新	1814
aratameru	改	333
arau	洗	404
arawareru	現	1184
arawasu	著	675
	表	1107
aru	有	199
	在	1015
aruku	步	752
	朝	548
asa	麻	2197
asai	浅	1605
ase	汗	1552
aseru	焦	823
ashi	上	269
	足	276
	脚	1845
asobu	遊	2327
ataeru	与	1053
atai	価	1373
	值	1402
atama	頭	1308

atarashii	新	1814
atari	辺	2333
ataakai	暖	352
	温	1295
ateru	充	34
	当	742
	宛	2123
ato	跡	315
	痕	1038
	後	2285
atsui	熱	606
atsui	暑	672
atsui	厚	2254
atsukau	扱	191
atsumeru	集	825
au	合	160
	会	1764
	遭	2313
awa	泡	409
awai	淡	457
awaremu	哀	1987
awaseru	併	43
awateru	慌	577
ayamachi	過	2304
ayamaru	誤	137
	謝	237
ayashii	妖	48
	怪	486
ayatsuru	操	1385
ayau	危	506
ayumu	步	752
aza	字	2071

azakeru	嘲	549
azamuku	欺	1276
azayaka	鮮	923
azukeru	預	108

B

ba	場	474
bakeru	化	6
be	辺	2333
buta	豚	876

C

chi	乳	309
	千	1140
	血	1299
chichi	父	208
	乳	309
chigau	違	2340
chigiru	契	1516
chiisai	小	738
chijimu	縮	2135
chikai	近	2334
chikara	力	257
chikau	誓	1632
chirakasu	散	625

D

daku	抱	337
damaru	黙	866
dare	誰	812
dasu	出	1846
deru	出	1846
donburi	丼	1254
dono	殿	1030

doro	泥	382
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E

e	江	1202
	柄	1233
	餌	1329
eda	枝	1156
egaku	描	2044
emu	笑	617
erabu	選	2306
erai	偉	1970
eri	襟	1796
eru	獲	859
	得	2278
esa	餌	1329

F

fuchi	縁	983
fuda	札	640
fude	筆	621
fue	笛	618
fueru	殖	1403
	増	2032
fuji	藤	1474
fukai	深	2120
fukeru	老	55
	更	1235
fuku	吹	119
	拭	1569
	噴	1178
fukumu	含	163
fukuramu	膨	1315
fukuro	袋	1566
fumi	文	58

fumoto	麓	930
fumu	踏	405
fune	舟	1454
	船	1975
fureru	触	906
furu	振	169
	降	499
furueru	震	443
furui	古	1142
furuu	奮	2020
fusa	房	2208
fusagu	塞	2133
fusegu	防	1886
fushi	節	1322
fusu	伏	855
futa	双	223
	蓋	1843
futatabi	再	803
futatsu	二	1132
futoi	太	44
futokoro	懷	1110
fuyu	冬	430

G

gake	崖	515
gara	柄	1233
gawa	側	1524

H

ha	端	540
	葉	650
	齒	765
	羽	840
	刃	1526

haba	幅	1371	華	737	hazuka-			
habamu	阻	1068	hana	鼻	1282	shimeru	辱	230
habuku	省	746	hanahada	甚	1393	hazumu	彈	1668
hachi	蜂	796	hanareru	離	1273	hazusu	外	528
hada	肌	1026	hanasu	話	138	hebi	蛇	2081
hadaka	裸	2051		放	1889	hedateru	隔	1351
haeru	生	551	hane	羽	840	heru	經	975
	映	1894	haneru	跳	535		減	2003
	榮	2167	hara	原	788	hi	日	348
hagane	鋼	1731		腹	2262		氷	425
hagemu	勵	538	harau	払	297		火	451
hageshii	激	1890	hareru	腫	708		灯	1231
hagu	剥	1488		晴	1431	hibiku	響	1933
hagukumu	育	65	hari	針	1740	hidari	左	1210
haha	母	27	haru	春	614	hieru	冷	427
hai	灰	458		貼	1167	higashi	東	701
hairu	入	1718		張	1662	hiideru	秀	727
haji	恥	112	hasamu	挟	172	hiji	肘	233
hajimaru	始	303	hashi	端	540	hikaeru	控	2122
hajime	初	1487		箸	676	hikari	光	460
haka	墓	587		橋	2259	hiki	匹	1392
hakaru	諮	135	hashira	柱	1023	hikiiru	率	947
	謀	667	hashiru	走	274	hiku	彈	1668
	量	713	hata	旗	1281		引	1672
	計	1136		機	1601	hikui	低	1533
	測	1525		畑	2019	hima	暇	517
	凶	2011	hatake	畑	2019	hime	姬	101
hako	箱	664	hataraku	働	711	himeru	秘	1573
hakobu	運	2338	hatastu	初	1487	hira	平	1800
haku	吐	471		果	2048	hiraku	開	2229
	掃	1093	hayai	早	545	hiroi	広	2190
	履	2296		速	2312	hirou	拾	184
hama	浜	1634	hayashi	林	651	hiru	昼	360
hana	花	561	hazukashii	恥	112		干	1550

hirugaesu	翻	2054
hisashii	久	59
hisomu	潜	393
hitai	額	2160
hitasu	浸	397
hito	人	1
hitomi	瞳	1825
hitori	独	858
hitoshii	等	623
hitotsu	一	1130
hitsuji	羊	914
hiza	膝	669
ho	穗	996
	帆	1413
hodo	程	1656
hodokosu	施	1018
hogaraka	朗	1290
hoka	他	311
	外	528
hoko	矛	1546
hokorobiru	綻	2157
hokoru	誇	1770
homare	誉	1054
homeru	褒	1103
hōmuru	葬	566
hone	骨	67
honoo	炎	455
hoo	頰	107
hora	洞	1416
hori	堀	1850
horobiru	滅	1620
horu	掘	1849
	彫	1997
hoshi	星	557

hoshii	欲	1980
hosoi	細	960
hossuru	欲	1980
hosu	干	1550
hotaru	螢	2168
hotoke	仏	295

I

i	井	1252
ibara	茨	562
ichi	市	1896
ichijirushii	著	675
idaku	抱	337
idomu	挑	534
ie	家	2126
ieru	癒	1466
ikaru	怒	197
ike	池	407
iki	息	110
	粹	1116
ikidooru	憤	1177
ikioi	勢	605
ikiru	生	551
ikoi	憩	130
iku	行	2267
	逝	2335
	戰	1578
ima	今	161
imashime	警	927
imashimeru	警	927
	戒	1582
imawashii	忌	331
imo	芋	1772
imōto	妹	692

ina	否	559
ine	稻	1340
inochi	命	159
inoru	祈	1787
inu	犬	854
ireru	入	1718
iro	色	22
irodorū	彩	658
iru	射	236
	居	1148
	要	1376
	煎	1469
	鑄	1732
isagyoī	潔	1515
isamu	勇	1440
ishi	石	518
ishizue	礎	1949
isogashii	忙	85
isogu	急	192
ita	板	643
itadaku	頂	1228
itai	痛	1439
itamu	悼	1271
	傷	1719
itaru	至	1692
itasu	致	1695
ito	糸	955
itoma	暇	517
itonamu	營	2165
itsukushimu	慈	952
itsutsu	五	1834
itsuwaru	偽	888
iu	言	131
iwa	岩	523

iwau	祝	1777
iya	嫌	730
iyashii	卑	1380
izumi	泉	786

K

ka	日	348
	香	717
	蚊	795
	鹿	929
kabe	壁	2007
kabu	株	688
kado	角	905
	門	2219
kaerimiru	顧	2213
kaeru	替	146
	變	316
	婦	1478
	換	2117
kaesu	返	2309
kagami	鏡	1810
kagayaku	輝	1876
kage	陰	1761
	影	2248
kagi	鍵	2063
kagiru	限	495
kago	籠	1818
kagu	嗅	863
kai	貝	1157
kaiko	蚕	793
kakaeru	抱	337
kakageru	揭	182
kakari	係	985
kakaru	架	637

kakawaru	関	2220
kakeru	欠	2
	掛	529
	賭	1169
	馭	1400
kaki	垣	1832
	柿	1899
kakomu	囿	1917
kaku	描	2044
	書	210
kakusu	隱	498
kama	釜	1724
	鎌	1733
	窯	2109
kamaeru	構	807
kame	龜	808
kami	髮	225
	紙	1531
	上	1754
	神	1780
kaminari	雷	2018
kamosu	釀	1364
kanaderu	奏	599
kaname	要	1376
kanarazu	必	1571
kanashii	悲	852
kanbashii	芳	1887
kane	金	1720
	鐘	1826
kaneru	兼	729
kangaeru	考	1000
kangamiru	鑑	1742

kanmuri	冠	1858
kano	彼	2284
kao	顏	508
kaori	香	717
kaoru	薰	709
kara	殼	1865
	空	2121
karada	体	685
karai	辛	1804
karamu	絡	1964
karauta	詩	288
kare	彼	2284
kareru	枯	1147
kari	仮	510
	狩	2101
kariru	借	439
karoyaka	輕	1247
karu	刈	1539
karui	輕	1247
kasa	傘	1081
kaseneru	重	707
kasegu	稼	2128
kashikoi	賢	1164
kashira	頭	1308
kasu	貸	1567
kata	片	1031
	瀉	1341
	形	1558
	型	1561
	方	1880
	肩	2203
katachi	形	1558
katai	堅	470
	硬	1237

	難	1713
	固	1983
kataki	敵	1908
katamari	塊	472
katamuku	傾	106
katana	刀	1475
kataru	語	1837
katawara	傍	1901
katayoru	偏	2215
kate	糧	761
katsu	且	1066
	勝	1472
katsugu	担	362
kau	買	1264
	飼	1330
kawa	川	431
	皮	935
	革	940
	河	1004
kawaku	渴	392
	乾	547
kawara	瓦	2068
kawaru	代	1565
kawasu	交	46
kayou	通	2332
kazaru	飾	1334
kaze	風	1422
kazoeru	数	763
ke	毛	115
kegasu	汚	1771
kemono	獸	1268
kemuru	煙	1374
keru	蹴	2245
kesu	消	740

keta	桁	2269
kewashii	險	496
kezuru	削	1479
ki	生	551
	木	628
	黄	1708
kiba	牙	155
kibishii	巖	2201
kieru	消	740
kiku	効	260
	聴	1407
	利	1520
	聞	2221
kimeru	決	1707
kimi	君	206
kimo	肝	1551
kinu	絹	961
kirau	嫌	730
kiri	霧	1549
kiru	着	916
	切	1540
	斬	1635
kishi	岸	1553
kisou	競	1811
kita	北	7
kitaeru	鍛	1725
kitanai	汚	1771
kiwa	際	1789
kiwamaru	極	2010
	窮	2112
kiwameru	究	2108
kiyoi	清	1432
kizamu	刻	1482
kizashi	兆	532

kizu	傷	1719
kizuku	築	1209
ko	子	35
	小	738
	粉	1510
kō	神	1780
kobamu	拒	1225
kobushi	拳	768
koe	声	524
koeru	肥	64
koeru	超	1502
koeru	越	1609
kogeru	焦	823
kogoeru	凍	702
koi	恋	314
	濃	2047
koinegau	希	1088
kokonotsu	九	265
kokoro	心	83
kokoro-		
miru	試	1570
kokoroyoi	快	1706
kokorozasu	志	284
koma	駒	892
komakai	細	960
komaru	困	1913
kome	米	756
komoru	籠	1818
komu	混	394
	込	2337
kōmuru	被	1106
kona	粉	1510
konomu	好	36

koori	氷	425
kooru	凍	702
koriru	懲	2294
koro	頃	105
korogaru	転	1763
koromo	衣	1101
korosu	殺	1542
koru	凝	1960
koshi	腰	1377
kotaeru	答	619
kotaeru	応	2175
koto	異	71
	言	131
	事	211
	殊	687
	琴	1190
kotobuki	寿	595
kou	乞	328
	請	1430
kowai	怖	1087
kotowaru	断	1629
kowasu	壊	1111
koyomi	曆	654
kubaru	配	1358
kubi	首	103
kuchi	口	118
kuchibiru	唇	120
kuchiru	朽	999
kuda	管	2104
kudaku	碎	1114
kuasaru	下	1838
kuiru	悔	87
kujira	鯨	2243
kuki	莖	568

kuma	熊	898
kumo	雲	1766
kumoru	曇	1767
kumu	組	1073
	酌	1363
kuni	国	1916
kura	蔵	1612
	倉	2217
kurasu	暮	584
kuraberu	比	5
kurai	位	41
	暗	351
	冥	2173
kurenai	紅	1205
kureru	暮	584
kuroi	黒	459
kuru	来	696
	繰	1388
kuruma	車	1241
kurushii	苦	1146
kuruu	狂	1653
kusa	草	569
kusai	臭	862
kusari	鎖	1741
kusaru	腐	2189
kuse	癬	2008
kushi	串	1056
kusuri	薬	945
kutsu	靴	941
kutsugaesu	覆	2297
kuu	食	1326
kuwa	桑	680
kuwadateru	企	270
kuwaeru	加	261

kuwashii	詳	917
kuyashii	悔	87
kuzu	葛	564
kuzusu	崩	1195

M

ma	真	1347
	間	2232
maboroshi	幻	948
machi	町	2023
	街	2268
mado	窓	2075
madowasu	惑	2000
mae	前	1468
magaru	曲	1410
magireru	紛	1511
mago	孫	986
mairu	参	369
majieru	交	46
makanau	賄	1163
makaseru	任	1222
makeru	負	1175
maki	牧	909
makoto	誠	1615
maku	卷	767
makura	枕	1861
mame	豆	1307
mamoru	守	2100
manabu	学	2170
manako	眼	97
maneku	招	1501
manukareru	免	19
mare	希	1088
maru	丸	504

marui	円	1879
masa	正	1945
masaru	勝	1472
masu	升	1051
	増	2032
mata	又	187
	股	215
matataku	瞬	1853
mato	的	1049
matsu	松	641
	待	2281
matsurigoto	政	1948
o		
matsuru	祭	1788
mattaku	全	1191
mau	舞	608
mawari	周	1996
mawaru	回	338
mayou	迷	2355
mayu	眉	98
	繭	1100
mazaru	混	394
mazushii	貧	1512
me	女	23
	目	91
	芽	565
megumu	恵	995
meguru	巡	2308
meshi	飯	1332
mesu	雌	816
	召	1499
mezurashii	珍	1183
mi	身	31

	実	2163
michi	道	2347
michibiku	導	2348
michiru	満	1240
midara	淫	1221
midasu	乱	308
midori	緑	1256
migaku	磨	2200
migi	右	188
mijikai	短	1683
mijime	惨	370
miki	幹	1554
mikotonori	詔	1500
mimi	耳	111
mina	皆	782
minami	南	1434
minamoto	源	790
minato	港	400
mine	峰	593
minikui	醜	1357
minoru	実	2163
miru	見	93
	診	134
misaki	岬	1659
misao	操	1385
misasagi	陵	607
mise	店	2179
mitasu	満	1240
mitomeru	認	1528
mitsu	三	1134
mitsugu	貢	1206
miya	宮	2072
miyako	師	293
	都	1923

mizo	溝	806
mizu	水	380
mizukara	自	109
mizūmi	湖	1145
mo	喪	267
	藻	1387
mochi	持	289
	餅	1328
mochiiru	用	1436
mōderu	詣	142
modoru	戻	2210
moeru	燃	865
moguru	潜	393
momo	桃	645
mono	者	671
	物	1545
moreru	漏	448
mori	森	655
moru	盛	1617
	守	2100
mōsu	申	339
moteasobu	弄	1649
moto	本	684
	基	1278
	元	1755
	下	1838
motoi	基	1278
motomeru	求	873
motsu	持	289
mottomo	最	1128
moukeru	設	216
moyoosu	催	819
mugi	麦	590
mukaeru	迎	2300

mukashi	昔	438
mukau	向	2148
muko	婿	1946
mukuiru	報	194
mune	胸	76
	旨	140
	棟	704
mura	村	636
	群	918
murasaki	紫	968
muro	室	2090
musaboru	貪	1162
mushi	虫	792
musu	蒸	578
musubu	結	1647
musume	娘	1289
mutsu	六	2172
muzukashii	難	1713

N

na	名	375
	菜	660
nabe	鍋	1726
nae	苗	2043
naeru	萎	726
nagai	長	54
	永	416
nagameru	眺	533
nagareru	流	436
nageku	嘆	1711
nageru	投	217
	毆	1398
nagomu	和	716
nagusameru	慰	1791

nai	亡	9
	無	609
naka	中	1700
	仲	1701
nakaba	半	912
naku	泣	385
	鳴	837
nama	生	551
namakeru	怠	305
namari	鉛	1976
nameraka	滑	388
nami	並	42
	波	938
namida	淚	2211
naname	斜	1047
nanatsu	七	1537
nani	何	1006
naosu	治	406
	直	1401
narabu	並	42
narau	習	844
	倣	1884
nareru	慣	1181
naruru	成	1614
nasake	情	1429
nashi	梨	1521
natsu	夏	280
natsuku	懷	1110
nawa	繩	981
nayamu	惱	89
nazo	謎	2356
ne	音	147
	根	632
	值	1402

nebaru	粘	759
negau	願	789
neko	猫	2045
nemuru	眠	1536
nengoro	懇	871
nerau	狙	1072
neru	練	979
	寢	2083
netamu	妬	519
ni	荷	1007
nibui	鈍	1734
nigai	苦	1146
nigeru	逃	2310
nigiru	握	1694
nigoru	濁	798
nii	新	1814
niji	虹	1203
nikumu	憎	2031
ninau	担	362
niou	匂	15
	臭	862
niru	似	300
	煮	674
nise	偽	888
nishi	西	1372
nishiki	錦	1739
niwa	庭	2187
niwatori	鷄	838
no	野	2040
nobasu	伸	340
	延	2066
noberu	述	2315
noboru	昇	1052
	登	1310

	上	1754
nochi	後	2285
nodo	喉	1689
nogareru	逃	2310
noki	軒	1555
nokoru	殘	1603
nomu	飲	1327
nonoshiru	罵	1260
norou	呪	126
noru	乘	656
noseru	載	1599
nozoku	除	544
nozomu	臨	1383
	望	1651
nugu	脱	318
nuguu	拭	1569
nuku	抜	226
numa	沼	1503
nuno	布	1086
nuru	塗	543
nushi	主	1020
nusumu	盜	1294
nuu	縫	2325

O

o	尾	116
	雄	822
	緒	978
obiru	帶	1877
oboeru	覺	2171
oboreru	溺	1670
obyakasu	脅	263
ochiiru	陥	1339
ochiru	落	1962

odayaka	穩	719
odorokasu	驚	928
odoru	躍	846
	踊	1438
odosu	脅	263
ogamu	拌	596
ōgi	扇	2205
oginau	補	1446
ogosoka	嚴	2201
oi	老	55
oka	丘	487
	岡	1265
okasu	侵	213
	犯	856
	冒	1123
oki	沖	1703
okiru	起	334
okonau	行	2267
okoru	怒	197
okosu	興	1418
okotaru	怠	305
oku	置	1405
	奧	2125
okureru	後	2285
	遲	2323
okuru	贈	2033
	送	2305
omo	主	1020
omoi	重	707
omomuki	趣	275
omomuku	趣	275
	赴	527
omote	面	99
	表	1107

omou	思	90
on	御	2287
onaji	同	1414
oni	鬼	301
onna	女	23
onoono	各	1961
onore	己	329
ooi	多	372
ookii	大	37
ooyake	公	324
ore	俺	341
oriru	降	499
	下	1838
oroka	愚	88
oroshi	卸	1065
oru	折	1630
osaeru	抑	170
osameru	収	344
	治	406
	修	424
	納	2096
osanai	幼	943
oshieru	教	219
oshii	惜	440
osoi	遲	2323
osore	虞	900
osoreru	畏	74
	恐	1208
osou	襲	1819
osu	推	814
	雄	822
	押	1658
oto	音	147
otoko	男	2034

oteroeru	衰	1112
otoru	劣	748
otoshiireru	陥	1339
otōto	弟	1674
otozureru	訪	1883
otto	夫	53
ou	生	551
	負	1175
	追	2353
ōu	覆	2297
owaru	終	974
oya	親	1813
oyobu	及	189
oyogu	泳	418

S

sabaku	裁	1597
sabishii	寂	2091
sachi	幸	50
sadameru	定	2156
saegiru	遮	2345
sagaru	下	1838
sagasu	搜	465
	探	2119
sageru	提	1956
sagesumu	蔑	1622
saguru	探	2119
saiwai	幸	50
saka	坂	511
sakaeru	栄	2167
sakai	境	1809
sakana	魚	801
sakanoboru	遡	2307
u		

sakarau	逆	2301
sakaru	盛	1617
sakazuki	杯	647
sake	酒	1359
sakebu	叫	343
sakeru	避	2344
saki	先	273
	埼	1009
	崎	1010
saku	咲	244
	割	1492
	裂	1498
sakura	桜	1172
sama	様	922
	妨	1881
sameru	冷	427
	覚	2171
samui	寒	2132
samurai	侍	287
sara	更	1235
	皿	1292
saru	去	1841
	猿	1991
sasaeru	支	1151
sasou	誘	728
sasu	指	181
	差	1204
	挿	1562
	刺	1748
sato	里	2036
satoru	悟	1836
satosu	諭	1464
sawa	沢	387
sawagu	騒	895

sawaru	触	906
	障	1822
sawayaka	爽	52
sazukeru	授	1425
se	背	63
	瀬	700
sei	背	63
seki	関	2220
semai	狭	857
semaru	促	277
	迫	2316
	攻	1199
	責	1749
seru	競	1811
shiawase	幸	50
shiba	芝	567
shibaru	縛	1448
shiboru	絞	958
	搾	2110
shibui	渋	415
shigeru	茂	1610
shiiru	強	1663
shiitageru	虐	903
shika	鹿	929
shikaru	叱	1538
shiku	敷	1891
shima	島	839
shimaru	締	1904
shimeru	占	530
	絞	958
	湿	992
	閉	2227
shimesu	示	1773
shimo	霜	663

	下	1838
shina	品	1382
shinobu	忍	1527
shinu	死	69
shio	潮	550
	塩	1296
shiraberu	調	1998
shiri	尻	266
shirizoku	退	2303
shiro	白	778
	代	1565
	城	1616
shiru	汁	1138
	知	1685
shirushi	印	255
shirusu	誌	285
	記	332
shita	舌	129
	下	1838
shitagau	從	2291
shitashii	親	1813
shitataru	滴	1909
shitau	慕	583
shizuka	静	1428
shizuku	滴	1909
shizumaru	鎮	1743
shizumu	沉	1860
sodateru	育	65
sode	袖	1105
soeru	添	414
soko	底	2184
sokonau	損	1994
someru	染	642
	初	1487

somuku	背	63
sonaeru	供	241
	備	1697
sono	園	1992
sora	空	2121
sōrō	候	1688
soru	反	509
sosogu	注	1022
sosonokas		
u	唆	323
soto	外	528
sou	沿	1974
su	州	437
	巢	1269
	酢	1366
suberu	滑	388
	統	957
subete	全	1191
sudeni	既	1323
sue	末	689
sueru	据	1149
sugata	姿	26
sugi	杉	633
sugiru	過	2304
sugureru	優	1870
sui	酸	1356
suji	筋	622
sukeru	透	2314
suki	隙	743
sukoshi	少	744
sukoyaka	健	2062
suku	好	36
sukunai	少	744
sukuu	救	874

sumi	墨	476
	炭	491
	隅	494
sumiyaka	速	2312
sumu	住	1021
	澄	1311
	濟	1420
sunā	砂	750
suru	刷	1486
suru	擦	2147
surudoī	銳	1728
suso	裾	1150
susumeru	勸	831
	薦	932
susumu	進	2317
sutareru	廢	2185
suteru	捨	1927
suu	吸	190
suwaru	座	2178
suzu	鈴	1727
suzushii	涼	2242

T

ta	田	2016
taba	束	697
taberu	食	1326
tabi	旅	1019
	度	2195
tadachini	直	1401
tadashi	但	359
tadashii	正	1945
tadayou	漂	1798
taeru	耐	231
	絕	956

	堪	1395
tagai	互	1833
tagayasu	耕	1253
tagui	類	867
taira	平	1800
takai	高	2255
takara	宝	2084
take	丈	203
	岳	492
	竹	616
taki	滝	1817
takigi	薪	1815
taku	炊	452
takumi	巧	1201
takuwaeru	蓄	2057
tama	靈	444
	玉	1182
	球	1186
	弾	1668
tamago	卵	791
tamashii	魂	1760
tamau	給	963
tamawaru	賜	1306
tameru	矯	2260
tamesu	試	1570
tami	民	1535
tamotsu	保	245
tana	棚	1196
tane	種	724
tani	谷	1978
tanomu	頼	699
tanoshii	楽	944
taoreru	倒	1699
tareru	垂	734

tashika	確	1872
tasu	足	276
tasukeru	助	1067
tatakau	戦	1578
	闘	2228
tatami	畳	2130
tate	盾	1660
	縦	2292
tatematsuru	奉	597
tateru	建	2061
tatoeru	例	1496
tatsu	立	40
	裁	1597
	断	1629
tatsu	竜	1816
tattoo	貴	1173
	尊	1369
tawamureru	戯	1579
tawara	俵	1108
tayori	便	1236
tayoru	頼	699
tazuneru	尋	1213
	訪	1883
tazusaeru	携	810
te	手	167
tera	寺	286
terasu	照	1506
to	戸	2202
tobira	扉	2206
toboshii	乏	290
tobu	跳	535
	飛	849
tochi	柝	646
todokeru	届	154

todokooru	滞	1878
tōge	峠	1839
togeru	遂	2319
togu	研	1559
tōi	遠	2342
tojiru	閉	2227
tokeru	溶	2162
toki	時	353
tobu	常	2153
	床	2180
tokoro	所	2207
toku	説	320
	解	1484
tomaru	止	269
	泊	781
	留	2239
tomi	富	2088
tomo	友	224
	共	240
	供	241
tomonau	伴	913
	弔	1679
ton	問	2222
tonaeru	唱	350
tonaru	隣	758
tono	殿	1030
too	十	1135
tora	虎	899
toraeru	捉	278
	捕	1444
tori	鳥	836
toru	執	51
	取	202
	採	659

	撮	1129
tōru	通	2332
toshi	年	1141
tōtoi	貴	1173
	尊	1369
totonou	整	1951
	調	1998
totsugu	嫁	2127
tou	問	2222
tsu	津	396
tsuba	唾	735
tsubasa	翼	842
tsubo	坪	1803
tsubu	粒	757
tsubureru	潰	1174
tsuchi	土	466
tsuchikau	培	1940
tsudou	集	825
tsugeru	告	556
tsugi	次	3
tsugu	繼	1409
	接	1806
tsugunau	償	2155
tsuiyasu	費	1678
tsuka	塚	1855
tsukamaeru	捕	1444
tsukaeru	仕	1641
tsukareru	疲	1043
tsukau	使	205
	遣	2354
tsukeru	漬	1751
tsuki	月	377
tsuku	付	235
	着	916

	突	2107
	就	2244
tsukue	机	1027
tsukurou	繕	980
tsukuru	作	1119
	創	2218
	造	2320
tsukusu	尽	426
tsuma	妻	198
tsume	爪	247
tsumeru	詰	1646
tsumetai	冷	427
tsumi	罪	1259
tsumoru	積	1752
tsumu	摘	1907
tsumugu	紡	1888
tsuna	綱	1266
tsune	常	2153
tsuno	角	905
tsunoru	募	585
tsura	面	99
tsuranaru	連	2329
tsuranuku	貫	1180
tsureru	連	2329
tsuru	弦	1666
	釣	1738
	鶴	1873
tsurugi	劍	1477
tsutaeru	伝	1759
tsutanai	拙	1847
tsutomeru	勉	258
	努	259
	務	1548
	勤	1716

tsutsu	筒	1417
tsutsumi	堤	1957
tsutsumu	包	335
tsutsushimu	慎	1348
	謹	1717
tsuya	艷	1318
tsuyoi	強	1663
tsuyu	露	1968
tsuzuku	続	1864
tsuzumi	鼓	1314

U

ubau	奪	827
uchi	内	2095
ude	腕	2124
ue	上	1754
ueru	飢	1335
	植	1404
ugoku	動	710
ui	初	1487
	憂	1869
uji	氏	1529
ukagau	伺	123
ukeru	受	1424
	請	1430
uketamaw	承	246
aru		
uku	浮	401
uma	馬	889
umareru	生	551
	産	555
ume	梅	631
umeru	埋	2037
umi	海	384

unagasu	促	277
une	敵	2058
uo	魚	801
ura	浦	1445
	裏	2039
uramu	恨	96
uranau	占	530
urayamu	羨	921
ureeru	憂	1869
urei	愁	733
ureru	熟	2252
uru	売	1862
	得	2278
uruou	潤	2235
urushi	漆	670
uruwashii	麗	931
ushi	牛	907
ushinau	失	186
ushiro	後	2285
usu	白	1336
usui	薄	1451
uta	唄	1161
utagau	疑	1958
utai	謡	1063
utau	歌	1003
utoi	疎	1950
utsu	討	234
	打	1230
	擊	1245
utsukushii	美	915
utsuru	移	723
utsusu	写	1856
	映	1894
utsuwa	器	1389

uttaeru	訴	1639
uyamau	敬	926
uyauyashii	恭	242
uzu	渦	389

W

wa	輪	1251
	我	1588
wakai	若	574
wakareru	別	1476
wakaru	分	1507
wakasu	沸	1677
wake	訳	133
wakeru	分	1507
waki	脇	264
waku	杵	1115
	湧	1441
warabe	童	1823
warau	笑	617
ware	我	1588
wareru	割	1492
warui	悪	2015
wasureru	忘	84
wata	綿	1090
watakushi	私	721
wataru	航	1455
	渡	2196
watashi	私	721
waza	技	1154
	業	1827
wazawai	災	454
wazuka	僅	1715
wazurau	煩	453
	患	1057

Y

ya	弥	1665
	矢	1680
	屋	1693
	家	2126
yabureru	敗	1165
yaburu	破	937
yado	宿	2134
yakata	館	2105
yaki	焼	484
yaku	焼	484
yama	山	488
yamai	病	1234
yameru	辞	1805
yami	闇	2224
yamu	病	1234
yanagi	柳	2237
yasashii	易	1305
	優	1870
yaseru	瘦	1040
yashinau	養	1333
yashiro	社	1781
yasui	安	2098
yasumu	休	629
yatou	雇	2212
yatsu	八	312
yawaragu	和	716
yawarakai	軟	1242
	柔	1547
yo	夜	376
	世	615
	代	1565
yō	八	312

yobu	呼	1801
yogosu	汚	1771
yoi	佳	478
	善	924
	良	1288
	宵	2079
yoko	横	1709
yome	嫁	2127
yomu	詠	417
	読	1863
yorokobu	喜	1313
yoru	夜	376
	依	1102
	因	1934
	寄	2082
yoshi	由	153
yosoou	装	1644
yotsu	四	1977
you	醉	1365
yowai	弱	1669
yu	湯	410
yū	夕	371
yubi	指	181
yudaneru	委	725
yue	故	1144
yuka	床	2180
yuki	雪	446
yuku	行	2267
	逝	2335
yume	努	259
	夢	1854
yumi	弓	1661
yureru	揺	1064

yurui	緩	967
yurusu	許	1059
yutaka	豊	1317
yuu	結	1647
yuzuru	讓	1217

Z

zeni	錢	1745
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RADICALS' MAIN MEANINGS

1 一	line	1130	25 骨	bones	67
2 凵	column	-	26 歹	remaining bones	68
3 丿	slash	-	27 異	masked person	71
4 丶	dot	-	28 心 忄 小	heart	83
5 冫 凵 冫	upper corner	-	29 目 四	eye	91
6 ㇇ ㇇	lower corner	-	30 見	looking person	93
7 ㇇	slash & line	-	31 頁	head	104
8 丶	dot & line	-	32 耳	ear	111
9 乂	cross	-	33 彡	hair	113
10 人 亻 儿	person	1	34 口	mouth	118
11 欠	exhaling	2	35 舌	tongue	129
12 匕	reverse person	4	36 言	words	131
13 尸	sitting person	10	37 音	sound	147
14 勹	leaning person	14	38 亼	talking mouth	156
15 卝	kneeling person	16	39 手 扌	hand	167
16 女	woman	23	40 又 𠂇 𠂇	outstretched hand	187
17 子	child	35	41 攴	hand & hammer	214
18 大	big person	37	42 攴	hand & weapon	218
19 立	standing person	40	43 寸	working hand	229
20 幸	fortune	50	44 卍	two hands	238
21 老 耂	old person	55	45 爪 𠂇	grabbing hand	247
22 文	tattooed person	58	46 争	fighting hand	256
23 尺	calf	60			
24 肉 月	meat	62			

47	力	arm	257
48	尤	outstretched arm	268
49	止 止	footstep	269
50	走	walking foot	274
51	足	leg	276
52	久	still foot	279
53	夌	ascending feet	281
54	舛	descending feet	282
55	自	footprint	292
56	鬼	ghost	301
57	乙 乚	unfolded energy	306
58	八 ハㄣ	distributed energy	312
59	日 日	sun	348
60	夕	crescent moon	371
61	月	full moon	377
62	水 水 ㇿ	water	380
63	冰 ㇿ	ice	425
64	雨 雨	rain	442
65	火 火	fire	451
66	光	light	460
67	土	earth	466
68	山	mountain	488
69	阜 山 ㇿ	mountains	493
70	厂	cliff	502
71	石	stone	518
72	卓	sunshine	546

73	艹	plants	560
74	丰 丰	lush plant	588
75	麦	barley	590
76	奉 夫	two hands & pant	597
77	竹 竹	bamboo	616
78	木	tree	628
79	朮	branched tree	681
80	束	bundle	697
81	禾	fruit tree	714
82	米	rice	756
83	齒	teeth	765
84	白	white rice	778
85	虫	serpent	792
86	魚	fish	801
87	隹	small bird	809
88	鳥	big bird	836
89	羽	wings	840
90	犬 犴	dog	854
91	豸	fierce animal	868
92	馬	horse	889
93	虎 虎	tiger	899
94	角	horn	905
95	牛 牛	cattle	907
96	羊 羊	sheep	914
97	鹿	deer	929
98	隹	caught animal	934
99	革	leather	940
100	么	coccon	942
101	糸	thread	955

102	𠂇	stick	997
103	𠂇	flaming flag	1017
104	片	table	1031
105	𠂇	bed	1037
106	斗	ladle	1044
107	巾	cloth	1082
108	衣 衤	clothes	1101
109	十	thick rod	1135
110	貝	money	1157
111	玉	jewel	1182
112	車	chariot	1241
113	皿	vessel	1292
114	豐	bounty vessel	1317
115	良 艮	food vessel	1319
116	食 食	mouth & vessel	1326
117	酉	jar	1353
118	西 西	bag	1372
119	品	products	1382
120	匚	box	1390
121	舟	boat	1454
122	刀 刂	dagger	1475
123	矛	spear	1546
124	戈	stake	1563
125	戈	halberd	1577
126	戊	big halberd	1608
127	斤	axe	1625
128	士	big axe	1640
129	王 王	battle axe	1648
130	弓	bow	1661

131	矢	arrow	1680
132	金 金	metal	1720
133	示 礻	divine power	1773
134	凵	pit	1840
135	冂 冂	delimited space	1851
136	口	encircled space	1910
137	邑 阝	village	1918
138	舍	cottage	1926
139	田	field	2016
140	里	hamlet	2036
141	廌	wall & floor	2060
142	瓦	roof tile	2068
143	宀	roof	2070
144	穴 宀	open roof	2106
145	广	wall & roof	2174
146	户	door	2202
147	門	gates	2219
148	行	roads	2267
149	彳	way	2274
150	辵	movement	2298

RADICALS INDEX

1	土 466	夕 68	皿 1292	羽 840	隶 934
一 1130	士 1640	戈 1577	ノ	厶	9
丨	卩 560	戸 2202	矢 1680	糸 955	一
ノ	卩 238	瓦 2068	禾 714	7	革 940
、	寸 229	丨	白 778	一	頁 104
冫	大 37	止 269	、	言 131	丨
レ	弋 1563	片 1031	疒 1037	言 590	骨 67
乙	丨	日 345	立 40	走 274	品 1382
乙 306	口 118	月 377	冫	車 1241	ノ
2	口 1910	水 380	火 281	東 697	鬼 301
一	巾 1082	ノ	穴 2016	酉 1353	食 1326
十 1135	山 488	手 167	矛 1546	丨	、
厂 502	ノ	牛 907	6	貝 1157	音 147
匚 1390	彳 2274	女 218	一	見 93	10
亏 997	彡 113	斤 1625	耳 111	足 276	馬 889
丨	亼 156	爪 247	老 55	邑 1918	11
冂 1851	夕 371	欠 2	米 756	ノ	異 71
ノ	夕 279	爻 214	西 1372	良 1319	鳥 836
厶	、	心 83	丨	豸 868	魚 801
メ	广 2174	、	光 460	角 905	鹿 929
人 1	宀 2070	文 58	肉 62	8	12
八 312	辶 2298	火 451	ノ	一	齒 765
勹 14	冫	斗 1044	耂 681	奉 597	13
力 257	尸 10	冫	舌 129	幸 50	豐 1317
匕 4	弓 1661	尺 60	竹 616	車 546	
、	子 35	5	舟 1454	雨 442	
一	丨	一	行 2267	虎 899	
冫	女 23	示 1773	自 292	丨	
冫 16	玄 942	玉 1182	舛 282	里 2036	
刀 1475	4	石 518	争 256	門 2219	
又 185	一	戊 1608	、	ノ	
2060	丰 588	丨	冫 1017	隹 809	
厶	王 1648	氷 425	衣 1101	阜 493	
冂 1840	木 628	目 91	羊 914	舍 1926	
3	犬 854	田 2016	冫	金 1720	
一	尤 268	虫 792		冫	

2136 CHARACTERS INDEX

1	式 1564	己 329	13	円 1879	他 311
一	7	予 82	準 1139	内 2095	仙 489
1	更 1235	L	厂 4	5	代 1565
一	更 1307	彙 2055	厄 505	册 1074	仕 1641
2	豆 2014	乙	反 509	写 1856	6
二	8	乙 306	5	岡 1265	充 34
丁	武 1623	孔 307	压 503	9	企 270
七	画 2059	乱 308	6	冠 1858	似 300
3	9	乳 309	灰 458	軍 1874	佞 510
丈	面 99	2	9	冥 2173	兆 532
万		2 一	厘 2038	2 丿	休 629
才	2	十	厚 2252	一	伏 855
与	九 265	2	10	乞 328	件 908
三	3	十 1135	原 788	午 1058	伎 1151
工	川 431	3	16	生 551	任 1222
干	丸 504	千 1140	巖 2201	每 28	伐 1581
下	上 1754	4	匚 4	年 1060	仲 1701
4	8	支 1151	巨 1224	缶 1141	伝 1759
天	非 850	5	匹 1392	区 1396	充 34
牙	丿	古 1142	6	臣 100	7
不	4	7	匠 1628	7	位 41
五	乏 290	克 1143	医 1684	气 774	伺 123
井	屯 612	8	10	希 1088	伸 340
元	少 744	卒 1113	匿 1391	人 2	但 359
互	氏 1529	卓 1137	匸 4	1	余 541
5	6	直 1401	巧 1201	入 1718	体 685
世	州 437	9	2	4	伯 779
丙	白 1336	单 1267	冂 4	6	伴 913
平	8	南 1434	丹 1426	8	何 1006
正	垂 734	10	冗 1859	295	住 1021
1800	丿	真 1347	付 235	299	作 1119
1945	井 1254	12		1133	佐 1211
6	凡 1411	博 1449		5	児 1337
再	了 32				
百					
両					

低	1533	倍	1939	償	2155	句	345	12	2 冫				
8		倍個	1984	八	2	包	335	募	585	冫			
併	43	健	2062	八	312	6	22	13	勢	605	印	255	
使	205	党	2150	3	738	色	366	勸	831	勤	1716	卵	791
供	241	11		小	4	旬	506	勤	1716	匕	卸	1321	
侍	287	偶	73	父	208	危	7	4	比	5	卸	1844	
佳	478	偽	888	公	324	7	19	5	北	7	卸	1065	
依	1102	偵	1344	分	1507	免	9	6	旨	140	刀	1475	
依	1373	側	1524	六	2172	負	1175	11	能	896	2	3	
例	1496	偉	1970	半	912	龜	808	6	頃	105	刃	1526	
9		偏	2215	6	240	象	885	10	疑	1958	4	4	
侮	29	停	2265	共	7	力	2	11	能	896	刈	1539	
侮	80	12		谷	1978	2	257	14	頃	105	切	1540	
侶	132	傑	639	8	42	力	5	14	疑	1958	5	5	
信	213	傘	1081	並	1080	加	261	6	2、	亡	6	6	
侵	213	備	1697	典	1345	功	1200	7	亡	9	7	7	
保	245	傲	1892	具	9	6	754	7	4	方	8	8	
促	277	傍	1901	卷	767	劣	7	7	5	市	1880	8	8
俊	322	13		前	1468	努	259	7	6	交	46	9	9
修	424	勳	711	10	729	励	538	7	8	夜	376	10	10
係	985	催	819	兼	11	助	1067	7	3	京	2241	11	11
便	1236	像	886	黃	1708	勞	2166	7	3	9	9	12	12
侯	1687	僅	1715	曾	2028	8	8	7	4	京	2241	13	13
俗	1979	傷	1719	16	1418	効	260	7	5	9	9	14	14
10		債	1750	興	1418	効	883	7	6	9	9	15	15
儉	166	14		勺	3	効	9	7	8	9	9	16	16
俺	341	僚	678	3	59	効	9	7	8	9	9	17	17
借	439	僕	1828	久	4	効	9	7	8	9	9	18	18
俸	598	僧	2029	勺	296	効	9	7	8	9	9	19	19
俳	851	15		勾	5	効	9	7	8	9	9	20	20
倫	1078	億	149	3	59	効	9	7	8	9	9	21	21
佻	1108	儀	1591	4	15	効	9	7	8	9	9	22	22
佻	1402	16		勾	296	効	9	7	8	9	9	23	23
值	1402	儒	450	5	296	効	9	7	8	9	9	24	24
候	1688	17		5	296	効	9	7	8	9	9	25	25
倒	1699	優	1870	5	296	効	9	7	8	9	9	26	26
做	1884			5	296	効	9	7	8	9	9	27	27

班	1489	𠃉		11	墾	872	荒	576	藤	1474	
剛	1491	廷	2064	堅	470	壞	1111	莊	1643	藩	2053
劑	1494	延	2066	堆	818	壤	1218		10		19
剖	1943	建	2061	埼	1009	壁	2007	華	737	藻	1387
	11		2 L	基	1278	壇	2266	荷	1007	井	
剩	1480	凵		堀	1850	土			11	升	1051
副	1493	凶	75	墮	1922	士	1640	菜	660	弁	298
	12	出	1846	墮	1940	壯	1642	著	675	飛	849
割	1492			培	1940	吉	1645	曹	705	弊	1095
創	2218		3	域	2001	声	524	萎	726	鼻	1282
	15		3 一	堂	2152	壳	1851	菌	1914	寸	
劇	1483	土			12	壳	1852	菓	2050		3
又		3		塀	467	尗			12	寸	229
	2	土	466	塊	472		6	葛	564		7
又	187	5		場	474	芝	567	葬	566	寿	595
	3	主	1020	塔	573	芋	1772	葉	650		9
及	189	去	1841	堪	1395		7	落	1962	耐	231
	4		6	堤	1957	花	561		13	封	479
双	223	寺	286		13	芯	563	蒸	578	專	994
友	224	地	473	塑	469	芽	565	夢	1854	將	1035
収	344	在	1015	塗	543	芸	1762	蓋	1843		10
	5	至	1692	墓	587	芳	1887	蓄	2057	辱	230
右	188		7	塩	1296		8		14	射	236
皮	935	赤	461	鼓	1314	莖	568	蔽	1096	尉	1790
布	1086	坑	468	填	1349	若	574	藏	1612		12
左	1210	均	475	塚	1855	苛	1005	蔑	1622	尊	1369
	6	坂	511	塞	2133	苦	1146	菊	760		14
有	199	坊	1885		14	茂	1610		16	奪	827
当	742		8	墜	879	英	1895	薰	709	導	2348
	8	坪	1803	境	1809	苗	2043	薦	932	大	
事	211		9	增	2032		9	菜	945		3
叔	1574	型	1561	塾	2254	茨	562	薄	1451	大	37
	9	城	1616		15	草	569	薪	1815		4
叙	542	垣	1832	墨	466	茶	570		18	太	44
度	2195		10	墳	1179			繭	1100	夫	53
	12	埋	2037		16						
尋	1213										

失	186	叱	1538	哺	1443	四	1977	幣	1097	征	2290
5		6		哲	1631	凸	2012	山		9	
央	1893	后	124	員	1993	凹	2013	3		律	2275
8		吸	190	11		6		7		待	2281
奔	580	吏	204	唱	350	回	338	山	488	後	2285
奇	1008	吐	471	唾	735	团	1912	7		10	
奈	1774	同	1414	唯	811	因	1934	岐	1155	徒	2280
9		向	2148	商	2097	7		8		徐	2283
契	1516	7		營	2165	困	1913	岳	492	從	2291
10		呂	79	啓	2209	困	1917	岩	523	11	
臭	862	吹	119	12		囿	2011	岸	1553	得	2278
11		吳	127	喝	144	8		岬	1659	12	
爽	52	吟	162	喪	267	国	1916	9		御	2287
12		含	163	善	924	固	1983	峡	490	循	2289
奧	2125	君	204	喜	1313	12		炭	491	復	2295
13		局	346	喻	1465	圈	1915	幽	950	13	
獎	1036	告	556	喫	1517	13		峠	1839	微	2282
16		否	559	喉	1689	園	1992	10		14	
器	1389	串	1056	喚	2116	巾		峰	593	德	2288
弋		呈	1654	13		3		島	839	徵	2293
式	1568	8		嗅	863	巾	1082	11		15	
3		呪	126	嗣	1075	6		崖	515	徵	2277
口		味	693	14		帆	1413	崎	1010	19	
3		呼	1801	鳴	837	9		崩	1195	懲	2294
口	118	周	1996	嘆	1711	帥	1084	密	2137	彡	
4		尚	2149	15		帝	1902	崇	2145	4	
中	1700	9		嘲	549	10		12		毛	115
5		咲	244	囁	800	帶	1877	嵐	1423	7	
司	122	咽	1937	噴	1178	席	2194	3 /		形	1558
125		10		17		11		彳		8	
兄	125	唇	120	嚇	462	帳	1083	7		參	369
史	207	323		5		常	2153	役	2276	11	
台	302	1161		母	27	12		8		彩	658
叫	343	1285		囚	1911	帽	1124	徑	2279	彫	1997
占	530					幅	1371	2284		12	
号	998					13		2286		須	114
可	1002					幕	1085			14	
民	1535										

髮 225	底 2184	実 2163	巡 2308	遲 2323	屈 1848
彰 1821	府 2188	9	7	遊 2327	9
影 2249	9	宣 2076	返 2309	運 2338	屋 1693
人	庭 2187	室 2090	述 2315	違 2340	10
今 161	10	客 2159	近 2334	遍 2346	展 1214
令 157	唐 772	10	8	道 2347	12
合 160	唐座 2178	宮 2072	逆 2301	13	属 799
会 1764	庫 2183	宴 2073	迫 2316	遭 2313	15
命 159	11	宵 2079	迭 2336	遜 2326	層 2030
倉 2217	庸 1453	宰 2093	9	辺 2333	履 2296
夕	廊 2186	案 2099	退 2303	遠 2342	子
夕 371	庶 2193	家 2126	送 2305	遣 2354	3
外 528	麻 2197	容 2161	逃 2310	14	子 35
多 372	12	11	途 2311	選 2306	6
名 375	廢 2185	寄 2082	追 2353	適 2339	存 1014
久	13	寂 2091	迷 2355	遮 2345	8
冬 430	廉 2181	宿 2134	10	15	承 246
処 1028	慶 933	12	過 2304	遺 2328	孤 627
各 1961	宀	富 2088	速 2312	遷 2330	学 2170
条 638	6	13	透 2314	遵 2331	享 2247
変 316	字 2071	寬 2077	逐 2318	還 2341	10
夏 280	宅 2078	寢 2083	造 2320	16	孫 986
憂 1869	宇 2092	14	連 2329	避 2344	弓
3、	安 2098	賓 2085	通 2332	3 7	3
广	守 2100	寧 2087	逝 2335	尸	弓 1661
5	7	寡 2089	通 2357	5	4
庁 2177	完 2141	察 2146	11	尼 11	引 1672
広 2190	8	15	遇 2302	尻 266	弔 1679
7	宙 2074	寮 2080	進 2317	7	7
応 2175	宝 2084	審 2094	逸 2321	尾 116	弟 1674
序 2176	官 2102	3	逮 2324	尿 381	8
床 2180	宛 2123	5	週 2343	8	弧 1664
8	宜 2129	迅 2299	12	届 154	
店 2179	宗 2143	込 2337	遡 2307	居 1148	
	定 2156	6	遂 2319		
		迎 2300	達 2322		

弥弦	1665	威姻	1619	王	4	朴朱朽机	644	柳	2237	楽概業	944
弱	1669	娠娛娘	1935	王	6	杉村来材	686	校根桃	10	模構様	1325
張強	1662	婆婦婚	10	全	6	枚松板杯	999	核桜栓	630	槽榷横標	1827
彈	1668	媛媒婿	25	弄	7	林東梓枝	1027	栽栈格桁	632	築樹機橋	14
女	3	嫌嫉嫁	128	玩	7	架染枋乘	7	梅梗巢梨	645	欄	648
女	23	嫡嬢	1289	珍皇	8	檜棒森棟	633	榭柵棋棄	680	狹独狩	807
奴	196	幻玄幼率	11	珠	8	植極棺	636	榭柵棋棄	688	狹独狩	922
妄好如妃	24	幾	1184	現球望理	9	柵柄柿榮	696	楼楷	884	狹独狩	922
妖妙妊妨姉	36	幺	1757	斑琴	10	某柱查柵	1016	楼楷	1172	楼楷	15
妻始妬姓氏妹	121	聖	1183	璃溜	10	柵柄柿榮	8	楼楷	1193	楼楷	15
姿姬	1897	璃溜	1652	環	11	柵柄柿榮	8	楼楷	1596	楼楷	15
	8	環	1185	木	11	柵柄柿榮	8	楼楷	1606	楼楷	15
	8	環	1184	木	11	柵柄柿榮	8	楼楷	1963	楼楷	15
	8	環	1186	木	11	柵柄柿榮	8	楼楷	2269	楼楷	15
	8	環	1651	木	11	柵柄柿榮	8	楼楷	631	楼楷	15
	8	環	2041	木	11	柵柄柿榮	8	楼楷	1238	楼楷	15
	8	環	1189	木	11	柵柄柿榮	8	楼楷	1269	楼楷	15
	8	環	1190	木	11	柵柄柿榮	8	楼楷	1521	楼楷	15
	8	環	13	木	11	柵柄柿榮	8	楼楷	1583	楼楷	15
	8	環	1655	木	11	柵柄柿榮	8	楼楷	634	楼楷	15
	8	環	14	木	11	柵柄柿榮	8	楼楷	649	楼楷	15
	8	環	1274	木	11	柵柄柿榮	8	楼楷	655	楼楷	15
	8	環	2240	木	11	柵柄柿榮	8	楼楷	704	楼楷	15
	8	環	17	木	11	柵柄柿榮	8	楼楷	820	楼楷	15
	8	環	1989	木	11	柵柄柿榮	8	楼楷	1011	楼楷	15
	8	環	4	木	11	柵柄柿榮	8	楼楷	1196	楼楷	15
	8	環	4一	木	11	柵柄柿榮	8	楼楷	1280	楼楷	15
	8	環	丰	木	11	柵柄柿榮	8	楼楷	1283	楼楷	15
	8	環	表青毒責素	木	11	柵柄柿榮	8	楼楷	1404	楼楷	15
	8	環	1107	木	11	柵柄柿榮	8	楼楷	2010	楼楷	15
	8	環	1427	木	11	柵柄柿榮	8	楼楷	2103	楼楷	15
	8	環	589	木	11	柵柄柿榮	8	楼楷	764	楼楷	15
	8	環	1749	木	11	柵柄柿榮	8	楼楷	785	楼楷	15
	8	環	976	木	11	柵柄柿榮	8	楼楷	785	楼楷	15

猛 1297
猫 2045
12
猶 1368
13
猷 1435
猿 1991
14
獄 860
16
獲 859
獸 1268
尤
就 2242
歹
死 69
列 1495
殘 1603
殉 367
殊 687
殖 1403
戈
戒 1582
我 1588
戰 1578
戲 1579
戶
戶 2202
戾 2210
肩 2203
所 2207
房 2208
扇 2205
扉 2206
雇 2212
瓦

瓶 2069
4 |
止
止 269
肯 271
步 752
歲 1621
歷 653
片
版 1032
日 4
日 348
5
甘 152
申 339
旧 357
旦 358
6
早 545
曲 1410
7
良 1288
8
昆 352
明 379
昔 438
者 671
昇 1052
易 1305
旺 1650
9
星 557
春 614
味 695
重 707

昨 1121
冒 1123
昭 1505
映 1894
是 1954
10
書 210
時 353
12
替 146
晚 349
普 355
晶 368
曉 483
暑 672
量 713
最 1128
晴 1431
景 2245
13
暗 351
暖 352
暇 517
譽 1054
農 2046
14
暮 584
曆 654
15
暴 769
暫 1636
16
曇 1767
18
曜 847
月 4

月 377
5
用 1436
6
肌 1026
7
肘 233
肖 739
肝 1551
8
肥 64
服 195
股 215
肢 1153
肪 1882
肺 1898
9
胎 304
胞 336
胆 361
10
胸 76
脂 141
脇 264
脈 420
朗 1290
胴 1415
朕 1470
11
腦 78
脱 318
豚 876
脚 1845
12
朝 548
期 1277

勝 1472
腕 2124
13
腸 364
腫 708
腺 787
腰 1377
腹 2262
14
膜 582
15
膝 669
16
膳 925
膨 1315
17
臆 150
膳 1471
18
臟 1613
20
騰 1473
水 4
水 380
5
汜 383
永 416
汁 1138
6
池 407
江 1202
汎 1412
汗 1552
污 1771
7
汰 386

沢 387
汽 408
沃 413
没 398
沙 755
求 873
冲 1703
决 1707
沉 1860
8
泥 382
泣 385
沉 390
油 395
治 406
泡 409
泳 418
泊 781
波 938
河 1004
注 1022
沼 1503
泌 1572
浅 1605
沸 1677
法 1842
治 1974
9
活 391
津 396
洪 399
净 403
洗 404
派 421
洋 920

洞	1416	滋	953	瀉	1341	拉	173	拳	1055	搬	1460
10		湿	992	潔	1515	拘	347	捕	1444	損	1994
海	384	湖	1145	潤	2235	拐	179	插	1562	擗	2110
浸	397	滿	1240	16		抽	183	挨	1681	14	
浮	401	温	1295	濁	798	抱	337	11		摘	1907
流	436	湧	1441	激	1890	担	362	揭	182	15	
消	740	測	1525	濃	2047	拓	521	捻	185	摯	175
浪	1291	湾	1667	17		拜	596	措	441	撤	222
酒	1359	滯	1878	濯	848	抹	690	掛	529	撮	1129
浦	1445	減	2003	濫	1303	拍	780	採	659	擊	1245
浜	1634	渡	2196	18		披	936	推	814	撲	1829
浴	1981	13		瀨	700	拋	1029	排	853	摩	2198
淚	2211	漠	586	4		招	1501	掃	1093	16	
11		源	790	手		抵	1534	据	1149	操	1385
渦	389	溝	806	4		押	1658	授	1425	擁	1930
渴	392	滅	1620	手	167	拙	1847	接	1806	17	
混	394	溺	1670	5		拙	2191	掘	1849	擬	1959
溪	402	滝	1817	扌	297	扌		捨	1927	擦	2147
液	411	溶	2162	打	1230	9		描	2044	牛	
添	414	14		6		挾	172	探	2119	牛	907
涉	415	漏	448	扱	191	括	180	控	2122	先	273
淡	457	漆	670	7		指	181	12		牧	909
涯	514	漁	802	批	168	拾	184	援	252	物	1545
涉	755	漫	1127	抑	170	持	289	揚	365	牲	911
康	771	漸	1637	把	171	搽	434	搭	572	特	910
淫	1221	漢	1712	抗	174	挑	534	搖	1064	犧	1593
濟	1420	漬	1751	扶	176	拷	1001	握	1694	女	
清	1432	漂	1798	扌	177	拭	1569	揮	1875	7	
淑	1576	滴	1909	投	217	10		提	1956	改	333
深	2120	演	2140	拔	226	振	169	換	2117	攻	1199
涼	2243	15		抄	747	捉	278	掌	2151	8	
12		潛	393	技	1154	搜	465	13		放	1889
滑	388	潮	550	拒	1225	挫	481	撰	227	9	
港	400	潰	1174	折	1630	涉	754	携	810	故	1144
湯	410	澄	1311	8		拳	768				

政 1948	欧 1397	急 192	愚 88	齋 1786	勳 712
10	欲 1980	怒 197	意 148	火	默 866
致 1695	欺 1276	怠 305	想 662	4	熟 2253
11	款 1793	怨 374	愁 733	火 451	16
教 219	歌 1003	恒 1831	慈 952	6	燃 865
敏 220	歡 829	10	慎 1348	灯 1231	17
赦 463	爰	恣 86	慄 1379	7	燥 1386
救 874	毆 1398	悔 87	感 2004	災 454	19
敢 1284	段 516	恼 89	14	8	爆 770
12	殺 1542	息 110	慕 583	炊 452	斗
散 625	殺 1865	恭 242	態 897	炎 455	斗 1044
敬 926	殿 1030	恣 314	慢 1126	炉 2204	斜 1047
13	毀 1338	悦 319	慣 1181	9	4 丿
数 763	心	惠 995	15	点 531	尺
15	4	悟 1836	憤 1177	為 887	尺 60
敵 1908	心 83	恐 1208	慰 1791	烟 2019	昼 360
敷 1891	5	恩 1936	懂 1824	10	积 776
斤	必 1571	11	憎 2031	烈 1497	5
斤 1625	6	慘 370	憬 2248	11	5 一
丘 487	忙 85	悠 423	16	黑 459	示
斥 1638	7	惜 440	憩 130	12	5
兵 1633	忘 84	患 1057	憶 151	燒 484	示 1773
断 1629	志 284	悼 1271	懷 1110	無 609	礼 1779
新 1814	忌 331	惧 1346	憲 1287	煮 674	7
爪	忍 1527	情 1429	憾 2005	然 864	社 1781
爪 247	快 1706	惡 2015	17	13	8
妥 248	8	12	懇 871	煩 453	社 1778
采 657	念 164	慌 577	20	煙 1374	祉 1787
受 1424	怪 486	悲 852	懸 988	煎 1469	祈 9
愛 1867	性 553	情 1212	4 丶	照 1506	祝 1777
爵 1320	怖 1087	慨 1324	文	14	神 1780
欠	忠 1702	愉 1463	文 58	熊 898	祖 1783
欠 2	9	惑 2000	对 232	15	10
次 3	恨 96	13	齐 1419	熱 606	

祥 1782	確 1872	7	瞭 679	15	7
11	16	身 31	瞳 1825	畿 2024	私 721
視 1776	磨 2200	8	瞬 1853	16	秀 727
祭 1788	17	盲 92	19	奮 2020	利 1520
12	礁 824	9	羅 1263	皿	8
禍 1775	18	眉 98	田	5	季 715
禪 1784	礎 1949	首 103	5	皿 1292	和 716
13	戊	看 179	由 153	6	香 717
福 1785	成 1614	省 746	甲 1657	血 1299	委 725
禁 1795	戚 1611	県 987	田 2016	9	9
玉	5	甚 1393	7	盆 1513	秋 732
玉 1182	氷	盾 1660	町 2023	10	秒 751
璧 2009	5	10	男 2034	益 1298	科 1046
璽 1187	氷 425	眠 1536	8	11	10
石	6	11	卑 1380	盛 1617	秩 718
5	尽 426	眼 97	果 2048	12	租 1070
石 518	7	眺 533	9	盜 1294	称 1099
9	冷 427	12	畏 74	13	秘 1573
砂 750	冶 429	買 1264	思 90	盟 1293	11
碎 1114	10	13	界 2017	14	移 723
研 1559	凄 428	睦 602	胃 2026	監 1301	12
10	凍 702	睡 736	10	15	税 722
砲 522	准 817	署 1258	畔 2021	盤 1461	程 1656
破 937	12	罪 1259	畜 2056	17	13
12	寒 2132	置 1405	留 2239	藍 1304	稚 821
硫 520	16	督 1575	11	5 /	14
硝 741	凝 1960	14	累 2022	矢	種 724
硬 1237	目	罰 1490	略 2025	矢 1680	稻 1340
13	5	15	12	知 1685	15
碁 1279	目 91	罵 1260	罌 2042	短 1683	稽 720
碑 1381	且 1066	罷 1261	番 2052	矯 2260	穂 996
14	6	17	暈 2130	禾	穀 1866
磁 954	自 109				
15					

稼 2128	17	窟 2114	肅 1421	10	12
稿 2256	療 1041	15	12	蚊 795	答 619
16	18	窠 2109	粧 2182	融 1352	筆 621
穩 719	癒 1466	窮 2112	14	11	筋 622
積 1752	癩 2008	矛	精 1433	蚕 793	等 623
18	立	矛 1546	16	蚩 2168	筒 1417
穫 835	立 40	柔 1547	糖 773	12	策 1747
白	辛 1804	務 1548	18	蛇 2081	13
白 778	竜 1816	6	糧 761	13	節 1322
的 1049	産 555	5 一	西	虹 1203	14
皆 782	章 1820	耳	西 1372	14	算 624
泉 786	童 1823	耳 111	要 1376	蜂 796	算 676
5、	端 540	取 202	票 1797	15	箋 1607
广	競 1811	恥 112	霸 1375	触 906	箇 1985
9	5 丿	聽 1407	6	16	管 2104
疫 1039	爻	職 1585	光	蜜 2138	15
10	爻 1671	老	光 460	6 丿	箱 664
疲 1043	登 1310	老 55	輝 1876	未	範 1249
病 1234	穴	考 1000	肉	耗 682	16
疾 1690	5	孝 56	肉 62	耕 1253	篤 894
症 1953	穴 2016	米	育 65	舌	18
11	7	6	背 63	舌 129	簡 2233
痕 1038	究 2108	米 756	脊 66	辞 1805	19
12	8	10	脅 263	竹	簿 1452
瘦 1040	空 2121	料 1045	腎 201	6	20
痘 1309	9	料 1116	腐 2189	竹 616	籍 683
痛 1439	突 2107	粉 1510	虫	10	22
痢 1522	窃 2111	11	6	笑 617	籠 1818
13	11	粒 757	虫 792	11	舟
痢 1686	窓 2075	粘 759	9	笛 618	舟 1454
14	窒 2113	粗 1071	蚕 794	符 620	航 1455
瘍 1042	13	風 1422	風 1422	第 1675	般 1459

舶	1456	長	54	6	級	964	統	1864	織	1587
舷	1457		9	羊	914	紀	14		19	
船	1975	哀	1987	9	約	1050	緊	965	縲	1388
艇	2065		10	美	915	紅	縵	969		
艦	1458	褐	1104	差	1204	10	緒	978	7	
行		被	1106	10	紋	959	維	982	7 一	
行	2267	哀	1112	羞	919	純	綿	1090	言	
術	2271	初	1487	11	索	977	綠	1256	7	
街	2268		11	着	916	紛	網	1262	言	131
衝	2270	袋	1566	13	紙	1511	綱	1266	9	
衛	2273		12	群	918	紡	綻	2157	訃	526
衡	2272	裾	1150	羨	921	納	15		計	1136
自		衆	1300	義	1590	11	緩	967	訂	1229
師	293	裁	1597	14	細	960	線	973	10	
争		裕	1982	養	1333	紺	練	979	討	234
争	256	裏	2039	6 冫		紳	繩	981	記	332
静	1428		13	羽		終	縁	983	訓	433
舛		褒	1103	羽	840	絳	締	1904	託	611
舞	608	装	1644	翁	843	組	緯	1972	11	
6、		裸	2051	翌	841	紹	編	2216	訳	133
凵			14	習	844	12	16		設	216
施	1018	袖	1105	翼	842	絶	縛	1448	訟	325
旅	1019	補	1446	翻	2054	統	緻	1696	許	1059
族	1682	裂	1498	6 L		絞	縱	2292	訪	1883
旋	1952		15	糸		給	縫	2325	12	
旗	1281	襟	1796	6		紫	17		診	134
衣			16	糸	955	結	繁	966	詞	136
6		衷	1704	7		繪	織	1598	詠	417
衣	1101	襲	1819	糸	984	絡	績	1753	詐	1120
7			22	8		13	縮	2135	詔	1500
製	1519	複	2263	糾	972	絹	18		訴	1639
8		羊		9		繼	繕	980	評	1802

証	1947	諮	135	7	配	1358	貪	1162	見	
	13	謁	145	車	酌	1363	敗	1165	見	93
話	138	謀	667	9		11	販	1168	規	94
詣	142	諧	783	軌	醉	1365	貫	1180	覺	2171
詩	288	諭	1464	10	醉	12	貧	1512	覽	1302
該	882	諦	1903	軒	1366	12		12	親	1813
詳	917		17	11		13	賀	1166	觀	830
詮	1192	謝	237	軟	酪	1966	貼	1167	足	
試	1570	謙	731	斬	酬	1360	貴	1173	7	
誠	1615	講	805	轉	14		貸	1567	足	276
詰	1646	誥	1063	12	醇	1354	費	1678	11	
誇	1770		18	軸	酷	1362	貯	2086	距	1226
誕	2067	謹	1717	輕	酸	1356	質	2238	12	
	14		19	13		16		13	踐	1604
誤	137	譜	356	較	醒	1361	資	1158	13	
誌	285	警	927	載	醜	1357	賄	1163	跡	315
說	320	識	1586	15		18	賃	1223	跳	535
誘	728		20	輩	覆	2297	賊	1580	路	1968
語	1837	護	834	輪	20		賂	1965	14	
認	1528	讓	1217	16	釀	1364		15	踊	1438
誓	1632	議	1592	輸	7		贊	1160	15	
誦	1863	麦		17	貝		賢	1164	踏	405
	15	麦	590	轄	7		賭	1169	踪	2144
談	456	麵	591	束	貝	1157	賜	1306	19	
諾	575	走		束	9		賦	1624	蹴	2246
諸	673	走	274	疎	貞	1343	質	1627	21	
誰	812	赴	527	辣	則	1523	賠	1942	躍	846
論	1079	起	334	賴	10		賞	2154	邑	
請	1430	超	1502	整	財	1171		17	8	
調	1998	越	1609	西	貢	1206	購	1170	都	1923
課	2049	趣	275	10	11			18	邸	1925
	16	車		耐	貨	1159	贈	2033	那	1929

邦 1922	韓 1971	里	集 825	陪 1941	鉢 1735
郎 1931	雨	里 2036	14	11	鉛 1976
9	8	野 2040	雌 816	隅 494	鈇 2192
郵 1924	雨 442	門	雜 1117	陽 500	14
10	11	8	18	隆 554	銃 1721
郊 1919	雷 2018	門 2219	離 1273	階 784	銀 1722
邪 1921	12	11	19	隊 878	銘 1729
鄉 1932	零 445	問 2222	難 1713	隨 2352	銅 1744
部 1944	雲 1766	閉 2227	阜	隙 743	錢 1745
郭 2250	13	12	6	12	15
7 /	震 443	閑 2225	阪 512	隔 1351	銳 1728
良	靈 444	開 2229	防 1886	隱 498	鑄 1732
既 1323	電 447	間 2232	7	13	16
豸	14	14	附 497	際 1789	鍋 1726
貌 869	需 449	闕 2220	阻 1068	障 1822	錯 1730
角	15	聞 2221	8	14	鋼 1731
角 905	雪 446	閥 2230	阜 493	隣 758	鍊 1736
解 1484	霜 663	閣 2231	限 495	舍	錄 1737
	17	15	降 499	舖 1928	錦 1739
8	露 1968	閱 2223	9	金	錮 1986
8 -	18	17	陸 501	8	鍵 2063
奉	霽 1509	閤 2224	除 544	金 1720	錠 2158
奉 597	霧 1549	18	陣 1248	10	17
泰 600	虎	鬪 2228	陷 1339	釜 1724	鍛 1725
奏 599	虎 899	8 /	院 2142	針 1740	18
幸	虐 903	隹	10	11	鎌 1733
幸 50	虛 902	10	險 496	鈞 1738	鎖 1741
執 51	虜 2035	隻 815	陸 603	12	鎮 1743
報 194	虞 900	12	陵 607	鈍 1734	19
車	慮 901	雅 813	陳 703	13	鏡 1810
幹 1554	膚 2027	雄 822	陶 1061	鐵 1723	20
乾 547	8	焦 823	陰 1761	鈴 1727	鐘 1826

22	顛 991	飽 1331	驚 928
鑑 1742	顎 1769	飾 1334	
8 丌	題 1955	14	11
隶	額 2160	餌 1329	異
隸 1794	19	15	異 59
	願 789	餅 1328	戴 1595
9	類 867	餓 1589	鳥
9 一	21	16	鳥 836
革	顧 2213	館 2105	鷄 838
革 940	9	9 丶	魚
靴 941	骨	音	魚 801
頁	骸 881	音 147	鮮 923
11	髓 2350	韻 1995	鯨 2244
頂 1228	品	響 1933	鹿
12	品 1382	10	鹿 929
順 432	臨 1383	10 一	麓 930
項 1198	9 丿	馬	麗 931
13	鬼	10	12
傾 106	鬼 301	馬 889	齒
預 108	魂 1760	14	齒 765
頓 613	魅 694	馱 890	齡 766
頒 1508	魔 2199	馱 891	
頑 1756	食	馭 1400	13
14	9	15	豐
頷 158	食 1326	駒 892	豐 1317
15	10	駐 1024	艷 1318
頰 107	飢 1335	18	
16	12	驗 893	
頻 753	飲 1327	騷 895	
頭 1308	飯 1332	騎 1012	
18	13	22	
顏 508	飼 1330		

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